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APR 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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THEATRE
quipment & Maintenance

TURES REVIEWED:

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NO THREAT TO SMALLER HOUSES SEEN IN WAGES-AND-HOURS LAW

'BANK NIGHTS' HELD LOTTERY IN MINNESOTA BY COURT RULE

PARTMAR APPEALS TO SUPREME COURT OVER PARAMOUNT DECREE

APRIL 2, 1949
Vol. 50 No. 14

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. U.S.A. 10 cents a copy, $2 a year.

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Universal-International
extends its congratulations to the
J. Arthur Rank Organization
for the
Academy Awards won by

"HAMLET"

as the

Best Picture of the Year

and

Laurence Olivier

as the

Best Actor of the Year

and for the Awards

to CARMEN DILLON
for the Best Set Decoration;

to ROGER K. FURSE
for the Best Art Direction,
and the Best Costume Design.

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Paramount presents

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Rhonda Fleming · William Bendix
Sir Cedric Hardwicke

in

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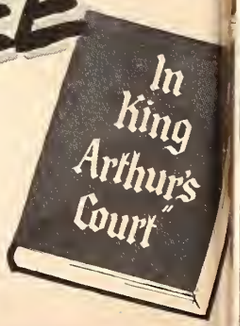

Color by TECHNICOLOR

with Murvyn Vye · Virginia Field

Henry Wilcoxon · Produced by Robert Fellows

Directed by TAY GARNETT

Screenplay by Edmund Beloin · Lyrics by Johnny Burke—[illegible] James Van Heusen

THE EDITORIAL PAGE

Time for Realism

As we were remarking last week in this corner, there are good symptoms developing in the industry, and picture business can go ahead to normal prosperity now that production costs are being brought into line.

We have with us, just the same, a condition that calls for realism—a sound, business-like view and approach to all problems and practices of studio operations, theatre operation and industry trade dealings between distribution and exhibition.

It is questionable if much realism was evidenced in several recent developments, however.

For one thing, there's the current tug-'o-war that has developed around the announcement from 20th-Fox headquarters that the company's revenue from theatre rentals must be scaled upward.

This was followed by a move to carry the message directly to the exhibitors via meetings in exchange areas. Due to a combination of circumstances, the beclouded issue becomes further enveloped in smoke and verbal fulmination.

From the standpoint of one observer, at least, the detail has been handled in a not very realistic fashion.

On the other hand, some of the answering blasts from exhibitors (who would be suckers to take any talk of blanket rental increases without plenty of return fire) bring opposition retort that they are based on assumption, guesswork or what have you.

Be all that as it may, we are sticking to the point that now is the time for realism. And since our industry appears on the threshold of a new start after a period of deadly apathy, it is time to cut out the popping-off which can only indicate to those outside sharpshooters who are always looking for a movie target to shoot at that they can begin loading up their artillery for some good hunting.

The realistic viewpoint that is called for includes, also, a dampening on those film producers who are often too quick to hunt headlines by telling reporters or interviewers (or editors who print their ghost-written byline articles) that every other producer but the mighty ones themselves don't know their elbow from their elbow about how to make movies.

It calls for more business-like dealings between distributor and exhibitor—with facts and the fair-deal attitude supplanting the cynical "look who's talking" verbal blasts and recriminations.

It calls for Hollywood to get more and more sensible about the super values in terms of salaries for a super number of super-men who are on studio payrolls.

It calls for exhibitor organization leaders to fight for the rights of the exhibitor constructively—not by warlike attacks on the opposition, but by business-like approaches to meet the problems of exorbitant demands that may be made by distributors.

It calls for everybody to get the lead out and sell pictures to the public by deed rather than by lip-service—such as we've been hearing lately at meetings wherein distributor spokesmen say they are putting showmanship behind their product at the same time that they're cutting exhibitor aids and trade advertising.

It includes action by the theatreman in making the most of every picture he plays by showmanship and selling to his local public—for in that way and that way only can the earnings potential of pictures be realized.

It calls for distributors to practice intelligent flexible selling rather than rigid "national policy" on rentals in order that outlets for their product may be kept healthy and in business so the greatest possible number of people can see movies under the best conditions possible.

▲ ▲ ▲

Yankee Realist

Under a welcome memory-prodding from Monogram and Allied Artists information department, we are reminded that Steve Broidy has reached the Silver Anniversary milestone of his career in picture business.

Steve has come up the ladder from peddling film to his present eminence as head of Monogram and Allied Artists in a manner that is more impressive for the fact that he has retained that Yankee realism which is associated with his native stamping ground in New England. This is evidenced in the sound leadership Broidy has exercised in advancing the interests of Monogram and Allied Artists to the increasingly important stature these companies have attained since coming under his administration.

▲ ▲ ▲

Curtains for Oscar

Academy of Motion Picture Arts and Sciences Prexy Jean Hersholt announces that withdrawal of producers from the role of Patsy in picking up the check for the annual Award shindigs means its curtains for the Oscars.

The parting may be an occasion of sweet sorrow for those who had affection for the Oscar business, but this quarter shouldn't be counted among them. Years ago, in fact, this page urged the producers to do precisely what they finally have gone and done.

The timing is bad, and, public-relations-wise, the result is something that shouldn't happen to anybody, anywhere.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

General

For 21 years Hollywood producers, directors, actors, technicians, have vied with each other to win the gold statuette of a naked man with a balloon-like chest and rippled muscles. These statuettes, subject of fierce Hollywood rivalry and dubbed Oscars, were awarded by the Academy of Motion Picture Arts and Sciences yearly for the best production, the best actor, the best, etc.

This week, after the Academy had broken precedent and awarded the title of best production to the first foreign film—the English "Hamlet"—it appeared that Oscar was doomed. Academy President Jean Hersholt announced that withdrawal of major company support made future awards unlikely unless the majors changed their minds. And five of the majors—MGM, Paramount, RKO, Warner Bros., 20th Century-Fox—replied that they had withdrawn financial support but would put their moral support behind Oscar.

They stressed the fact that they would continue to support the technical work of the Academy with cash, but intimated that the awards should be free of producer money support and inferentially above suspicion. A somewhat illuminating note was added to the statement with a paragraph which indicated that Oscar's absence would not affect Hollywood art standards since that was the result of the integrity of the artist and that, lacking Oscars, there were other awards for fine work in the industry.

On the business side RKO reported that over 80 per cent of its stockholders have approved the consent decree which would make it effective. In Washington the Hoover Commission reported that a revision of national, state and local tax systems so as "to leave the localities and the states adequate resources from which to raise revenue" would be in order.

In Hollywood Warners announced that it would put eight features before cameras in the next six weeks and Eagle Lion was ready to start three within three weeks, while in Washington, D. C., the State Department said it had no say-so over the pictures which the Motion Picture Export Association might send to Europe and hence could not comment on whether "Mr. Smith Goes to Washington" and "Citizen Kane" were fit to go behind the "iron curtain." But in Washington also, the ECA which earmarked $15,000,000 for information media about the U. S. abroad—films included—also put in a rider that it must show the best qualities of the country.

In Washington too, the trend toward getting Congress into the Anglo-American situation seemed to grow stronger with California congressmen lining up behind Republican Senator Knowland and conferences going on with the Motion Picture Association of America as well as denunciation of the British policy by the California Congressmen as violative of world recovery through unblocked trade and from labor as causing unemployment in Hollywood.

And in England, the J. Arthur Rank Organization seemed to be retrenching still further with a merger of all his production units into one company possibly to be known as J. Arthur Rank Pictures, Ltd., which means that the independents may be out and that features may be budgeted at $500,000.

Financial: 20th-Fox consolidated earnings for 52 weeks ending Dec. 25, 1948, were $12,500,000 or $4.29 a share, compared to $14,003,640 for 1947; Universal's net loss for 13 weeks ending Jan. 29, 1949, was $717,535, compared to net profit of $134,206 for the similar period in 1948.

Litigation

Fanchon and Marco's Partmar Corporation threatened to delay and possibly upset the Paramount consent decree this week by an appeal to the U. S. Supreme Court over the Los Angeles Paramount. The company further entered an anti-trust suit for $850,000 triple damages against Paramount over the agreement it had on the house, claiming it had to play Paramount pictures there under the terms of its operating agreement and asking that Paramount be enjoined from voting the Paramount half of the stock in the company which owns the theatre.

In Columbus, Ohio, the investment firm of John K. Teaford & Co., sued Republic for $1,800,000, claiming failure to report proper returns on two pictures which Teaford owns and Republic distributed. In Los Angeles Polan Banks sued RKO for $670,000, charging breach of a production-distribution contract on "Carriage Entrance."

Exhibition

That the proposed minimum wages and hours law would apply to any but the largest theatre chains, if passed, seemed remote this week. In Minnesota "bank nights" were ruled lotteries by the Freeborn County District Court, a ruling which is expected to be appealed.

In Columbus the Independent Theatre Owners of Ohio were urging support of the state amusement tax in that it would limit the levy to three per cent and take the right away from cities, and in Albany a committee in the New York legislature had appointed a sub-committee to study a proposed voluntary building code which towns and counties, now not having such a code, might adopt if they chose.

What may be an all time post-war high in giveaways was noted across the country. And in Dayton the Skyline Drive-In is playing stage shows twice a week and in Chicago the Drive-In and the Twin Open-Air are playing right behind loop first-run time.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

Solons Press British Inquiry

Ask State Department For Plans on Quota

The spark against the British film quota touched off in the Senate last week by Sen. William F. Knowland (R., Calif.) has roused a storm of indignation against this and similar restrictions by foreign countries against the American film industry, Washington reported this week.

Indications that the matter would be pressed further to Congress were seen after 11 California congressmen heard testimony by the MPAA's Joyce O'Hara, its legislative chief, Jack Bryson and Roy Brewer, west coast representative of the International Alliance of Theatrical Stage Employes.

O'Hara told the group that MPAA President Eric Johnston was to meet with Undersecretary of State Jess E. Webb, and that they would be advised of the results.

Quota Is Problem

Stressing that the immediate problem was to get the British quota down to its former 20 per cent level, and that the present reduction from 45 to 40 per cent was meaningless, O'Hara told the solons that after this was done the MPAA would set about clearing up the more serious problem of funds frozen not only in Britain but throughout the world. He pointed out that $60 million was thus blocked, only a small portion of which was in England.

Brewer blamed the quota for Hollywood unemployment and said that at the moment only 57 per cent of his union members were employed. "This," he said, "is substantially below the 1937 level." Ten thousand studio workers who would be employed if the studios were running normally were now out of work, he added.

The congressmen appointed a sub-delegation to confer with Johnston and then to formulate recommendations to their delegation.

Informed sources on Capitol Hill do not believe, however, that either the ECA or Reciprocal Trade bills will contain any provisions which can effectively hinder quotas or other restrictions by participating nations.

Introduces Bill

The attempt to curb the restrictive practices by legislative means was made this week by Sen. James P. Kem (R., Mo.). He introduced an amendment to the ECA bill providing that no assistance will be furnished to any participating nation until it has eliminated any currency controls that "prevent its currency from reflecting actual purchasing power in terms of the U. S. dollar on the free monetary market of the world."

Kem told SHOWMEN'S TRADE REVIEW that his measure is aimed principally at such practices as the British restrictions against American films. Under it any American goods purchased must be paid for in native currency immediately convertible into dollars. "World recovery is dependent on the unblocking of frozen currencies," he added.

Flails Currency Control

"The theory of the amendment," said Kem, "is that the control of currencies now being practiced by the countries of Western Europe is a major obstacle to European recovery. The so-called 'dollar shortage' is directly due to the

(*Continued on Page* 11)

Family High

Seventy-one per cent of the 300 features reviewed by reviewing committees of 16 leading national organizations representing some 20,000,000 women in the United States were found suitable for family patronage, the Motion Picture Association of America announced this week. Of this number, over half were designated suitable for children, the MPAA said. Only 29 per cent was classified for adults exclusively.

Proskauer Plan Dead, Says Levy

Any discussion of the Proskauer Plan for arbitration would be "academic" because the Justice Department has strongly rejected it, Theatre Owners of America General Counsel Herman M. Levy declared in New York last Thursday.

Levy's comment, indicating that TOA considers the Proskauer Plan dead, was made at a press conference held by that organization after its executive committee meeting.

The committee had considered engaging a television engineer to survey the cost of large-screen television installation for theatres, President Arthur Lockwood told the press and in addition would apply for associate membership in the Society of Motion Picture Engineers. A committee consisting of Executive Director Gael Sullivan and Robert Coyne also was to consult with the American Telephone and Telegraph Company to get its reaction to the feasibility of Phonevision. Phonevision is the plan by which television programs would be piped into the home for a fee, but the question is whether AT&T would allocate facilities for this use and whether it would allow its subsidiaries to bill subscribers for the system.

Lockwood declared that since a committee consisting of A. Julian Brylawski and Paul Williams had consulted with Armed Forces heads over alleged abuses by their post theatres, exhibitor complaints over such abuses had dropped and there had been "no complaints in the last 30 days."

The TOA president announced that his organization would begin publishing its weekly bulletin designed to advise members on the box-office draw of features by April 15 and that it continued to urge producers to make special trailers for television.

Calif. Exhibitors Ready For Legislative Fight

California exhibitors were getting ready this week to meet a series of bills which would have an effect on their industry when the legislature convenes at the State Capitol in Sacramento on May 7.

The exhibitors at the present moment expect that measures to tax film footage at the studios, a state admission tax, and a bill to legalize night horse racing are almost certain to be introduced.

With an overwhelming budget of one billion-six million dollars—larger than that of New York state—to meet in California, it is expected the motion picture industry will be particularly on the spot for revenue. Studios especially fear the possibility of a tax to be levied on the basis of each foot of film which spirals through the projection machines. A state admission tax is also problematic to increase funds for the Golden State's treasury. Numerous California communities, including Stockton, Napa, Chico

(*Continued on Page* 10)

No Threat to Smaller Houses Seen in Wages-and-Hours Law

Little chance that the proposed federal minimum wages and hours law would affect theatres, excepting the larger-grossing circuits, was seen in Washington this week as the bill went to the House amidst a lot of stormy weather in which organized exhibitor movements seemed to take no part.

A spokesman for national Allied said that that organization planned no action since Allied members would not be affected as the bill now shapes up.

Theatre Owners of America, which reportedly was quietly working on the measure, officially said it was taking a "watch and wait" attitude through its legislative chairman, A. Julian Brylawski.

The measure which went to the House floor would set a minimum wage of 75 cents an hour, but exempt all service establishments whose annual business volume is $500,000 or less. This service establishment clause apparently would relieve all theatres excepting the largest circuits and these apparently stand a chance of exemption through an amendment introduced by Rep. Samuel K. McConnell, Jr. (R., Pa.).

McConnell, whose earlier attempts to get exemption for retail and service establishment was barely defeated in committee, told SHOWMEN'S TRADE REVIEW he will propose another amendment when it reaches the floor. This would exempt all business which derives 50 per cent of its annual volume from within one state from the wages-hours law. If adopted, the amendment would exempt practically all theatres.

Minn. Court Rules 'Bank Nights' are Lotteries; Opinion May Be Challenged

Theatre "Bank Nights" are lotteries under the Minnesota law and as such are illegal, a Freeborn County district court of that state ruled this week in a suit brought by the Friedman Bros. of Minneapolis, which sought to enjoin Freeborn County authorities from interfering with "Bank Night" in two of their theatres at Albert Lea, Minn.

An appeal is expected. The Friedman Bros., through their Albert Lea Aumsement Corporation, had claimed that the prizes were not lotteries since they were frequently awarded to patrons not in the theatre at the time of the drawing.

They further contended that to come under the definition of a lottery in Minnesota there had to be three factors: 1) awarding a prize; 2) an element of chance; 3) payment of a consideration for taking the chance. The exhibitors claimed the third element was not present.

In his decision, Judge Martin A. Nelson pointed out that:

1) There was "substantial and sudden decline in the patronage of the theatre" after the prizes had been abandoned; 2) On nights when the prizes were used "there was a substantial increase of receipts from paid admissions over what they were in absence of the Bank Night attraction;" 3) The prizes were paid "directly or indirectly" out of the theatre's paid admission receipts.

Partmar Appeals on Consent Decree; Sues Paramount for Triple Damages

In an appeal to the U. S. Supreme Court which could hinder, and, if successful, may overthrow the Paramount consent decree, Fanchon and Marco's Partmar Corporation this week sought to reverse the ruling of the New York federal statutory court which had denied it the right to intervene in the case. Partmar had sought to intervene as an interested party which challenged the right of Paramount and the Justice Department to reach an agreement which permitted Paramount to retain certain theatres. The plaintiff, a lessee of the Los Angeles Paramount Theatre, stands to be evicted under the consent decree.

Files $850,000 Suit

Partmar followed this up with a separate suit for $850,000 triple damages and injunctive relief under the anti-trust laws against Paramount filed in New York federal court. This suit charges that Partmar and Paramount which own equal shares in the Hollywood Paramount Corporation had an agreement whereby Partmar was to manage the Los Angeles house for five per cent of the gross and that Paramount wrote into the agreement that Partmar was to play Paramount product and short subjects for minimum runs of one week with shorter runs for the news and that Paramount charged "unreasonable" fees for the pictures. This clause, it is asserted, deprived Partmar of other companies' product. The injunction seeks to prevent Paramount from voting its stock in Hollywood Paramount Corporation and to return to the corporation that stock which it holds.

Cited High Court

At the time of its original request for intervention, which the three-judge federal statutory court denied, it claimed that the Supreme Court had ordered the lower court to study the question of divestiture to ascertain which theatres of Paramount were "instruments" or "fruits" of monopoly. Hence it argued, any agreement reached by the Justice Department and Paramount was not in keeping with the high court's order. The consent decree permits Paramount to retain the Los Angeles house.

In what apparently was an effort to show that the Los Angeles Paramount was an "instrument" of monopoly, Partmar told the lower court that it operated the Paramount Theatre under a lease which required it to play Paramount pictures, an agreement which it had observed until the U. S. Supreme Court had declared such conditions illegal in its ruling on the Government anti-trust suit. (STR. Feb. 26, p. 9.)

The appeal raised questions in connection with the Paramount consent decree which has been sent to Paramount stockholders for ratification. Paramount meanwhile is apparently free to go

(*Continued on Page* 10)

A-Feudin' & A-Fussin' Follows Visits of Fox Traveling Trio

Twentieth Century-Fox's traveling trio of vice-presidents—Al Lichtman, Andy W. Smith, Jr., and Charles Einfeld—continued their contact trip this week leaving in their wake a number of exhibitors a-feudin', a-fightin' and a-fussin'.

The trio at each of their stops so far have repeated the statement that the company had devised no new plan to date to procure the increased rental revenues they assert it needs and would not attempt to bludgeon exhibitors into higher terms.

The exhibitors who heard them for the most part seem to have received these assurances with reservations, a condition which may have been caused by the unconfirmed reports that while the trio talked 20th-Fox had already demanded rental rises in several cases and had pulled pictures not contracted for on some circuits.

Necessary

Twentieth-Fox has said that increased production costs made it necessary for it to get increased revenues from the dollar profits of theatres but has insisted that it would seek equitable means to do this and that its executive trio was in the field to contact exhibitors and explain their problem.

The first such explanatory meeting took place in Boston. Reports from the Hub City indicated no great exhibitor enthusiasm coupled with the impression that every exhibitor thought the Fox trip was a direct bid for them to pay more rentals.

And shortly after the meeting adjourned, American Theatres Chief Sam Pinanski came out with a statement that distributors could not expect exhibitors in the United States to make up for their lost or diminishing foreign markets. Pinanski suggested a conference between producers and exhibitors to discuss industry economies from all viewpoints.

Denounced

Also following the Boston meeting was a denunciation of what it termed "the unconscionable, arbitrary and unfair pricing of film on the part of 20th Century-Fox" made by the Independent Theatre Owners of America, and a denunciation of "these new terms for the purchase of Fox pictures as arbitrary, unrealistic and unfair to the independent exhibitor," made by New Jersey Allied.

Neither exhibitor organization had seen any new sales plan inasmuch as 20th-Fox had not yet published one and a spokesman for one of the exhibitor organizations said his unit had passed the resolution on reports of what terms 20th-Fox was now actually said to be asking.

At another exhibitor meeting in Philadelphia with the Fox trio, an indication of what the company might be considering to increase revenues came from Vice-President Al Lichtman, who incidentally is bearing the brunt of most of the exhibitor criticism released to date.

Lichtman indicated that he favored day-and-date booking in neighborhoods of some cities with first-runs, a plan which Charles Skouras, brother of 20th-Fox President Spyros Skouras, has tried successfully on the 20th-Fox theatre subsidiary in Los Angeles.

Can't Do It

"We cannot stand pat and keep doing things the same old way just because we always did it that way," Lichtman declared. "I believe that we are not sufficiently progressive in our operations. For example, we failed to recognize that playing a picture in one first-run theatre in a city as large as Philadelphia and then putting it in camphor balls for 28 days after downtown before playing in the large neighborhood houses is an obsolete method. By the time it reaches the largest portion of the public in this city, many have lost interest in the picture and we fail to obtain maximum results for the exhibitor and ourselves.

"Let me point out that in other cities with a similar topography to Philadelphia this problem has been solved to some extent by simultaneous runs in many theatres in the outlying situations at higher admission. . . . In Chicago the courts forced such a move and it has resulted in a tremendous increase in admission for a vast majority of all theatres there. . . ."

As Businessmen Do

Andy Smith also speaking at Philadelphia declared the company proposed "to do what any other businessman would do . . . that is to examine our deals and get on the right basis with those customers with whom we have been on the wrong basis. . . .

"We have," he continued, "surveyed the situation very carefully and we find that the distribution of the box-office dollar in many theatres is unfair and we feel that we are entitled to a larger share. We are seeking to accomplish this in the friendliest, business-like manner. . . ."

Stockholders Consent

Over 80 per cent of RKO's stockholders have approved the consent decree which the company entered with the Justice Department in the Government anti-trust suit, President Ned E. Depinet announced Monday at the conclusion of a special meeting held in Dover, Del. The stockholder ratification now puts the decree separating RKO's theatres from its production - distribution into effect (STR, Nov. 6, 1948, p. 5).

Loew's Adds Holleran To New Directorate

F. Joseph Holleran, vice-president of the National City Bank of New York, was elected to the Loew's board of directors at its annual stockholders meeting March 25, as the directorate was increased from 10 to 11. Others reelected are: Leopold Friedman, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, William F. Rodgers, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield, Henry Rogers Winthrop.

Paramount Appoints 2 Special Aides

James F. McGovern and Charles F. Freiman this week were appointed special Paramount home-office representatives, General Sales Manager A. W. Schwalberg announced. Their principal duties will be as home office contacts to get faster playoffs and to handle exchange-exhibitor relations.

Some Chiselers

A 750-pound safe containing approximately $600, receipts of the first night's performance, was stolen March 24 from the new Pitt Theatre, New Orleans, only a few hours after it opened. The thieves chiseled the 750-pound safe, valued at $350, from its base in six inches of concrete and carried it away. A $20 camera and a $25 electric drill were also taken.

Manager Robert Philpott said the robbers entered the theatre by crashing a rear exit door. An attempt to break open the safe failed. The thieves used tools left in the theatre by workmen to knock off the combination, but the door to the inner compartment apparently did not yield. The robbery was discovered at 7 A.M. by a cleaning woman.

Eagle Lion Cameras To Roll Soon—Krim

Cameras on the Eagle Lion lot will begin to roll within two to three weeks, President Arthur B. Krim said this week in New York as he left for Hollywood. First films to go before the cameras, he added, would be Bryan Foy's "Port of New York," "Trapped" and a Mack Sennett feature.

Krim's statement coincided with his announcement that Eagle Lion had arranged for its complete financing during the next 12 months. The EL president anticipated that his company's 1949 business would be 50 per cent better than 1948, which in turn, he said, was 65 per cent better than 1947.

While in Hollywood Krim will seek to negotiate with independent producers for release of their product through his company.

Warner to Get Going With 8 Features

Warner Bros. will go into production of eight features within the next six weeks, Jack L. Warner announced Wednesday in Hollywood at the conclusion of a series of meetings held with New York officers and Burbank studio executives.

Booking 'Upset' Bid in San Francisco Theatres

In an "upset" bid in San Francisco, Paramount won two MGM pictures away from Fox West Coast which regularly plays their product. One of the major films goes to the St. Francis and the other to the Paramount with "Take Me Out to the Ball Game" announced as one of the features.

Gove Dies at 70

Funeral services for Jay Gove, 70, MGM sales research director, were scheduled for April 1. Gove died of a heart attack at his New York home Wednesday. He had been at one time managing editor of the St. Louis *Star Chronicle*. He entered film business through Fox Films, served with Realart, Associated Exhibitors and First National before joining MGM in 1927.

Dawley Dead, Was 71

J. Searle Dawley, 71, pioneer film director, died in Hollywood Tuesday. He had been associated with the Edison studios, and the founding of Famous Players.

"See you on Flamingo Road"

'MILDRED PIERCE' DOES IT AGAIN-*and everybody tells!*

Positively! The attraction to top every previous Joan Crawford picture is

JOAN CRAWFORD
FLAMINGO ROAD

ALSO STARRING
ZACHARY SCOTT SYDNEY GREENSTREET · DAVID BRIAN

Screen Play by ROBERT WILDER • Additional Dialogue by EDMUND H. NORTH
Based on a Play by ROBERT and SALLY WILDER

DIRECTED BY MICHAEL CURTIZ
PRODUCED BY JERRY WALD

WARNER BROS.' TRADE SHOW APRIL 4

Academy Oscars May Fold, Hersholt Warns; No Funds

Hollywood's 21-year-old ceremonial tradition of presenting Oscars annually to its best production, actors and technicians, may come to an end, Jean Hersholt, president of the Oscar-awarding Academy of Motion Picture Arts and Sciences, declared in Hollywood Tuesday.

Hersholt, who said he would retire as president when his term expires next month and would also drop off the board, declared that the awards, which are the subject of much Hollywood excitement and ballyhoo, might have to end because the major companies were withdrawing their financial support. He said he planned to come east and solicit continued support from the home offices in New York, which, he said, did not "know what the Academy is doing" and were "against" it. Hersholt also claimed the Academy awards received nothing from the "Johnston group" by which it was taken he meant the Motion Picture Association of America.

MGM, Paramount, 20th Century-Fox, Warner Bros. jointly replied to Hersholt stating that they would continue to support the "original function of the Academy . . . in technical fields, but . . . would no longer provide for the ceremonies attending the annual awards of Oscars by deficit contributions."

'Moral Support'

The statement said the companies would continue "moral support" to the award idea and were "in accord" with the principle of the awards and believed "these selections should be free of any suspicion of company influence or of particular consideration that might sway the balloting.

"The artistic standards of our industry are not dependent on this annual competition," the statement concluded. "The integrity of the artists is the determining factor and there is always the safeguard of the demands of public tastes and critical standards. There are many awards by many groups for which the creative talent of our industry can strive."

No MPAA Answer

Late this week the MPAA itself had not replied to Hersholt though the *Herald-Tribune* quoted Johnston from Chicago as terming Hersholt's comments "nonsense" and assuring that past cooperation with the Academy would "continue in the future."

Hersholt blamed shortage of money for the fact that this year's awards were presented only in a 950-seat theatre and with less blaring glamor than usual.

"Although we asked for money," he stated, "all that was forthcoming was $12,500 each from MGM, Paramount, Fox and Warners; $5,000 from RKO and $2,000 from Samuel Goldwyn. Universal, Columbia and Republic didn't support us at all."

'Hamlet' Wins Academy Award

The British motion picture industry won its first Academy Award this year when "Hamlet," produced by Two Cities was adjudged the best picture of 1949.

Top acting honors went to Sir Laurence Olivier for his portrayal of Hamlet and to Jane Wyman for her Belinda in Warner Bros.' "Johnny Belinda," while a new award—for the best foreign-language film—went to "Monsieur Vincent," produced by Edic.

The British also scored with awards to "Hamlet" for art direction, set direction and costume design in the black and white field, and to Archer Productions' "The Red Shoes" in color art direction, set direction and musical scores.

The complete list of "bests" follows:

Motion picture—"Hamlet"; Actor—Sir Laurence Olivier; Actress — Jane Wyman; Director — John Huston for "Treasure of Sierra Madre" (Warner Bros.); Supporting Actor—Walter Huston in "Treasure of Sierra Madre"; Supporting Actress—Claire Trevor in "Key Largo" (Warner Bros.).

Motion Picture Story—Richard Schweizer and David Wechsler for "The Search" (MGM); Screenplay—John Huston, "Treasure of Sierra Madre"; Song—"Buttons and Bows" from "The Paleface," (Paramount); Scoring—Johnny Green and Roger Edens, "Easter Parade" (MGM); Score for a dramatic picture—Brian Easdale, "The Red Shoes."

Film Editing—Paul Weatherwax, "The Naked City" (Universal); Sound recording—"The Snake Pit" (20th Century-Fox); Photography (black and white)—William Daniels, "The Naked City"; (color) Joseph Valentine, William V. Skall, Winton Hoch, "Joan of Arc" (Sierra-RKO); Special effects—"Portrait of Jennie" (Selznick).

Best cartoon, "The Little Orphan," Fred Quimby (MGM); one reeler—"Symphony of a City" (20th-Fox), Edmund Reek; two-reeler—"Seal Island" (Walt Disney-RKO); Costume design—(black and white), Roger K. Furse, "Hamlet"; (color) Dorothy Jeakins and Karinska, "Joan of Arc."

Short documentary—"Toward Independence" (U. S. Army); Long documentary—"The Secret Land" (U. S. Navy, released commercially by MGM).

Special awards:

Jerry Wald of Warner Bros. received the Irving Thalberg Memorial Award for consistent high-quality of production; Ivan Jandl was adjudged the best child actor ("The Search"); Sid Grauman was cited for advancing the standard of motion pictures; Adolph Zukor for 40 years of industry service and bringing the first feature picture to America; and Walter Wanger for distinguished service through his "Joan of Arc."

Calif. Exhibitors Ready For Legislative Fight

(*Continued from Page 7*)

and others, considered it of the "easy" methods of securing capital.

The San Francisco Bay Area exhibitors are particularly anxious over a potential opening of nighttime horse racing with three tracks in existence in the community. Hulda McGinn, public relations director for C.T.A., recently traveled to Los Angeles to meet with various interested parties to prepare a campaign in opposition to the proposal.

Ohio Exhibitors Back Amusement Tax Bill

Officers of the Independent Theatre Owners of Ohio this week advised its membership to support that state's new bill which would deprive municipalities of the right to tax amusements by restoring the taxing power to the state.

Reason for the support is that the state tax would be limited to three per cent, Secretary P J. Wood advised the membership and that it provides that the tax money collected would be returned to the source of origin.

Meanwhile the House this week has passed by a 70-61 vote a bill against job discrimination because of race, religion or national origin. The law would apply to places employing 13 or more persons and creates a five-man commission appointed by the governor, with an executive secretary at a salary of $8,000 a year. The commission members would receive $25 daily while working.

Close-Run Drive-Ins

Drive-Ins which book pictures immediately after first-run may be something new but anyway Chicago found it has them now that the Drive-in and the Twin Open-Air have shown through their bookings that they play right after loop first-run.

ECA Would Extend Film Assistance

The ECA extension bill reported by the House Foreign Affairs Committee in Washington last week continues the present $15,000,000 in convertibility guarantees to informational media, including motion pictures.

It has, however, while broadening the benefits of the measure added the qualification that media coming under guaranties "shall be consonant with the national interests of the United States."

The committee said that "it is the intention that the Administrator should exercise his judgment to insure that media assisted under this provision shall reflect the best elements in American life and shall not be such as to bring discredit upon this nation in the eyes of other nations."

The scope of the guaranty provision was broadened to include not only the dollar value of the original investment but also actual earnings to the extent provided by the guaranty contract.

In addition, guaranty coverages were extended by the committee to include not only convertibility of currency on realized investment but also losses on the investment resulting from seizure, or confiscation; destruction by riot, revolution or war; any law or regulation which in the opinion of the Administrator prevents further transaction of the business for which the guaranty was issued.

Partmar Appeals; Sues Paramount for $850,000

(*Continued from Page 7*)

ahead and dispose of houses and make other plans in connection with the decree. However, should the Supreme Court allow Partmar's contention, it might be that a number of arrangements would be upset and the theatre disposal clauses of the consent decree nullified.

That Paramount did not intend to pause in its efforts to get the consent decree going as soon as its stockholders approved was made plain by one of its attorneys, who declared:

"I believe we will go ahead."

Ohio Firm Sues Republic for Accounting

Charging that Republic failed to report a large portion of the revenue derived from "Winter Wonderland" and "The French Key," John K Teaford & Co of Union City Ohio, filed a breach of contract suit in the Franklyn (Ohio) County Commons Court for $1,800,000. The suit also calls for an accounting of proceeds.

Teaford, an investment firm which finances films claims it owns both pictures, which Republic distributed. The suit is filed under an Ohio law which permits suing out-of-state corporations if they have property in the state.

Solons Press British Inquiry

(*Continued from Page 6*)

artificial 'pegging' of the currencies of these countries."

Following his blast against the British quota on the floor of the Senate, Knowland asked Secretary of State Acheson what the Department was doing "to break down . . restrictive measures by the British Government against American industry." He attached a copy of his statement to the letter sent Acheson.

"At a time when we are being called upon to pass a new ECA act and a new reciprocal trade agreements bill, both of which are presumed to contribute to the opening up of the channels of trade," Knowland wrote "it seems to be unwise and inconsistent for the British Government to establish or maintain economic iron curtains of her own."

Another letter in the same vein from Knowland and four other Republican Senate leaders was sent to Acheson this week. Joining the California were Senators Styles Bridges, (N. H.), Robert A. Taft (Ohio), Edward Martin (Pa.) and Owen Brewster (Maine).

Gains Support

Knowland gained further support from the other California Senator, Democrat Sheridan Downey, who wrote Acheson that he is "very gravely concerned about the new 40 per cent British quota on American motion pictures.

"It is unfair and discriminatory to a great American industry, but it is also in direct conflict with everything we are trying to do to promote world recovery," Downey declared.

Pointing out that when the British quota was only half as great, British producers were unable to meet quota requirements, Downey said he could "see no economic justification for such a high quota. It can only be described as punitive action against an American industry."

Downey asked Acheson to let him know what is being planned to "remedy this discriminatory action."

The State Department meanwhile was silent.

The attack was continued by Sen. Brewster, who told the Senate that the British film quota is "an absolute contradiction to the principle of world recovery and the priniciple of free and unrestricted flow of trade." He called the quota the "antithesis of mutuality," and angrily declared that it is "intended to oust American films from the British market as quickly as possible."

Need State Dep't

He indicated, however that he considers suitable legislation impossible either to draft or enact, when he said that only the State Department can bring some measure of reciprocity.

"The State Department must take a hand," he declared. "The American people are entitled to know what State is doing and plans to do."

Brewster said the quota can be defended neither on "fiscal grounds"—because the present Anglo-American agreement allows only $17 million to be converted each year from total boxoffice receipts—nor on the grounds that it aids the British motion picture industry or the British economy.

No Sense

"The proclaimed reasons for the British quota do not make economic sense—it is both discriminatory and punitive."

Meanwhile, members of the California House delegation met with Eric Johnston at an off-the-record dinner at MPAA headquarters to discuss possible solutions to the problem.

Giveaways

What might become an all-time high for theatre giveaways since the war was seen in Chicago this week by Filmack Trailer President Irving Mack who based his views on the number of trailers being ordered to announce the "for-free" gifts. Mack, who said he had to add six employes to meet demands for giveaway trailers, found that money, groceries, television sets, automobiles and free vacation trips were among the inducements offered to theatre patrons. The tendency, he said, was to have local merchants tie in with the prizes.

Newsreels Expand Foreign Footage

American newsreels reflect the increased interest in foreign news by devoting a larger amount of footage to the foreign field during 1948, figures made public in New York this week revealed.

According to the Motion Picture Association of America, five of its member newsreels—Movietone, News of the Day, Paramount Warner Pathe, Universal—devoted one-third of their total coverage to foreign news including the activities of the United Nations. Telenews, which is not an MPAA member, devoted an average of 40 per cent of its coverage to the foreign field, Production Chief Jack Tobin estimated.

In addition, MPAA members gave 12.3 per cent of their footage to Government subjects while Telenews estimated its Government time at 20 per cent.

The five MPAA members showed a slight drop in sports footage for 1948, with the total footage at 23.1 compared to 1947's 26.2 Telenews sports footage was around 12 per cent, split evenly between U. S and foreign sports events, Tobin said.

1948 Releases Are Off Slightly in 1st Quarter

Feature releases for the first quarter of 1949 were 251 or seven per cent off the 269 which were released during the first quarter of 1948, a check of 12 distributor schedules in the booking guide of SHOWMEN'S TRADE REVIEW revealed this week.

Inventories also showed a decrease with the recently ended quarter showing 208 features completed or in production, or 11 per cent less than the 233 inventory at the end of the first quarter in 1947. Production was off 28 per cent in the 1948 quarter.

The breakdown by companies:

Allied—1949: Released 6, Unreleased 2, Started 0; 1948: Released 4, Unreleased 4, Started 1.

Columbia—1949: Released 33, Unreleased 33, Started 8; 1948: Released 36, Unreleased 26, Started 6.

Eagle Lion—1949: Released 25, Unreleased 22, Started 1; 1948: Released 25, Unreleased 18, Started 7.

MGM—1949: Released 19, Unreleased 24, Started 7; 1948: Released 26, Unreleased 18; Started 2.

Monogram—1949: Released 17, Unreleased 6, Started 2; 1948: Released 18, Unreleased 10, Started 6.

Paramount — 1949: Released 18, Unreleased 23, Started 7; 1948: Released 22, Unreleased 27, Started 7.

RKO—1949: Released 20, Unreleased 17, Started 2; 1948: Released 30, Unreleased 21, Started 0.

Republic—1949: Released 21, Unreleased 8, Started 5; 1948: Released 24, Unreleased 16, Started 9.

Twentieth Century-Fox—1949: Released 33, Unreleased 21, Started 4; 1948: Released 23, Unreleased 29, Started 10.

United Artists—1949: Released 19, Unreleased 14, Started 4; 1948: Released 18, Unreleased 14, Started 3.

Universal-International—1949: Released 22, Unreleased 17, Started 7; 1948: Released 26, Unreleased 28, Started 8.

Warner—1949: Released 18, Unreleased 22, Started 2; 1948: Released 17, Unreleased 22, Started 9.

Rank Merges Production

New Company to Budget Films at $500,000

In what appeared to be a further, drastic economy move, which includes producing pictures at lower budgets, J. Arthur Rank this week merged his studio operation, production and service companies into one unit which may possibly be known as J. Arthur Rank Productions, Ltd.

The merger, which eliminates Rank executives Joseph Somlo, producer of "Henry V" and the Oscar-winning "Hamlet," dissolves the following companies:

D&P Studios, which owned and operated Denham and Pinewood Studios; the producing companies of Gainsborough, Pinewood Films and Two Cities; and Production Facilities, Ltd., a service company which offered accounting and other administrative services to Rank film companies.

25 Maximum

The new company is to produce a maximum of 25 pictures at budgets of approximately $500,000 each, London sources said, and it appeared that the independent producer units which had originally been part of the Rank empire, would be out.

Directors for the new company are scheduled to be Accountant John Davis, Sir Michael Balcom of Ealing Studios; Earl St. John of Denham Studios, Sydney Box of Gainsborough and George Archibald of Pinewood.

Circuits One, Too

Rank's latest action, which brings all his productions into one company, parallels a previous move in the theatre field where he merged the Odeon and Gaumont circuits into Cinema Management Corporation. Both moves probably make for more direct control as well as disposition of the companies in event of sale or nationalization.

State Dept. Won't Talk on Film Exports

The State Department in Washington this week had nothing to say on the question of whether two of the films selected for showing in Yugoslavia were good or bad examples of American life.

Herbert Edwards, chief of the department's motion picture branch, said that the Department had no official control over the selections made for showings in "iron curtain" countries and could therefore offer suggestions only if asked by the Motion Picture Export Association which is behind the selections.

The questions had risen over selection of "Mr. Smith Goes to Washington" and "Citizen Kane" by the Yugoslavs as the first of 25 pictures in a list of 100 submitted by the MPEA.

RKO Reelects Officers

RKO Directors met in New York Wednesday and reelected the following: President Ned E. Depinet; Vice-Presidents Malcolm Kingsberg, John M. Whitaker, Gordon E. Youngman; Secretary J. Miller Walker; Comptroller Garrett Van Wagner; Treasurer William H. Clark.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Law of the Barbary Coast

Columbia Drama 66 mins.

AUDIENCE SLANT: (Adult) Fairly good melodrama about San Francisco at the turn of the century.

BOX-OFFICE SLANT: Will just about get by on bottom half of double bill.

Cast: Gloria Henry, Stephen Dunne, Adele Jergens, Robert Shayne, Stefen Schnabel, Edwin Max, Ross Ford, J. Farrell MacDonald. Credits: Producer, Wallace MacDonald. Director, Lew Landers. Original screenplay, Robert Libott, Frank Burt. Photography, Henry Freulich.

Plot: When a girl's brother is shanghaied by an unscrupulous innkeeper on San Francisco's infamous Barbary Coast during the old days, she vows to get the guilty man. By obtaining a job as a dancehall girl in the culprit's place, she finally brings him to justice with the aid of a one-time crook.

Comment: Fairly good melodrama about San Francisco at the turn of the century. Has enough action to please some of the fans, although the performances are frequently inferior. It's the sort of picture that might better go with a stein of beer and pretzels, and an old-time band. Stefan Schnabel does the best job in the cast, giving a spark of credibility to his villainous assignment. Technical departments are up to par, although the film might have had better editing. It will just about get by on the bottom half of a double bill.

Bride of Vengeance

Paramount Drama 95 mins.

AUDIENCE SLANT: (Adult) A fictionalized costume version of the infamous Borgias, with Paulette Goddard playing "Lucretia." Performances are all excellent and included in the cast are such favorites as John Lund, Macdonald Carey and Albert Dekker.

BOX-OFFICE SLANT: Because costume pictures are frequently a problem at the box-office, the returns will depend on the star following. Their names on the marquee will do much to stimulate patronage.

Cast: Paulette Goddard, John Lund, Macdonald Carey, Albert Dekker, John Sutton, Raymond Burr, Charles Dayton, Donald Randolph, Rose Hobart, Nicholas Joy, Fritz Leiber, Kate Drain Lawson, William Farnum, Anthony Caruso, Douglas Spencer, Billy Gilbert, Dean White, Ed Millard, Frank Puglia, Nestor Paiva. Credits: Directed by Mitchell Leisen. Screenplay by Cyril Hume and Michael Hogan. Additional dialog by Clemence Dane. Story by Michael Hogan. Produced by Richard Maibaum. A Mitchell Leisen Production.

Plot: The tiny, independent duchy of Ferrara lies between Cesare Borgia's Rome and his next victim, Venice. To capture the strategically-located city without a fight, Borgia kills his sister and Lucretia's husband, then tricks her into believing it was the work of Ferrara. Lucretia marries the man, poisons him and then discovers her brother's trickery. All ends well when the man recovers and love triumphs.

Comment: This is a fictionalized screen account of the fabulous Borgias whom history records as among the top killers of their day. Produced in costume, it is a tale that includes several murders, some romantic episodes and the excitement of battle in that era. Performances are excellent, with Paulette Goddard playing the part of Lucretia Borgia and Macdonald Carey her brother Cesare. John Lund plays the man she loves, but whom she is forced to poison because of her brother's machinations. Outstanding among the large supporting cast are Raymond Burr and Albert Dekker. The picture has the name-draw that attracts, but what its prospects at the box-office will be is a matter of conjecture, for most costume-pictures are difficult to sell. Direction was by Mitchell Leisen, production was handled by Richard Maibaum.

National Reviewing Committees' Classifications

EASY MONEY (EL)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Morally objectionable in part for all.)

QUARTET (EL)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Mr. Belvedere Goes to College

20th-Fox Comedy 83 mins.

AUDIENCE SLANT: (Family) An ideal offering for the entire family. Clifton Webb's pompous demeanor and acid wit in ludicrous situations will provoke a great deal of audience hilarity.

BOX-OFFICE SLANT: The millions who saw "Sitting Pretty" will be watching for this one. Its title, cast and word-of-mouth qualities should also insure its success in most situations.

Cast: Clifton Webb, Shirley Temple, Tom Drake, Alan Young, Jessie Royce Landis, Kathleen Hughes, Taylor Holmes, Alvin Greenman, Paul Harvey, Barry Kelley, Bob Patten, others. Credits: Produced by Samuel G. Engel. Directed by Elliott Nugent. Written by Richard Sale, Mary Loos and Mary McCall, Jr. Based on a character created by Gwen Davenport. Photography, Lloyd Ahern. Art direction, Lyle Wheeler, Richard Irvine. Music, Alfred Newman.

Plot: This comedy involves a best-selling author who enrolls as a freshman at college to get a $10,000 award for his novel, inasmuch as the winner must have a college degree. He succeeds in one year.

Comment: Patrons who "discovered" Clifton Webb in the highly successful "Sitting Pretty" will look forward to this new comedy, and chances are they won't be disappointed. And patrons who did not see "Sitting Pretty" can now have the pleasure of "discovering" Mr. Webb in "Mr. Belvedere Goes to College." For he is indeed a new kind of comedian (as his first comedy effort already proved, of course) who tickles the risibilities through the application of a pompous demeanor in the most ludicrous situations, coupled with an acid wit that causes so much audience hilarity that some lines are drowned out. Capably supported by Shirley Temple, as appealing as ever, Tom Drake, Jessie Royce Landis, Taylor Holmes, Alan Young and others, Mr. Webb haughtily saunters through this enjoyable comedy garnering laughs in practically every foot of the film's 83-minute running time. It's an ideal offering for the entire family and should have a resounding box-office success in most situations, thanks not only to the precedent set by "Sitting Pretty" but also by virtue of its cast, title and word-of-mouth qualities.

Duke of Chicago

Republic Drama 59 mins.

AUDIENCE SLANT: (Family) Modest little story of an aged fighter, a gambler and a girl with action and clean-cut characters to please those at whom it is aimed.

BOX-OFFICE SLANT: Obviously a twin bill picture. Boxing the big angle, and it might be paired with one of the spate of other boxing films coming out. Of interest to the defenders of the boxing game, such as boys clubs.

Cast: Tom Brown, Audrey Long, Grant Withers, Paul Harvey, Skeets Gallagher, Lois Hall, Matt McHugh, Joseph Crehan, Harvey Parry, George Beban, DeForest Kelley. Credits: Associate producer, Stephen Auer. Director, George Blair. Screenplay, Albert DeMond. Based on a novel by Lucian Cary. Photography, John MacBurnie.

Plot: A retired boxing champ (Tom Brown) returns to the ring to raise money for the insolvent firm of his fiancee's father. Warning from a big-time gambler (Grant Withers) to throw the fight is the spur which enables him, feeling that he would always be a little suspect to his girl, his friends and his fans if he lost, to win a grueling bout against a fitter foe. Police take care of the gambler's avengers. His fiancee by this time is the "reg'lar gal" sister (Audrey Long) of the uppity one (Lois Hall) who jilted him when he went back to pugilism.

Comment: This modest little story of an aged fighter, a gambler and a girl is a good bet to please those at whom it is aimed. Boxing is the big angle, as it is in quite a spate of films these days, which leads to the suggestion that this might be one half of a double on the fight motif. This is obviously a twin bill production, with no important star-names, no spectacular scenes or settings and a 59 minute running time. Unlike some of the new boxing films, however, this one has a very cleancut hero and a fight-game populated with a reasonable number of decent characters. On that account appeal might be made to such defenders of the manly art, amateur and professional, as boys clubs.

The Fan

20th-Fox Drama 79 mins.

AUDIENCE SLANT: (Adult) A little slow but effective with its good cast, this Oscar Wilde love story of the late Victorian era should please discriminating audiences.

BOX-OFFICE SLANT: The four stars, including Madeleine Carroll in her return to the screen, as well as the fact that this is an adaptation of an Oscar Wilde play, should help at the box-office. The picture will need some selling, but it shouldn't be too hard to sell.

Cast: Jeanne Crain, Madeleine Carroll, George Sanders, Richard Greene, Martita Hunt, John Sutton, Hugh Dempster, Richard Ney, Virginia McDowall. Credits: Producer and director, Otto Preminger. Screenplay, Walter Reisch, Dorothy Parker, Ross Evans. Based on Oscar Wilde's "Lady Windermere's Fan." Photography, Joseph La Shelle.

Plot: A woman who left her husband and lived to regret it saves her daughter from making the same mistake. Under the unfamiliar name of Mrs. Erlynne she returns,

(*Continued on Page* 15)

HIT! is the word for

"IMPACT!"

SOCK! is the cast and story!

HARRY M. POPKIN presents

BRIAN DONLEVY · ELLA RAINES · CHARLES COBURN · HELEN WALKER

in **"IMPACT!"**

with **ANNA MAY WONG** · Robert Warwick · Art Baker · Clarence Kolb
William Wright · Tony Barrett · Mae Marsh

Produced by LEO C. POPKIN · Directed by ARTHUR LUBIN

Screen Play by Dorothy Reid and Jay Dratler · A Harry M. Popkin Production

SMASH! business thru U.A.!

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

YOU GOTTA GO AFTER BUSINESS TOO!

By Jack Jackson

Having parked my scooter under the marquees of many theatres in many places during the past several months, and definitely determined that big and little theatre owners alike were, with few exceptions, neglecting the all-important job of careful and intelligent advance planning, some words here about the dire necessity for such action may serve to hypo the delinquents.

Until a few weeks ago I was one of the many who felt that the movies had made immense strides in garnering added attendance during the vaguely remembered boom years. It took a survey of the staid and conservative New York Trust Company on "Sports as an Industry" to wipe the satisfied smirk from my kisser and show me how badly we had been out-maneuvered, out-guessed, out-planned and out-distanced by a vast army of competitors for the American amusement dollar. After reading the report I did a little Sherlocking among one group whose business has been sky-rocketing while ours was cellar-diving and came up with some mighty interesting and elucidative answers. But first, let me relay salient points of the New York Trust Company findings:

During the past ten years sports expenditures have risen from 1-billion to near 6-billion dollars annually. Total value of sports facilities and equipment are stratospheric, with motor boats alone batting in the 6-billion class. Receipts have risen like a pole vaulter, with attendance doubling and redoubling at baseball, football, racing, etc. I barged right through this recounting of millions due to the seasonal factors of such enterprise. I also passed up the millions of addicts and billions of dollars spent by hunters and fishermen, but I stopped cold when I read:

"Bowling ranks as the top contestant sport, with 1,950,000 in sanctioned leagues and some 25,000,000 occasional keglers bowling on more than 72,000 U. S. alleys in more than 11,000 places to spend more than $500,000,000 annually."

Since bowling is on a matinee and night seven-day-a-week basis in most localities, it takes rank as a consistent and imposing contender for available theatre revenue. That's when I yelled "Quick, Watson, the needle" and started out. I spent the better part of a day and evening sleuthing in the strike-and-spare emporiums. I chinned with members of teams, duos and some lone ball tossers as well as a few spectators. Incidentally, if we add the audience, which looked like a 1 to 3 ratio with contenders, the devotees of the alley sport ping the 40-million mark or about 28 per cent of the nation's population and a vast majority of its adult spenders. Then I got around to the job of jaw-wagging with the managers.

Most Bowlers First Enticed to Alleys to Watch Some Friend

From the assembly I found out many things that account for the seven-league strides the bowling game has taken and is continuing to take. Most bowlers are first enticed to the alleys to witness the participation of some friend. Among these the greatest portion are fellow employes who go to root for the company team and that's where the fine hand of the bowling alley manager shows. The three fellows I talked with were jam-up personalities who tell me their bookings for evening time are solid 30 days ahead at all times with some spots two and three months off contracted for. They gave me the lowdown on how they approach the owners of factories and stores, the department heads of industries, etc. and sell them on the idea of teams and leagues. The argument is one that combines employe morale with the publicity accruing with sport editors of newspapers, etc. Constant contact is kept with purveyors of sporting goods who willingly design attractive emblems, monograms, etc. for use on the shirts of team members. When the manager knocks on the door of the prospective sponsor he has a line on the capable bowlers among the concern's employes and complete details as to cost and design of uniforms. Of course, nothing is said about the cost of alley rentals. These chaps specialize in league organization among concerns in similar or allied business because the signing of a league for their alleys means from 25 to 40 bowlers playing three games each on a weekly basis, and the revenue from team play averages $2.25 per hour per alley. Another thing about league play is the number of new players recruited from the ranks of relative and friend observers and the patronage at the concessions.

So much for how the bowling alleys have kept their business on the high road during a time when ours has been plodding along the low road. Now I suppose you're all ready to crack with "Wouldn't we look silly trying to organize teams and leagues of picturegoers?" I'll have to reply with a question: How many Movie Star Fan Clubs have you started in your vicinity? That answer should start you thinking along one line that promises to rebuild the customer lines at your box-office. In the past couple of years—and more so in the past few months—the producers have put many new faces on the screen. These newcomers have been given wide national magazine publicity and their performances have been refreshing and satisfying to your patrons. You could start six new fan clubs in your community tomorrow if you'd get busy with the teen-agers, high school lads and lassies, etc.

Come to think of it, I wonder if you know the name and address of any of the many Movie Fan Club leaders in your town, and if you do, how often do you take the trouble to let them know in advance of attractions in which their favorites appear? This is an extremely fertile customer field and it is difficult to recall of a single such organization—other than the once nationwide Mickey Mouse Clubs—that didn't have a sort of Topsy origin and "jes' grew" in spite of, rather than because of, exhibitor help or support. Since writing that last I've called four local theatre managers and been unable to uncover the name of a single fan club officer despite the fact that a telegram carrying several names went from this town during Robert Mitchum's recent escapade and was publicized in the local press.

Well, that's for the Movie Fan Club idea. You can take it from there and either use it to build patronage or forget it an let the Fan Club customers forget you. If you happen to be allergic to a gang of bobby soxers and their beaux whooping it up in and around your theatre, there are plenty of ways to gain favor with the older and more conservative class of patrons. But every one demands careful planning, conscientious summation of factors of appeal and downright hard work.

I have yet to meet a theatre owner or manager who didn't have plenty of time for study and reflection. And, I've met but few managers or owners who supplement the results of their study and reflection with the kind of action necessary to capitalize on them at the box-office. Everyone admits that the personality of the executive staff is one of the prize assets of the theatre. Yet when you ask if they belong to and attend civic club meetings, Parent Teacher gatherings, etc. you invariably meet with "I'm too busy." By their own admission about personality being a prize attendance-getter, they place that quality as tops, and application of the age-old business success formula of "First things first" should dictate the importance of exposing the agreeable and impressive personalities to as many folks as possible, and particularly those folks not considered regular theatre patrons. Put it down right now to impress the personality of your theatre on as many club executives as possible—and I mean sewing and garden clubs as well as the civic and fraternal groups—because the rank-and-file membership follow the recommendations of the officers. If you get enough organization leaders talking about you or your management staff, you'll be making an important step in the long-range planning that results in consistent business.

Try to prevail on the various groups to "sample" your theatre on a reduced-price group basis or even "for free" by way of introduction. Go

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after florists for favors to the garden gang, the sewing machine dealer for free lessons or a discount on machines for the sewing group. Go far, far out of your way to impress them that their attendance is appreciated by giving each group some token to remember their visit. The merchants will gladly pay for cooking recipes, sewing and planting instruction, etc., on handbills carrying information about coming theatre attractions. Books of admission tickets presented to school authorities for sale by the student body with a percentage of gross to go for athletic equipment, etc. is a swell way of getting the teachers, students and parents boosting and attending your theatre. You need the business. Cook up a good idea of the kind that will attract lots of people on a recurring attendance basis. Don't neglect the obvious angles of picture-to-picture exploitation but get yourself and your staff so organized that these can be taken in stride and the major effort expended in the execution of plans to build future attendance regardless of the attraction being played. Use Baby Shows, Beauty Shows, Cooking Shows and Fashion Shows, but plan them well ahead and plan so carefully that they will serve to support and emphasize your long-range regular attendance goals.

Those fellows running bowling alleys gave out with an idea that seems more than practical for any and all theatres. Why not go after the owners of stores and factories and the department heads of industries? You can offer more in the way of employe morale-building than the pin-setters. You can offer the exhibition of a "Welcome" frame on your screen every evening one of their Go-to-the-Movies Clubs meets at your theatre. You can offer periodic prizes of free attendance for the largest family group, the most consistent patrons, etc. and even go further and offer admission prizes to those employes who exhibit rare aptitude, most work, most courtesy, etc., as determined by their boss. You can even go so far as to make a price concession if the company contacted will agree to guarantee specified attendance or absorb a portion of the discount offered his personnel.

Of course, it will take work, but it will be the pleasant and profitable work of getting acquainted with the owners and leaders of local business. You're on far better ground than the bowling alley manager because there is no outlay for special dress or equipment and the activity you propose is one that goes to make the family of the employes happy, and everybody knows that a happy family goes to make a happy and contented worker.

There are far more stage struck folks than bowlers so why not departmentalize attendance and go for talent activities among the workers, with promoted prizes to those outstanding and some higher consideration to the winning department over extended competition? The same line of activity can be followed with retail stores, and it is more than possible that you can stir up similar competition among students of grade and high schools if you make the proper approach to the school authorities. However, you can't get an idea like this across without planning thoroughly. You'll have to figure carefully just what arguments you can use to sell those you want to interest that the idea is mutually good and that they, as well as their employes or charges, have something to gain. This is the kind of effort that will require much consideration and must be set far enough ahead and for a sufficiently long enough period to make certain it will be grade A in presentation and capable of getting top returns.

You don't have to control a chain of theatres to go in for long range plans. The little theatre owner can set week-to-week goals for added grosses just as executives of large circuits do for their districts and individual operations. It's just a matter of bettering your best through careful, inelligent planning and sincere hard work. Your theatre needs every ounce of effort you can exert to hold its own in the face of higher rentals and costs of operation. Shuck your shirt and get busy. Plan your job far enough ahead to enable you to get the utmost from your plan.

BOX-OFFICE SLANTS

The Fan

(*Continued from Page* 12)

after the Continental adventuring into which her first default had led her, and obtains from Lord Windermere the money she needs to start life anew in London society. Although only desire to suppress identity as his wife's mother makes him so cooperative, tongues wag about the alliance; Lady Windermere is hurt, Lord Darlington seizes the opportunity to make a play for her hand and she goes to his quarters to accept. Mrs. Erlynne persuades her to change her mind, saves the situation when Lord Windermere discovers his wife's fan at Darlington's and then leaves her London ambitions to save her daughter further pain.

Comment: The Oscar Wilde play, "Lady Windermere's Fan," makes an effective, if rather slow, love story as here filmed. It is told by Madeleine Carroll and George Sanders in flashbacks, a technique that may contribute to the slowness but (a) has recognized dramatic effectiveness, (b) contributes a contemporary touch to a story of the so remote Victorian era and (c) permits two very good performers to don heavy make-up and act the ancients. Effective both thus and as the younger Mrs. Erlynne and Lord Darlington, they head a cast whose quality does much for the picture. Jeanne Crain and Richard Greene are a handsome couple as the Windermeres and Martita Hunt contributes a very nice bit as an aristocratic busybody. It is somewhat surprising to see Miss Carroll cast as an adventuress and Miss Crain transported from the American midwest to Wilde's world, but both assignments turn out successfully. This is Miss Carroll's return to the screen after years of Red Cross work aboard and the lead in a still current Broadway success, "Goodbye, My Fancy." Miss Hunt, too, is starring on Broadway as "The Madwoman of Chaillot." Oscar Wilde's original responsibility for this production should be an effective selling point, in some quarters at least, especially since this play of his and another were revived on Broadway not so long ago. Among those making the adaptation to the screen was Dorothy Parker, a writer with a considerable following of her own. "The Fan" will not sell itself to top grosses on the basis of critical acclaim or word-of-mouth; it will take some selling. But it shouldn't be too hard to sell.

Theatre Opening Ends Movie Famine

A movie famine that had been forced on Paulding, Ohio, since the Grand Opera House was destroyed by fire in 1946 ended recently when Jack O'Connell's beautiful new Paulding Theatre had its premiere in a benefit performance that netted the Paulding County Memorial Hospital $5,384, contributed by 2,800 local citizens who paid from $25 to $200 for opening-night seats. Ceremonies were in the Hollywood manner, with the high school band (see above) parading the flood-lighted streets and playing a 30-minute concert in front of the theatre. UP and INS news photographers milled around for shots of the celebration, and every store in Paulding was illuminated for the occasion. Members of the Paulding Chamber of Commerce served as ushers and aides for the singular performance. It was a bang-up piece of showmanship, and O'Connell has the goodwill of every member of the community for making the opening a charity affair. Art Weaver is co-owner with O'Connell of the $160,000 theatre. Note the slogan, "See a Show and Shop in Paulding."

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Two 'Pit' Trailers Used By Thompson in Hamilton

I.M.P.S. Member Robert L. Thompson was wide awake to the possibility of using two quite different trailers to herald the coming of a picture eagerly awaited by fans in upstate Hamilton, N. Y. Starting two weeks before "The Snake Pit" moved into his Schine's State Theatre, Manager Thompson used not only the regular coming attractions teaser, but also, in his new program, the Movietone shots of Olivia DeHavilland receiving the N. Y. critics' Best Actress award.

Thompson gave "The Snake Pit" the extra work that it certainly deserves, showmanwise. A tie-up with The Bookstore not only helped the film but sold so many copies of the book upon which it is based that the shop owner is eager to cooperate again. Thompson mounted a one-sheet on beaverboard for the shop's front window, where it was surrounded by copies of the book. Inside the store customers were reminded everywhere of "The Snake Pit" by cards acquired by Thompson from the Signet Company. He used one-page inserts in the local papers just prior to playdate and adapted one of them for the window of Rausa's soda fountain. The newspaper was amenable to a story on the much-heralded picture.

The classified ad angle was used to personalize the selling of "Canon City." The *Mid York Weekly* gave three ads in which, using various clever wordings, Thompson offered passes to specified persons, subscribers to the paper.

Prehistoric Animals

For "Unknown Island" at the Madison Theatre, Richmond, Ky., Manager Ken Carter and Assistant Bud Sommers affixed the heads of various prehistoric animals to the light posts with arrows directing people to the theatre.

LARGEST PORTRAIT. Thousands of pedestrians have seen the world's largest portrait of Jennifer Jones on the Seventh Avenue rear wall of the Rivoli Theatre in New York in connection with the engagement of David O. Selznick's "Portrait of Jennie." The artist in a smock and wearing a jaunty beret attracted much interest from the passersby while the portrait was being painted. Size: 20 feet wide, 20 feet high.

IRISH SHOW SCORES. I.M.P.S. Member Ted C. Rodis, manager of Skouras' Pilgrim Theatre, Bronx, N. Y., did swell business when he played an all-Irish show ("The Merry Monahans" and "Patrick the Great"—both reissues) on St. Patrick's Day. Two very good reasons are shown above: usherettes were dressed in Irish costumes a week in advance.

Florida Student Wins 'Miss Freshman' Contest

Marilyn Overby, a University of Florida student, was this week named Miss College Freshman of 1949 by a board of 12 judges in the offices of Spyros P. Skouras, president of 20th Century-Fox. Miss Overby won the title following a two-month search sponsored by 20th-Fox in conjunction with its Technicolor comedy, "Mother Is a Freshman." Pictures of the 18 finalists, along with resumes of their scholastic attainments, artistic talent and student body activities were considered by the judges.

Second choice was Mary Esther Haskell, University of Texas student, and third place went to Claire Molzen, University of Syracuse. Miss Overby will receive an all-expense paid, one-week vacation in Hollywood, and the other winners will be given lavish awards.

RKO Promotes Weiss To Minn.-Iowa Houses

RKO Brooklyn Theatres Division Manager Harry Weiss has been promoted to the post of division manager of the Minnesota-Iowa houses, in a move which will reallocate the entire Brooklyn division, General Manager Sol A. Schwartz announced Wednesday.

Weiss will headquarter in Minneapolis and Robert Whalen will remain as assistant division manager for the Brooklyn division, which is to be split up with other divisions, RKO sources said. At the same time, Lee Koken is stepping out of the theatre field to devote his entire time to the RKO Vending Department.

High School Tumblers

Manager Paul Henry of the Ravenna, Ravenna, Ohio, got a good attendance of high school pupils at his show for the juveniles by engaging a high school tumbling team to appear on the stage.

Watch Selling Angles on Shorts, Advises Lynch

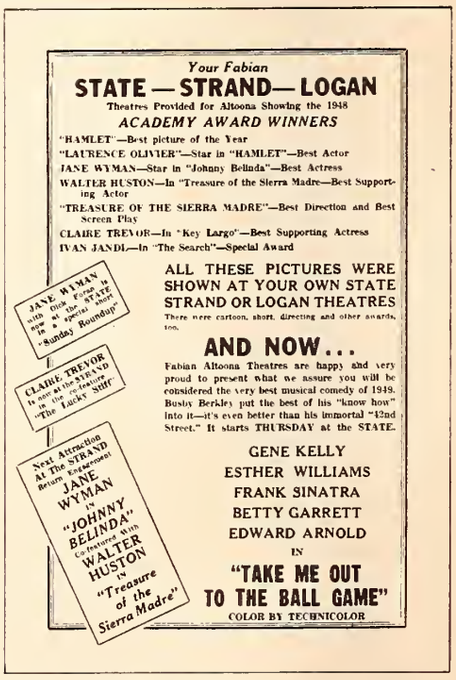
That the box-office possibilities of short subjects are often under-estimated, is the contention of Schine Circuit's Gus Lynch in a recent report to Harold De Graw, Schine zone manager for the Maryland territory. "It is only through the reading of trade papers," he points out, "and checking reviews that one knows what possibilities a short subject may have."

Shorts are often put on a circuit's weekly program without detailed explanation, due to lack of space, Lynch stated, and frequently it is necessary for the program arranger to write to individual managers calling their attention to a certain short that has exploitation possibilities. On other occasions, a patron who has read about a certain short in newspapers or the trade press, writes in a request that it be booked.

Were Requested

Illustrating his point, Lynch gave two specific instances when shorts were requested to be put on the circuit's shorts programs. First was from the Director of Nurses Memorial Hospital in Easton, Md., who wrote to the RKO branch manager asking that the short concerning nursing, "Girls in White," be booked. The RKO manager in turn passed the request on to Lynch who advised the circuit's manager

(*Continued on Page* 21)



FAST WORK. Fabian Theatres' City Manager Ward B. Kreag in Altoona, Pa., lost no time in capitalizing on last week's Academy Awards. He ran the above ad calling attention to the fact that award-winning films had shown at the Fabian State, Strand and Logan theatres in 1948, and also pointed to current screen appearances of winners Jane Wyman, Claire Trevor and Walter Huston. Pretty fast work, we'd say.

More Than 200 Day-and-Dates Set For...

THE BIGGEST MONEY PICTURE OF THE YEAR

WALTER WANGER'S

TULSA

SUSAN HAYWARD as
CHEROKEE LANSING,
HALF WILDCAT . . . HALF ANGEL
ALL WOMAN!

Entire great Southwest blanketed for mid-April premieres of Technicolored "Tulsa" . . . WALTER WANGER'S rip-roaring boomtown spectacle in the top-bracket box-office groove of "Stagecoach," "Canyon Passage" and "Tap Roots!"

TOP CIRCUIT MEN PICK "TULSA"!

"A winner . . . a great show!"—H. J. Griffith, Pres., Theatre Enterprises, Dallas. "Should do exceptional business everywhere!"—Julius Gordon, Pres., Jefferson Amusement Co., Beaumont "Will be the greatest event in the history of our theatres!"—Ralph Drewry, Vice-Pres., Talbot Theatres, Tulsa. "We are proud of Wanger and Eagle Lion for getting us a sure box-office attraction!"—Raymond Willie, Asst. Gen. Mgr., Interstate Circuit, Dallas. "'Tulsa' is a great story, great show, great drama!"—John Rowley and Henry Robb, Robb and Rowley Circuit, Dallas

JACK SCHLAIFER Testimonial DRIVE

COLOR BY *Technicolor*

Walter Wanger presents **"TULSA"** starring SUSAN HAYWARD · ROBERT PRESTON · PEDRO ARMENDARIZ

with CHILL WILLS, LLOYD GOUGH, EDWARD BEGLEY, Jimmy Conlin, Roland Jack · Produced by WALTER WANGER · Directed by STUART HUSTON

Producer EDWARD LASKER · Screenplay by Frank Nugent and Curtis Kenyon · Suggested by a story by Richard Wormser · An EAGLE LION CLASSIC

DISCUSS 'TULSA' PREMIERE PLANS. Meeting at premiere headquarters in the Hotel Tulsa, Tulsa, Okla., with Leon Brandt, Eagle Lion director of exploitation in charge, EL field representatives discuss plans for the world premiere of "Tulsa" in Tulsa on April 13, to be followed by 400 day-and-date engagements blanketing key situations in Oklahoma, Texas, Louisiana, Tennessee and Alabama. Above (l-r): Peter Bayse, Joe Mansfield, Brandt, Dick Owen, Ira Epstein and H. M. (Addie) Addison.

'Tulsa' Premiere Campaign Plans Set; See Celebration as Oklahoma's Biggest

With every city and state agency and all leading oil companies in the southwest joining forces with Eagle Lion for the world premiere of "Tulsa" at the Ritz and Orpheum Theatres in Tulsa on April 13, the event was shaping up this week as probably one of the biggest celebrations in Oklahoma's history. Reports of unlimited cooperation from every official and industry source were received by Max Youngstein, EL vice-president in charge of advertising, publicity and exploitation.

The leading oil companies have set up for the premiere a "1949 Oil Exposition on Wheels," which will bring to Tulsa $5,000,000 worth of oil field equipment for a pageant depicting the history of oil from exploration to marketing. The display will be introduced as part of the citywide "Tulsa" parade to be headed by Governor Roy J. Turner, U. S. Senators Robert S. Kerr and Elmer Thomas, and more than fifty mayors of Oklahoma cities. They will be joined by Susan Hayward and Robert Preston, stars of the picture; Producer Walter Wanger and his wife, Joan Bennett; Director Stuart Heisler and EL executives.

Following the parade, four square blocks in the downtown district will be roped off for permanent display of the equipment.

The "Tulsa" campaign will be highlighted by an oil lease jackpot giveaway on the "Stop the Music" radio show, which may develop into a million-dollar prize to the person winning it, if the oilwell comes in.

Army Air Force units will fly over the city during the parade and at other selected times during premiere day, spelling the word "Tulsa." Army and State Guard heavy artillery will be brought to Tulsa, and State Guard authorities will officially induct Miss Hayward as honorary colonel of the Bomber Group of the Oklahoma State Guard.

The entire downtown section of Tulsa will be elaborately bannered, festooned and decorated by the Retail Merchants' Association at its own expense, and all downtown store windows will be turned over to still displays from the film and credit cards. A full holiday has been declared by the School Board, so that every child in the city may attend the parade.

As part of the citywide decorations, the windows in all Tulsa skyscrapers will be lighted up vertically and horizontally so that they spell out the word "Tulsa," and all windows in smaller buildings not suitable to this lighting plan will be illuminated.

In a motion picture industry tribute to the late Will Rogers and Mrs. Rogers, Miss Hayward and Preston have been designated by the Screen Actors' Guild as an official committee to place wreaths on the Rogers Memorial in Claremore, Okla.

Nationwide publicity is guaranteed through the Tulsa Press and Radio Club, membership of which includes all local wire service and syndicate correspondents representing AP, INS and UP, as well as all local newspapermen and radio commentators, and which has bought 900 tickets for the premiere performance for use of its own membership and guests. Space has already been picked up through a citywide "Dress Western" contest which was run to select "Mr. and Miss Tulsa" who will reign as King and Queen of the premiere.

Every radio station in the state of Oklahoma and many stations in the surrounding territory have been linked into a "premiere network" to carry detailed coverage of all events of the premiere, through the initiative of station KVOO in Tulsa. The Chamber of Commerce has also gone all-out in cooperation of every sort, and has joined the Retail Merchants' Association and the heads of the oil companies in promotion plans and activity which will be coordinated with the over-all premiere plans.

Local newspapers are working on a special "Tulsa" premiere edition, which will be entirely devoted to art and features on the film and premiere activities, and the Retail Merchants' Association is working on plans to have every store window in town devoted to stills and displays featuring the film.

American Airlines' largest repair depot, located in Tulsa, will be decorated and bannered, and all 4,000 employes will wear "Tulsa" badges and premiere ribbons. Arrangements are now being set up for a nationwide contest to be run in cooperation with American Airlines, with all ticket agencies throughout the United States carrying appropriate displays.

Promote Sullivan

Edward E. Sullivan, with 20th Century-Fox's publicity department since 1946, this week was named assistant publicity manager by Publicity Manager David Golding.

Campaign Pattern Set by 'Ryder' Vermont Promotion

Campaign for the world premiere of Eagle Lion's "Ride, Ryder, Ride," which was scheduled to take place April 1 at the Strong Theatre in Burlington, Vt., is expected to set the pattern for all future openings of the picture and subsequent films in the series.

The premiere was preceded by an intensive area-wide promotion campaign conceived and executed jointly by the Strong Theatre; NBC Bread, which has one of its key bakeries in Burlington; radio station WCAX, which carries the Red Ryder radio serial sponsored by NBC bread; the local J. C. Penney store, which handles Red Ryder merchandise; the Burlington Boys Club, and Eagle Lion.

Premiere promotion began a full week before the opening and included displays by the Penney store; a citywide promotion to find the boy and girl with the best Red Ryder outfits (sponsored by Penney); spot announcements by WCAX and use of its window space to plug the film; distribution of window streamers to groceries by NBC Bread, as well as 500 handbills and imprinted greeting cards for youngsters, also the bannering of a six-truck motorcade with premiere credits, and cross-promotional plugs in all NBC outlets.

Climaxing the Burlington campaign is a nationwide tieup set through the Burlington Boys' Club with National Boys' Club Week, from March 28 through April 3. Through this cooperative promotion, the youngster selected as "Boy of the Year" by the National Boys' Clubs of America will be awarded a full Red Ryder outfit and a two-week vacation at the Ryder Ranch in Colorado as part of his prize. The Burlington Boys' Club cooperated to find its most talented youngster, who was to be awarded a Red Ryder outfit by Station WCAX.

'Joan' London Bow To Be Broadcast

For the first time, a Royal premiere is to be broadcast. The occasion will be the opening of RKO's "Joan of Arc" at the London Pavilion on April 8 in aid of the King George V Fund for Sailors. H.R.H. The Duchess of Kent will attend and more than 30 Ambassadors, Ministers and Charges d'Affaires are serving on the committee under the chairmanship of Mrs. C. R. Attlee, wife of the prime minister, and Mrs. A. V. Alexander.

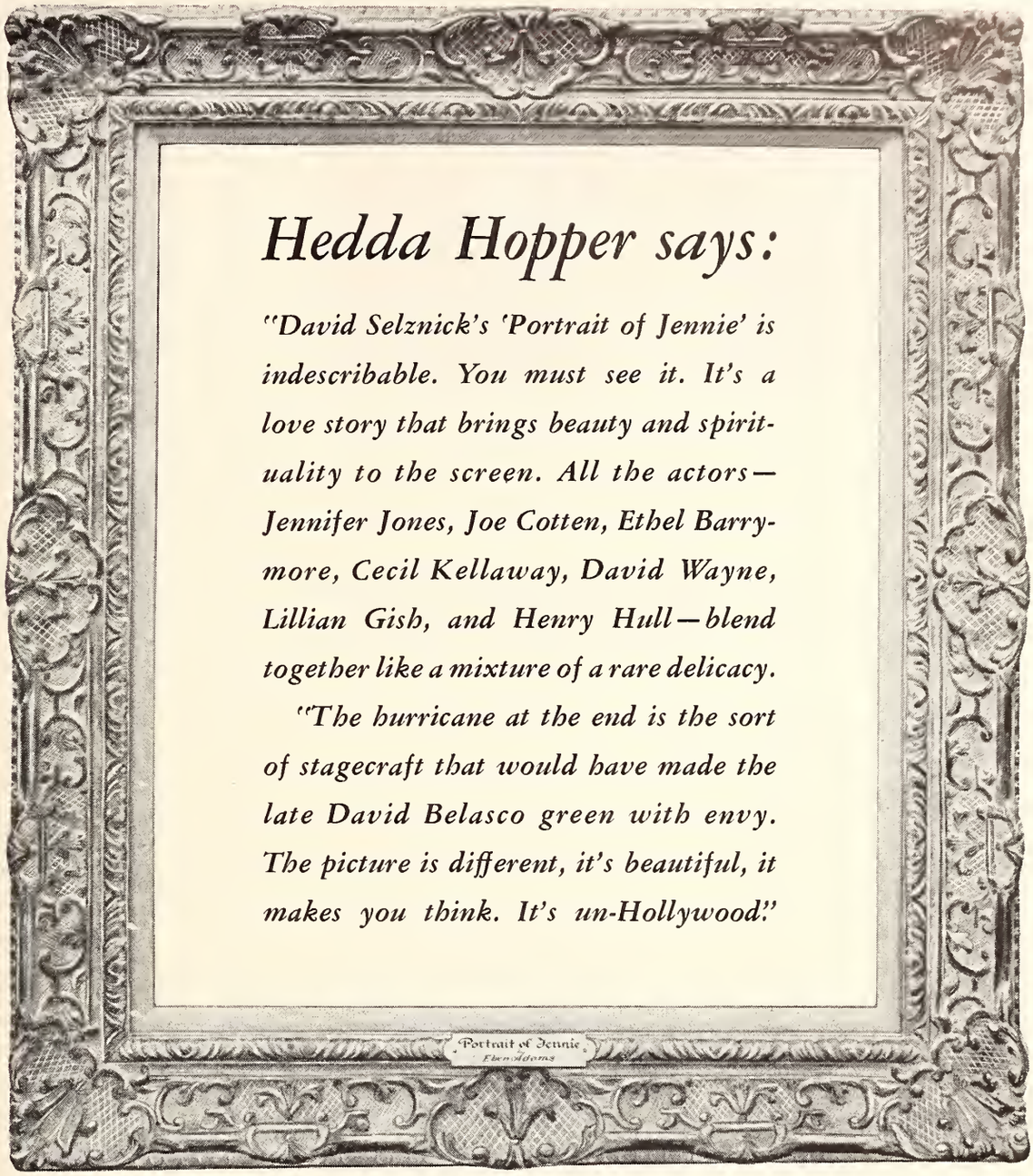
The broadcast, which will be "live" and will run thirty minutes, will call for expert timing. David Southwood, whose "Seat in the Circle" broadcasts from the provinces have proved a first-class attraction, will be in the circle of the theatre, and it is anticipated that the broadcast will be heard by many millions of people.

Air Force Men Guests

Public relations officers from the Westover Field, Mass., Army Air Base, and members of the Massachusetts National Air Guard's 131st Fighter Squadron were invited by Manager Andrew A. Sette to attend a showing of "Fighter Squadron" at the Warner Capitol in Springfield.—HFD.

One 'Pearl' Free

Manager Ken Charlebois of the Easton Theatre in Easton, Md., tied up with a local jeweler who took a newspaper ad advertising that everyone who bought a pearl at his store would receive a free pass to see "The Pearl."



Hedda Hopper says:

"David Selznick's 'Portrait of Jennie' is indescribable. You must see it. It's a love story that brings beauty and spirituality to the screen. All the actors—Jennifer Jones, Joe Cotten, Ethel Barrymore, Cecil Kellaway, David Wayne, Lillian Gish, and Henry Hull—blend together like a mixture of a rare delicacy.

"The hurricane at the end is the sort of stagecraft that would have made the late David Belasco green with envy. The picture is different, it's beautiful, it makes you think. It's un-Hollywood."

Portrait of Jennie
Eben Adams

Portrait of a Compliment

AT 'KETTLE' WORLD PREMIERE. When Universal-International unveiled its new comedy, "Ma and Pa Kettle" in Kansas City last week with considerable fanfare, on hand for the occasion (among others) were (l-r): Charles Simonelli, U-I eastern exploitation manager; Percy Kilbride, who appears with Marjorie Main in the film; Producer Leonard Goldstein; Meg Randall, of the film's cast; Bob Shelton, of the Commonwealth Circuit, and Foster Blake, U-I district manager in Kansas City.

Activities Generate Momentum Which Packs 3 Houses for 'Kettle' K. C. Debut

Universal-International cooked up a fine premiere and exploitation program for its "Ma and Pa Kettle," and is drawing exceptional money for their modest-budget release in the Kansas City area. The world premiere Thursday (24) in the Fox Midwest Tower, Uptown and Fairway theatres kicked off a plan which sees the surrounding area saturated, with the film showing in 65 situations within a week of its opening.

With four Universal players—Marjorie Main, Percy Kilbride, Meg Randall and Richard Long, from the film—on hand for personal appearances opening day, the film got off to sock business and headed for a high first-week gross in the K.C. day-and-date trio. Following their Kansas City personals, the players appeared in Topeka, Kans., Friday and Wichita on Saturday, before heading for St. Louis and personals there.

A world championship square dance contest headed the many-sided exploitation with which Universal backed the picture opening. This began two weeks in advance through cooperation with the recreation division of the city welfare department under Dr. Hayes Richardson. Neighborhood contests were climaxed by finals in the arena of the Municipal Auditorium Wednesday (23) where Kilbride, Main, et al, presented trophies furnished by Universal to the winning eightsome. Some 9,000 localites turned out to see the finals and the stars night before opening and generated momentum which packed each of the three Fox houses the following day.

Ben Katz, Chicago exploiteer, and Sy Freedman, special exploiteer, were in charge of the campaign, working with theatre Managers Barney Joffee, Tower, Nick Sonday, Uptown and H. D. "Bus" Carroll, Fairway.

Four players were on hand in advance of opening making radio and press interviews and a number of personal appearances. They appeared Wednesday at the inauguration of the new million-dollar Jones Store Co. The same day the foursome had dinner at the Bretton Restaurant which featured a "Ma and Pa Kettle Stew." Recipe for the stew was printed on cards which were given out in the theatres and at the restaurant, and the restaurant ran a display ad on the amusement page of the Kansas City *Star* during opening days of the picture.

All regular advertising was increased, including display in the Kansas City *Star* and radio spots. Each of the three theatres ran cross-plug trailers for two weeks in advance of the premiere.

Numerous other stunts and tie-ups added to the momentum. Station WHB ran a Largest Family Contest in tribute to the 15 Kettle kids in the picture. Parkview Drug Company offered a Ma and Pa Kettle Sundae in all its 17 stores, and the stars made a personal appearance in a Parkview store. Marjorie Main posed for a picture which promotes seals for crippled children. A cocktail party where the players met the press and luminaries was given by Universal at the Muehlebach Hotel Thursday afternoon preceding the evening shows. Following the day's activities, Elmer Rhoden, head of Fox Midwest, held a supper party for the players and the staff which worked up the premiere.

Leonard Goldstein, producer of the picture, came from the Coast to see the send-off, and Charles Simonelli of the exploitation department came out from New York.

The line-up of 65 bookings included the key houses of the Fox, Commonwealth and Durwood circuits as well as half a dozen independents in the exchange area. In all it probably was the biggest send-off Universal ever has had for a picture premiered in the midwest.—K.C.

'Scott' Premiere April 20

J. Arthur Rank's "Scott of the Antarctic," an Eagle Lion release, will have its American premiere April 20 to the Playhouse Theatre, Washington, D. C.

'Belvedere' Dinner Honors Exhibitor

A formal dinner celebrating the 20th anniversary of Morris Mechanic as an exhibitor highlighted the world premiere of 20th-Fox's "Mr. Belevedere Goes to College" in Baltimore Thursday. The formal dinner, which was held at the Belevedere Hotel, was attended by the Governor, Congressional representatives, publishers and other notables. Twentieth-Fox Star Dan Dailey was on hand for the occasion. The premiere itself was held at the New Theatre.

Police Get Army Help At 'El Paso' Premiere

Where were all available policemen in El Paso on March 25?

They were at the Plaza Theatre where they had been rushed to hold back the crowds besieging the box-office for tickets to Paramount's world premiere of Pine-Thomas' Cinecolor production, "El Paso."

Were the police able to handle the crowds?

No. Before the day was out, they were forced to put in a hurry call for assistance to the Army authorities at nearby Fort Bliss. Military police were then dispatched to help keep order in the lines which stretched for five blocks outside the theatre, waiting to gain admittance.

Business must have been pretty good then, wasn't it?

Are you kidding? The box-office receipts for the day established an all-time high for the 21-year history of the Plaza. In comparison with the mark set by the previous Pine-Thomas western epic "Albuquerque," at its own home town premiere last year, the first day's returns on "El Paso" soared to almost three times the initial total racked up by the earlier film.

Was that all they did—just show the picture for the crowds?

Man, you certainly don't know much about world premieres? They had the stars of the picture and other screen celebrities on hand in an hour's show produced by William Thomas, which brought the house down at each performance. Harry Revel was music director of the stage presentation and appeared on the stage with them.

Who were the stars?

Well, there were John Payne, George "Gabby" Hayes, Mary Beth Hughes and Eduardo Noriega from the film's cast; and Frank Faylen, who was master of ceremonies, Helen Forrest and David Street

Did the stars do anything else?

Did the stars do anything else! What a silly question! This was a world premiere, man Of course they did. Riding in open cars, stagecoaches and buckboards, and escorted by a colorful array of mounted sheriffs they paraded through the center of town. City officials estimate the paraders were witnessed by a minimum of 50,000 people, just half the population of the city. Along with Producers William Pine and William Thomas they attended a reception at the Hilton Hotel in honor of state and city officials, and local and out-of-town representatives of the press and radio.

Sounds like a premiere to end premieres.

That was only the beginning brother, only the beginning. From El Paso the stars went on to Forth Worth for another "El Paso" opening on March 27; then to Oklahoma City, March 28; Tulsa, March 29; Dallas, March 30; San Antonio, March 31. Houston, April 1, and finally San Francisco, April 5.

Did you say something about Tulsa?

Never mind! That's another story.

Show 'Knock on Any Door' For Probation Officials

A special preview of Columbia's "Knock on Any Door" was shown for the entire staff of the San Francisco Juvenile Bureau, headed by George Ossiske, juvenile probation officer, at the North Coast Theatres' Orpheum in the Golden Gate City.

Publicist Graham Kislingbury also arranged for personal appearances of the new star, John Derek, for newspaper and radio interviews. He also obtained two full-page cooperative newspaper advertisements.—SFR.

GRIST for the SHOWMANSHIP MILL

A salesman's kit containing 80 8x10 color stills in a special binder with transparent envelopes, and a set of black-and-white 8x10s, has been prepared by Kroger Babb, head of Hallmark Productions, for the company's forthcoming "The Lawton Story." The company has also prepared a pressbook including 75 newspaper ads, 50 scene mats and six different styles of window cards in three sizes. Additionally, there are four different styles of 40x60 lobby displays and four different styles of 30x40s, as well as one-, three-, six- and 24-sheets. Special radio copy is being readied, plus recorded interviews and plug announcements. Sheet music is ready and recordings have been made of the film's two songs, Down in Oklahoma and Right Under My Nose. There will be four trailers—a 300-foot Cinecolor deluxe trailer, a 90-foot Conecolor trailer, a cross-plug trailer and 18-foot featurette trailer. A four-page, two-color tabloid herald with theatre imprint will be used in a house-to-house throwaway deal, and a 10-page four-color mailing circular is being sent to every clergyman, school teacher and librarian in the U. S. Estimated cost of the campaign, according to Babb, is $5 million, and the company is shooting for a $20 million gross.

* * *

Nearly 150 key city theatres throughout the nation will show MGM's "Little Women" as an Easter attraction, including Loew key-city towns where the picture will open April 13, 14 or 15 for a full week's stand. These will be supplemented by about 35 independent situations in other towns, non-competitive to Loew's.

* * *

United Artists and Screen Plays, Inc., distributors and producers of "Champion," are wheeling their publicity guns into position for the film's premiere at the Globe Theatre in New York on April 9. Four of the film's top players, Kirk Douglas, Marilyn Maxwell, Arthur Kennedy and Paul Stewart, have been busy meeting the press, making radio appearances, etc. Screen Plays Vice-President George Glass and Howard Le Sieur, UA advertising-publicity director, are supervising premiere plans. Kramer is due in New York early this month for the climax of the opening campaign.

* * *

"The Life of Riley" will receive a special promotional advertising campaign in 93 Sunday newspapers with a circulation of 34,000,000 and in four top weekly magazines with a combined circulation of 15,000,000 as a result of a tieup between Universal-International and the Pepsi-Cola Company. The promotion, which will take the form of a four-color cartoon strip featuring William Bendix, will appear in the 93 Sunday newspapers May 8 and will be followed by an adapted two-color ad in *Life, Look, The Saturday Evening Post* and *Colliers*. The theme will be "For the Life of Riley, drink Pepsi-Cola."

* * *

An advertising and exploitation budget of $200,000, to include trade journals, newspapers and magazines, with television being pointedly ignored, has been set by Producer-Director Roy Del Ruth on "Red Light," his independent production which United Artists will release. Associate Producer Joe Kaufman revealed that tieups are being completed with the police departments of a number of key cities emphasizing that crime does not pay, the theme of the picture which stars George Raft and Virginia Mayo.

Teamwork Produces Strong Campaign For the Midwest Premiere of 'Jennie'

An outstanding campaign emphasizing almost every angle of art, educational and musical interest backed the midwest premiere of Selznick Releasing Organization's "Portrait of Jennie" at the Kimo and Dickinson theatres in Kansas City recently.

Virtually no stone was left unturned to insure the film's success. Don Walker, former Warner field exploiteer in the Kansas City area, joined SRO to work on "Jennie." Bill Meyer, manager of the Kimo, Charles Meeker, manager of the Dickinson, Bill Scott, publicity man for the Dickinson circuit, and Tommy Thompson, SRO exchange manager, all teamed with Walker in putting on the campaign. Even Robert Gillham, SRO's publicity and exploitation chief, was in Kansas City for a few days to lend a hand.

With huge army searchlights piercing the sky and giving the area the typical flavor of a Hollywood first night, thousands of celebrated New Yorkers from the business, society and theatrical worlds attended the gala benefit premiere of David O. Selznick's "Portrait of Jennie" at the Rivoli Theatre Tuesday night. Proceeds from the special opening went to the Free Milk Fund for Babies, sponsored by Mrs. W. R. Hearst. Selznick, Lillian Gish, Margaret Sullavan, Gene Tierney and other notables were among those present for the occasion.

Key to the campaign was a series of three screenings. Two were held at the Kimo, one for leading women and a second for teachers of junior and senior high schools; the third was for club women and feminine civic leaders of the Mission area, southwest suburb where the Dickinson Theatre is located. Postcards asking the guests to comment were distributed at each of these previews, and response was almost uniformly gratifying. Special guests, such as famed Artist Thomas Hart Benton, were also invited.

Meyer also arranged with the Kansas City Art Institute to display in his lobby a salon exhibition of original paintings by students of the institute. All lobby and window display material was given special artwork. Windows were set with each art shop in town. Special tieups for both window and internal displays were set with the Cook Paint Stores, which are local distributors for Grumbacher paints, generally used by artists.

Several musical angles also were emphasized for the engagement. Tieups were set with a number of record shops on the Debussy music which backgrounds much of the film. Walker arranged with KCKN for a quarter hour of music each day for five days with Debussy recordings and material about the film. A schedule of spot announcements were set on KCKN with music from the film as background, and a similar feature was worked out on Station WHB.

In addition, Meyer sent a mailing piece to his list of 4,500 names. The Kimo has operated for several months on a policy of showing foreign language and art films. During this time the mailing list has been built, and is believed to include names of patrons especially interested in a film theme like that of "Portrait of Jennie."

The Dickinson Theatre regularly is a subsequent run. It becomes first run only for the "Jennie" engagement, and then returns to its regular policy.

Watch Selling Angles on Shorts, Advises Lynch

(*Continued from Page* 16)

at the Avalon to get in touch with the Head Nurse and arrange to show the subject.

Another request came from the Schine manager of the Arcade in Cambridge, Md., on Paramount's sport reel entitled "In the Driver's Seat." Believing that some harness race horse drivers were from Cambridge, Lynch had the short sent to the Arcade for screening.

In his letter, Lynch suggested that the Schine theatre managers follow the trade papers closely and study their resumé of all short subjects to learn what ones hold the most interest for his patrons and which could then be exploited with profit to his box-office.

SPRING IS REALLY HERE. And Manager Harry Anderson of the Florida Theatre in St. Petersburg, not one to miss any angles, made this nice tie-in with the first showing of RKO's re-issue of "Pride of the Yankees." His theatre awarded a "Pride of the Yankees" trophy to Everett Sumner, president of the YMCA Sunday School baseball league, as well as of the local Chamber of Commerce. Bill Dickey, coach and former catching star of the Yankees, now in Spring training in St. Petersburg, is shown making the award as Sumner's young players look on admiringly. The man with the windblown tie is probably Showman Anderson, but he is not identified.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DENVER

At the opening of the 900-seat Golden, Golden, Colo., the streets were jammed, and thousands were turned away on opening night. The theatre, built by Atlas Theatres, with C. U. Yaeger, was dedicated by Gov. Lee Knous, whose talk was part of a half-hour broadcast over KMYR, Denver. Theatremen call it the most beautiful in the region. A parade preceded the dedication. Dick Dekker is manager, and the theatre will inaugurate all-week matinees.

Robert Smith, mayor of Steamboat Springs, Colo., as well as being partner in the Chief, went home from the hospital where he underwent an operation. The city council scheduled a meeting for that night, but Smith was too tired to get out of bed, so he held the meeting in his bedroom.

Selected Pictures General Manager Thomas Smiley is spending three weeks at the Kansas City exchange . . . B. O. Stoner, district manager for 20th Century-Fox, was here for a sales meeting.

An idea for film bands, put forth by Owen Clough, United Artists shipper, is being used by United Artists exchanges, and it is expected to soon become common practice with other companies. It consists of the usual film band, appropriately printed, black on one side if the film is inspected and can be used as it comes from the can, red on the opposite side if tails are out and uninspected.

The annual picnic and golf tournament of the Rocky Mountain Screen Club is set for the Park Hill Country Club Aug. 23. More than 100 were at the club's stag and wild game dinner . . . Tillie Chalk, Paramount office manager, back on the job after being off for weeks following a heart attack.

Lon T. Fidler, 58, owner of the Denver, Salt Lake City and Kansas City Monogram franchises, died at St. Luke's Hospital, Denver, after a short illness. Fidler has been in distribution for about 30 years, most of it in Denver. He was instrumental in organizing Monogram, and was a Monogram stockholder. He was in the first World War, entering as a corporal and emerging a lieutenant, and winning the Purple Heart. He is survived by his widow, Edith, a sister and a half brother. Funeral and burial were in Denver. All Monogram exchanges, home office and studio stopped activity for five minutes at noon last Monday in respect to Fidler. Burial was in Denver.

CINCINNATI

RKO Manager S. C. Jacques has returned from Cleveland where he attended a meeting of all the company's eastern central managers called by District Manager Morris Lefko . . . Johnny Holokan will manage the Dayton Art Theatre (the remodeled and redecorated former V Theatre) for Distinctive Theatres, Inc. of Dayton. House reopens April 1.

Equipment in the new Mur drive-in, Parkersburg, W. Va., was installed by Theatre Equipment Company . . . The White-Libson Circuit, now known as Mid-State Theatres, Inc., has moved its quarters from the Keith Building to the second floor of the Times Theatre Building.

Lester Rosenfeld, Charleston, W. Va., underwent an operation last week at the Cleveland Clinic in Cleveland . . . R. V. Dinkle is again operating the Ken Theatre, Raceland, Ky., having taken the house over from C. C. Lohr. . . . L. J. McGinley, head of Prestige Pictures, held a meeting in the Universal office Monday of last week, attended by Manager Irv Sochin and the entire sales staff.

Floyd Price of Newark, Ohio, was in the city, arranging bookings for his Valley Drive-In, Newark, which he plans to reopen on Easter Sunday . . . Twentieth-Fox Kentucky Salesman Manny Nagle, has resigned to join Monogram as city salesman. Sam Weiss, formerly with United Artists, is replacing Nagle at Fox.

Mark Cummins opened his Outdoor Theatre, Stockton, Ohio, March 24, and the Blue Grass Drive-In, Georgetown, Ky., March 31. Cummins made major improvements in the Outdoor, including provision for miniature golf, and pony rides for kiddies.

Joe Lee, Ames Theatre, Dayton Ohio expects his new drive-in Sidney Ohio, to be ready for opening by the end of April. Midwest Theatre Supply, Inc., is furnishing equipment.

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'Kick-Off' Dinner

The "kick off" dinner of the Children's Medical Center in Boston was held at Hotel Statler March 22 and members of the Variety Club attended to lend heir presence and their active support to the project to raise $7,000,000 in the next two months. Governors of New England states were present as well as other dignitaries. Arthur Cronin was toastmaster and Daniel F. Sullivan chairman of the dinner.

BUFFALO

Richard A. Carroll, former Paramount booker, has been appointed assistant manager at the Great Lakes Theatre by District Manager James H. Eshelman . . . Carroll replaces Robert Moredock, who has been associated with the Shea theatres in various capacities for many years . . . Eshelman was in Detroit several days the past week conferring with Edward L. Hyman, vice-president of the Paramount theatre department and other executives on booking and buying problems.

RKO Manager Jack Chinell will be Buffalo area distributor chairman for the industry's Savings Bond Drive, May 15-June 30 . . . Paramount Eastern Division Manager Al Kane has been touring the Buffalo area district with Mike Simon, Buffalo office head . . . Most of the Buffalo exchange managers will attend the testimonial dinner in honor of George Lynch in the Ten Eyck Hotel, Albany, April 4. Lynch, head buyer for the Schine circuit, has many close personal friends in Buffalo.

Danny Stasinski of the Orpheum is busy these days showing programs at various clubs, before organizations, etc. Danny has taken over the work formerly done by Walter Dion, who now is devoting his time to his various drive-in theatre interests . . . Bill Brett and Bill Rosenow are getting ready to re-open their big drive-in theatre up the lake shore.

Plans are ready for the remodeling of both Shea's former Great Lakes and Hippodrome.

Leon Serin is covering the Buffalo territory out of the United Artists exchange replacing Dave Leff, who has been promoted to the management of an office in another city . . . Warner Manager Ed Catlin announces the appointment of Leonard Pearlman as sales representative in the Rochester territory, replacing Herb Gaines who has been transferred to the Albany office.

Matt Sullivan, an old timer along Buffalo film row, is back in town as manager of the Film Classics exchange from which post Joe Miller has just resigned. It is reported that Joe is going into business for himself in the Albany territory . . . Sam Geffen and Myron Gross, co-chairmen, put over an unusually successful party in the Variety Club, Saturday evening, with 150 members and wives and sweethearts attending. The square dances were the hit of the evening.

In a closed meeting the other evening in Olean, N. Y. before the common council's annual budget hearing, Mayor Thomas A. Gustafson and the aldermen made two changes in the budget prepared by the Ways and Means committee, one change offsetting the other. In estimated revenue a cut of $5000 was made from $8350 to $3350 in amusement and vendors' licenses, a concession to theatre and other amusement operators. In appropriations, a corresponding reduction was made in the contingent fund, from $20,000 to $15,000.

Elmer Lux, former RKO exchange manager, and now head of Darnell Theatres, as well as a councilman-at-large of the city of Buffalo, has been appointed major of Division V of the fund-raising campaign of the Erie county chapter, American Cancer Society. Lux will organize the public and service employes for the Cancer drive for $100,000, April 7 to 23.

REGIONAL NEWSREEL

HARTFORD

An $80,000 fire destroyed the plant of the Green Machine Co., in nearby Manchester, Conn., the other afternoon. Bill Gilwech, Loew-Poli, Hartford, projectionist, is a part owner, director and secretary of the company, which manufactures small tools. Gilwech said the firm would set up temporary manufacturing facilities in suburban East Hartford, Conn.

William Dougherty, assistant manager, Webb Playhouse, Wethersfield, Conn., was a patient at Hartford Hospital, recuperating from a foot operation . . . Ben Rosenberg, district manager, New England Theatres Circuit, visited Walter B. Lloyd of the Allyn, Hartford, and Jim Darby of the Paramount, New Haven.

Ed Kelleher, Princes, Hartford, was in New York . . . Bill O'Neill, doorman at the Eastwood, East Hartford, was on the sick list. Bill is 77 years old, and has been an employe of Connecticut film theatres for many years . . . Loew's Poli Theatre, Hartford, has organized a bowling and softball team and wants to meet other Connecticut theatre organizations. Manager Lou Cohen and Assistant Norman Levinson are supervising the teams.

Bob Ritzert, assistant manager, Loew's Poli Globe, Bridgeport, while in town told Norman Levinson of Loew's Poli that he will be leaving shortly for a three-week California vacation . . . Bill Rose, formerly a partner in Conrose Theatres in Connecticut, is now living permanently in California.

Joseph Rosner married Lillian Mishkin of the State Theatre, Hartford, Sunday (27) . . . Dr. Louis Rubin of New Haven and Selma Jaffe of the MGM New Haven exchange walked down the aisle Sunday (27) also.

Maurice W. Shulman of the Shulman Hartford Theatres has returned from a stay in Florida . . . The manager's office at the Palace was redecorated . . . The Middlesex, Middletown, Conn., booked Jack Norton, Hollywood comedy star, in for a one-day vaudeville appearance . . . Walter Remillard and Edward Mullen are new on the ushering staff at Loew's Poli Palace.

Norman Levinson, assistant manager, Loew's Poli, Hartford, was guest of honor at a birthday party in New York last week. While there he called at Loew's home office publicity department . . . April 2 has been set for the reopening of two open-air theatres—the Pike, Newington, Conn., managed by Joe Dolgin, and the Riverside, Agawam, Mass., owned by Edward J. Carroll.

OMAHA

Hymie Novitsky, popular 20th-Fox salesman who underwent a serious operation in November, is back on the job . . . J. L. Waybill sold the Dana Theatre, Danbury, Ia., to J. L. Waybill, former owner of theatres at Utica and Gibbon, Neb. . . . Joe Scott, 20th-Fox branch manager, went to a Chicago sales meeting.

The Tri-States Theatres meeting of managers in this district to plan for the coming drive had to be postponed. District Manager William Miskell hurried to Portsmouth, N. H., to attend funeral services for his 71-year-old mother.

United Artists Manager D. V. McLucas and Mrs. McLucas are spending three weeks in New Mexico and Arizona . . . Warner Bros. Manager Frank Hannon went to Des Moines . . . A. Berwald, Paramount auditor, is in town.

FAMOUS PLAYERS EXECUTIVES AT THEATRE OPENING. Executives of Famous Players Canadian Corp. attended the opening on March 25 of the circuit's new million-dollar University Theatre in Toronto, with RKO Radio's "Joan of Arc" as the premiere attraction. Above (l-r) are: Ben Galdsaler, chief booker and buyer; Jules Wolfe, supervisor of maintenance and construction; J. J. Fitzgibbons, president; Bert Brown, manager of the University Theatre, and Morris Stein, general manager, eastern Canadian district.

Harry Barker, for years a United Artists salesman in the Des Moines area out of the Omaha office, has been transferred to St. Louis . . . Marie Hassett, Paramount head inspectress, is recuperating at home after a trip to the hospital . . . Joe Porhaska of Omaha is the new manager of the Roseland . . . Geraldine Griesing and Marilyn Francisco are new at Paramount.

Paramount was to be visited by its new division manager, Harold Wirthwein, who will headquarter at Kansas City. . . . Eagle Lion also is expecting a visit from Harold L. Beecroft, new division manager, headquartering in Dallas.

Elaine Mendelson, daughter of Warner Salesman Leon Mendelson, won the 20th-Fox contest for prettiest freshman coed at the University of Missouri . . . Western Theatre Supply has put in new lamps at J. J. Klima's Theatre at Milligan, Neb.

HARRISBURG

New assistant manager at the Senate is Frederick Stone, 22, recently discharged from the U. S. Marines. A newcomer to show business, he succeeds Miss Betty Stepp who held the job for about five years. She resigned to be married.

The Rio, double-bill house, increased advertising space for the engagement of two first-run movies, "The Decision of Christopher Blake" and "Flaxy Martin," with Manager Francis DeVerter reporting good business. He kept them a week instead of the usual three-day run.

George K. Keet, former movie writer with the *Evening News*, during part of his 16-year career there, resigned last week to take a public relations job in private industry. Dick McCrone, movie editor for about 12 years on the same paper, will resign this week, also to go into private business in publicity work.

Visitors at Fabian's local theatres were Herman Nowitsky, circuit maintenance man, and Lou Golding, area manager . . . Harvey Miller is back at the Rio after an extended leave of absence. Francis DeVerter, manager, carried on both his own and Miller's duties, with the aid of Gene Plank who is being groomed as a student assistant for Fabian.

Mrs. Kay McGonigle is new chief of service at Loew's Regent. Usherette Mary Matoni, Loew's, quit after a week because of ill health.

No Foolin'?

Governor Paul Dever of Massachusetts last week issued a sweeping order banning all female impersonators from the stages of Boston night clubs and theatres or in places where food is served. Governor Dever said the ban would affect some 88 places in Massachusetts. Speculation has been rife as to whether the order is sweeping enough to include college productions in which roles that are ordinarily filled by women are instead filled by male chorines and leads. The Governor has not committed himself as to this phase.

SAN FRANCISCO

The "Oscar" announcements found Paramount theatres on top of the situation with "Johnny Belinda" and "Treasure of Sierra Madre" double-billed at the State Theatre and Jane Wyman's latest film, "Kiss in the Dark," at the Paramount. With their ads arranged for quick change they swept in with the victory reports—though they continued to plug Humphrey Bogart over Walter Huston in "Treasure." From the Stage Door where "Hamlet" is in its twentieth week all ad-lines about "last weeks" disappeared when Laurence Olivier's production swept the Academy field.

George McLean, formerly doorman ad usher at the United Artists and more recently a student at the University of California, was announced as assistant manager at the Harding Theatre by Manager Russel E. Wheeler . . . A. C. Hanson, Fox Theatre assistant manager and his wife, announce the birth of their first child, a boy weighing 6 lb. 1 oz.

Jay Golden, RKO official, traveled to Los Angeles on business recently . . . Variety Club members' wives and Film Colony Girls held a tea recently at Tent 32 to make plans for convention activities . . . More than $10,000 was realized from San Francisco's motion picture circles in the recent Red Cross collection drive according to a representative of California Theatre Owners Association.

Richard Spier, Fox West Coast official, has been removed from the hospital and is convalescing at his home . . . Pat DeCicco, vice-president of Robb & Rowley, United, Inc., Texas

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REGIONAL NEWSREEL

(*Continued from Page 23*)

circuit, made a survey tour of theatres throughout California recently.

Officials of Fox West Coast Theatres circuit met in San Francisco March 30 for a general sales drive meeting called by Charles Skouras, FWC head. All district and division managers were called to the conclave being held at the Fox Theatre conference room. Among those attending were Skouras, George Bowser, B. H. Lollier, Frank Lavery and Harry Cox.

OKLAHOMA CITY

Advance tickets for the world premiere on April 13 of the Technicolor film "Tulsa" will go on sale at the Ritz and Orpheum theatres in Tulsa, Okla., next week according to J. C. Hunter, president of Talbot Theatre in Tulsa. Four complete showings will be held, two at the Ritz and two at the Orpheum. All the regular world premiere frill will take place. Klieg lights, a radio broadcast. Federal, state and city officials and Governor Roy J. Turner will attend. The film stars, Susan Hayward, Robert Preston, and Chill Wills and Director Walter Wanger will be there.

The Apache Drive-In Theatre, Tulsa, Okla., opened last week. New equipment includes push button service for all concessions.

PHILADELPHIA

Harold Seidenberg, managing director of the Fox, has returned from a trip to the west coast . . . The Carmen has gone into a double-bill policy for Sundays . . . Columbia District Head Harry Weiner has left for the sunny south for a short vacation.

Jack Harris, son of Benny "American" Harris, is now handling publicity for the Fred Astaire Dance Studios, which plans to open six studios in and around Philadelphia within the next month or so . . . After two weeks of vaudeville the Stanley-Warner Earle has returned to straight pictures. Bob DeFino was on hand to give a helping hand at the Earle during its two weeks of vaudeville shows.

Mary Sculley has taken over as Warner bookkeeping machine operator, replacing Jean Carr who has resigned . . . Dave Yaffe has announced that the Y and Y Popcorn Supply Company will move to new quarters next week.

RKO Manager Charlie Zagrans has returned to work after a short illness . . . Charlie "Chuck" Romm, former publicity director for the Million Dollar Pier, Atlantic City, is a new addition to the editorial staff of the *Exhibitor*.

More than 300 theatres in the Philadelphia area have pledged support to the Annual Cancer Crusade, and will make public collections in lobbies and among audiences during the drive . . . Morris Bogdonoff, former assistant to Art Kerns at the William Goldman Keith Theatre, has been shifted to the post of manager of the News, replacing Norman Cohen, new district manager for the circuit.

Eagle Lion Assistant Division Manager Saul Krugman spent last week in the Albany territory . . . Mildred Lipshutz has been upped to biller at Warners . . . Columbia Exploiteer Milt Young is spending some time in St. Louis and Indianapolis.

Burglars Foiled

Thieves who broke into the Commonwealth Circuit's Summit Theatre, Kansas City, Mo., in the early morning of March 22 had no luck. They had pried their way through the theatre entrance and lobby doors, intent on breaking into the inner office, when the burglar alarm frightened them away. They were not apprehended.

MINNEAPOLIS

In a special bulletin issued to its members, North Central Allied urged all independent exhibitors to get in touch with their senators and representatives in the Minnesota legislature to urge them to vote against the municipal admission tax bill. This bill would give to villages and cities the power to impose an admission tax if, as, and when the federal government cuts or eliminates its tax and up to the extent of such cut or elimination. The taxation committee of the House of Representatives already has approved the bill.

Harry Longaker, Glenwood Theatre, Glenwood, Minn., has been discharged from Asbury Hospital, Minneapolis, following a major operation . . . Mrs. Bertha Nauer of the MGM office staff is the latest victim at the exchange to be on the sick list. Past entries include Louis Orlove, exploiteer; Eph Rosen, assistant branch manager, and Arthur Zuelch, office manager.

The Gopher Theatre, loop house, has reopened after being shuttered for about a week by water and smoke damage from a big fire next door . . . Louis Ditkof has sold the De-Luxe, 400-seat neighborhood house in St. Paul, to A. S. Milgrim. Purchase price reportedly was $30,000.

Anton Schulz has announced that his 500-car Corral drive-in near Bismarck, N. D., will open this spring and W. R. Hiller and son will open a 490-car drive-in near Marshall, Minn., next summer. This brings to 40 the total number of 35-mm. outdoor stands to be in operation this year in the Minneapolis area.

August H. Bratulich has filed a suit in district court, Eveleth, Minn., against W. L. Crouse seeking $375 and costs for rental of theatre property owned by Bratulich. The property is known as the State Theatre, which was closed for more than 10 years. According to the complaint, Crouse has not paid the rent for the past five months.

CLEVELAND

Cleveland Mayor Thomas A. Burke was the honorary chairman of the general committee of the Variety Club handling the premiere of "Bad Boy" at Warners' Allen Theatre, March 29. All proceeds go to Cleveland's four Boystowns. Republic Manager Irwin Pollard was acting committee chairman.

Harry Weiss, for five years 20th-Fox field publicity man here, has joined Eagle Lion as a salesman . . . Vaughn O'Neill has been switched from manager of Loew's Ohio to the adjacent Loew's State where he succeeds Maurice Drucker who has been transferred to Providence, R. I. . . . C. T. Smeltzly and Mrs. Smeltzly have sold their Ideal Theatre, Akron, to G. A. Swisher, effective April first.

The 800-seat Ritz at Akron, built by the Maryland Theatre Corp. of Washington, D. C., which owns a chain of colored houses, is scheduled to open April 16 under the management of Noel Smith. This is the first motion picture theatre to be erected in this exchange area catering to colored patronage.

Ed Weiss, former Fairview Theatre manager who has been in Florida most of the winter, has been appointed manager of the Rochester Drive-In, owned and operated by Paul Wintner and Associates of Cleveland . . . On the sick list is Mrs. A. M. Goodman, wife of the United Artists city salesman. She is at Lutheran Hospital convalescing from a major operation . . . John Urbansky, Sr., and Bernard Rubin of Imperial Pictures are in New York on a product shopping expedition.

INDIANAPOLIS

Abe H. Kaufman, operator of the Fountain, Terre Haute, Ind., has acquired the Victory in Danville, Ill., and will take possession April 1 . . . Leon Wright, manager of the Speedway, Speedway City, Ind., with his wife and child, are spending a vacation in South Carolina . . . Manager Clyde Smith of the Dream Theatre here is planning a short vacation.

Herman Morgan, Universal-International salesman, was the guest speaker at the regular meeting of the Rotary Club, Union City, Ind., Tuesday. He was introduced by Benny Fuller manager of the Sink Theatres . . . L. J.

BROTHERHOOD GAINS. Final report meeting on Brotherhood Week activities showed results that pleased the committee chiefs and also served as proof of the good work and fine cooperation that went into the effort. Above, committee heads or their representatives look over the scrap-book showing widespread publicity for the event. Seen are: Chairman of Film Laboratory Division William German; Leon Bamberger, assistant to National Chairman Ned E. Depinet, whom he represented; Assistant National Distribution Chairman C. J. Scollard; General National Chairman Nelson A. Rockefeller; Advertising and Publicity Chairman Gil Golden; National Distribution Chairman Charles M. Reagan.

REGIONAL NEWSREEL

McGinley, general sales manager, Prestige Pictures, New York, made a short address on product to the U-I salesmen . . . Alex Kalafat, Garret, Ind., and his son Christie, spent several days in Cleveland on business . . . Edwin Brauer, former Republic manager, and now in Atlanta, Ga., was in the city Friday and Saturday, completing the sale of his former home.

The wife of Republic Salesman Charles Acton is suffering from a strange malady that her physician has been unable to diagnose . . . Dorothy Robinson of Affiliated Theatres has returned from a short vacation in Florida; while there she visited Tom Baker, head of Affiliated, and Fred Dolle, Louisville, Ky. exhibitor, who are spending the winter in Florida.

The directors of the Indianapolis Variety Club, Tent No. 10, held a meeting Monday night at the Club headquarters in the Hotel Antlers, to decide on the date for the annual golf tournament . . . Eagle Lion Manager Gordon Craddock and his wife have returned from a short vacation spent in Florida. They drove there and back in order to enjoy the scenery . . . Columbia Manager Guy Craig attended the Chamber of Commerce meeting at French Lick Hotel, French Lick, Ind., last Saturday and Sunday.

RKO Manager Russell Brentlinger attended a managers' meeting held in the district managers office, in Cleveland during the week . . . Trueman Rembusch and wife are vacationing in Nassau, Bahama Islands. They left by plane Monday and will return April 2 . . . Claude Allison, Williston Circuit, spent several weeks at Miami, Fla., the house guest of his employer.

DALLAS

Appointment of Harold L. Beecroft as Eagle Lion district manager in charge of the Dallas, Oklahoma City, St. Louis, Omaha, Des Moines and Kansas City exchanges has been announced EL Vice-President in Charge of Distribution William J. Heineman. For the past six years Beecroft had been assistant to 20th Century-Fox Midwestern District Manager Jack Lorenz . . . Ed Grady has joined the Dallas staff of Realart Franchise Holder John L. Franconi as a booker.

The thirty-three-year-old partnership of Robb & Rowley opened its seventh Oak Cliff house here Tuesday with the showing of "Blood On the Moon" . . . Managing the Vogue (formerly the Bison) will be Richard Homer. As rebuilt and reconditioned, the house seats 1050.

Wallace Walthall, brother of Henry B. Walthall, star of D. W. Griffith's American film classic "Birth of a Nation," is handling distribution of that picture in this territory. It is now playing the local Telenews Theatre . . . Paramount Salesman Truman Hendrix was a recent visitor telling friends about the drive-in he will open in Grand Prairie in about 60 days

Manley Vice-President P. A. ('Bob') Warner and Pacific Coast Division Manager Herb Turpie were seen chatting over coffee at the Film Exchange Cafe . . . Freddie Hansen of National Theatre Supply was a business visitor.

Lunching at the Variety Club were Lou Baxley, former Houston exhibitor now in the candy manufacturing business; Harold Schwartz of Tower Pictures and Variety Club Dough Boy was busy looking over last month's bills; Hal Norfleet playing gin rummy with Radio Station KRLD Manager Clyde Rembert; Justin McInaney of Alexander Ad Films; Don Douglas of R & R Theatres; Booker Forest White huddling with an exhibitor; Film Distributor Jack Adams telling about the fish he caught last week.

A June 1 opening date is set for the new 700-seat modernistic theatre at Sugar Land, Rosenberg, Tex. for Cole Theatres. It will have parking space for 300 cars. President Mart Cole also announced plans for a drive-in between Richmond and Rosenberg.

Miami Tent Takes Over Children's Hospital

Variety Club Tent 33 of Greater Miami this week voted to take over operation of the South Florida Children's Hospital when it is completed about Jan. 1, 1950 at which time it will be renamed the Variety Children's Hospital of Florida.

The hospital, completion of which is made possible by a $20,000 gift to the building fund by Tent 33, is a 72 bed institution located on 22 acres of land west of Coral Gables. The Tent, which is taking over full responsibility for all children's charity cases, will operate it regardless of race, color or creed, Chief Barker George C. Hoover declared in announcing that Tent 33 would take over operation of the $800,000 institution. It was begun about 10 years ago but wartime building material shortages halted construction.

BOSTON

Therecently-organized Publicity Club of Boston will install the officers elected a week ago on April 5. Filmites among the officers are RKO's Ralph K. Banghart, MGM's Ken Prickett and Publicist Floyd L. Bell . . . Art Moger has completed a swing around the Eastern circuit for Warner Bros. and was greatly impressed with the upturn in business in the New England circuit. He sees a definite business pick-up this spring.

The new 1000-seat theatre in Hancock Village, suburb of Boston, will be opened within the next 30 days and will be formally dedicated by Sam Pinanski, President of the American Theatres Corporation. Catering to a large residence section, the theatre will be the most modern in the Greater Boston area.

President Martin J. Mullin of the New England Theatres Corporation, who will head the "Jimmy Fund" which last year raised more than $200,000 for the fight on cancer, will work in conjunction with Radio Announcer Jim Britt and members of the Variety Club of Boston.

Arnold Van Leer has returned from a trip around the Paramount circuit in New England . . . Dick Sears, dean of the newsreel men in the East, has recovered from a slight illness and is back on the job with Universal Pictures.

"Red Shoes" has played to exactly 134,167 persons in Boston, at the Majestic Theatre and is now entering upon its nineteenth week.

RKO with Ralph Banghart acting as host, held a preview for the press of several new RKO releases on March 23 at its own theatre in the film row . . . Michael Hennessey, who represents the E. M. Loew interests in the Bay State Raceway, is seriously ill at his home here . . . The Metropolitan Grand Opera arrived in Boston March 23 for a 10-day stay at the Boston Opera House.

United Artists has transferred its Buffalo manager, James L. Winn, to Boston to manage its local branch, replacing John J. Dervin who resigned after 27 years with UA. David Leff, manager of the New Haven branch, goes to Buffalo to replace Winn there. Ray Wiley has joined UA to fill the managership in New Haven.

Mary Allard Graves, 81, widow of Homer A. Graves, with whom she was associated in the management of movie theatres in three states, including the Rialto at Lancaster, Mass., died March 25 at her home on Bunker Hill Street.

VANCOUVER

British Columbia will have four more outdoor theatres this summer, two between here and New Westminster and two in the interior . . . The new Studio Theatre, after construction delays, is set to open here March 25. President Dave Griesdorf is in town for the opening.

Wally Hamilton of Trans-Canada Films and Evelyn Cheery of National Film Board are in the Fraser Valley starting the filming of a story of the flood rehabilitation and re-dyking program. The film will be produced by the federal government, with Trans-Canada doing the bulk of the shooting.

Exhibitors say the 25 per cent added cost of admissions effected by the amusement tax has cut down attendance, working hardship particularly among the small town operators . . . IATSE Local B72 has signed a new contract with Famous Players, calling for a 10 per cent wage increase across the board and improved working conditions. B72 covers ushers, doormen, candy girls and cashiers.

The Famous Players Theatre Managers Association of British Columbia is financing a summer holiday at an upcoast resort for 35 needy children from Vancouver institutions . . . Sovereign Film Manager Fred Stone is home with bronchial troubles . . . James Wallace, formerly of the Vogue Theatre staff died here at 69.

MILWAUKEE

It is reported that Joe Reynolds, manager of the St. Cloud Amusement Company's Oriental, will take over the operation of the Zenith, formerly of the Fox-Wisconsin group, as an independent house about July 1 . . . Gene Van Norman, former manager of Fox-Wisconsin's Uptown and Venetia, is now managing the Times in suburban Wauwatosa . . . William Young, former SRO manager here, is now director of industrial exhibits for the Wisconsin Manufacturers' Association.

Jack Worner, business agent for the Theatrical State Employes' Union Local No. 18 for the past 10 years or more, was replaced by Johnnie Schaumbein at the recent election . . . A farewell party was tendered Matt Sullivan of Film Classics before he left for his new position in Buffalo.

Al Bondy representing General Electric's

(*Continued on Page 26*)

REGIONAL NEWSREEL

(*Continued from Page 25*)
film distribution department throughout the country, was a visitor at the Independent Film Co. here in March, conferring with Winnie Delorenzo, manager for Wisconsin and Upper Michigan, on science reels which, Winnie says, are furnished gratis to exhibitors.

Arnold Brumm of the Ritz is now fully moved into his new home in northern suburb Whitefish Bay . . . Joe Nager, branch manager here for 20th Century-Fox, and Joseph Strother of the S&M circuit here, are vacationing in Florida . . . Ray Smith of the Ray Smith Equipment and Supply Co. here is fully recovered from illness that kept him in the hospital four weeks and at home two . . . Mr. and Mrs. Albert Behn of the State in Waupaca were here booking films for the summer season.

BARKERS GO RURAL. Among those who gathered at the Variety Club of Illinois Barn Dance and Frolic held March 26 at the Sheraton Hotel, Chicago, were the ladies and gentlemen in the photo above. Left to right: Nat Nathanson, 2nd assistant Chief Barker; Mrs. Harry Lustgarten; Ray Axelrod and Mrs. Axelrod; Chief Barker Henri Elman; Mrs. Ted Reisch; Canvasman Harry Lustgarten; Ted Reisch.

COLUMBUS

More summer competition for local movie theatres is seen in the fact that Columbus will build a new 27-hole golf course, containing a 25-acre public park, northwest of the city with completion set for next year . . . The Ohio basketball tournament, which has attracted thousands here annually, may be moved to Cincinnati next year because of limited seating capacity at the Ohio State Fairgrounds Coliseum.

Variety Club members hosted John Loder and other members of the cast of "O Mistress Mine" . . . . Virgil Jackson of the Jackson-Murphy theatres will sail to Europe with his wife next month. John Murphy, meanwhile, has returned from a Forida vacation . . . Clyde Sells, former member of the Loew's Broad service staff, is visiting his parents here on vacation from the Hollywood studios. Under the name Orn Huntington he has for the past five years been doing bit parts and acting as stand-in for such stars as Van Heflin and Richard Hart . . . Mr. and Mrs. Thomas J. Goubeaux are the parents of a daughter born March 19. He recently purchased the Wilmar Theatre here . . . E. O. "Jack" Everett, vaudeville and radio comedian, is dead.

LOUISVILLE

With the four drive-ins which were in operation in the Louisville area last year and which are open again this year, plus the three now under construction and expected to be ready during the current season, and the possible materialization of several more, an outdoor theatre construction boom seems to be under way while indoor construction is still a little below normal. The Dixie and the East, supervised by Floyd Morrow, opened March 18 and 25, respectively. Construction has begun on A. C. Wallace's 600-car project at the National Turnpike and Third Street Road, and the Preston Road project, started several years ago and abandoned, will be completed soon.

Eddie Ornstein, head of the Ornstein Theatres in Marengo, Ind., while here advised that he managed to book "The Life of Riley" day-and-date with the Midwest premiere in Cincinnati. He played it at his Rialto in Marengo, New Ace in Brandenburg, Ky., and Rio in Cloverport, Ky. . . . A special free show for underprivileged children was sponsored one recent Saturday morning at the National Theatre by the County Police.

Mr. and Mrs. A. N. Miles of the Eminence Theatre in Eminence have returned from a Florida and Cuba vacation . . . Ben Reeves, Jr., of the New Lincoln in Stanford was in town visiting the Row and attending the Kentucky high school basketball tournament at the Jefferson County Armory . . . Other visitors included R. L. Gastrost of the Victory in Vine Grove, Oscar Hopper of the Arista in Lebanon, Ralph Cundiff of the Allen in Liberty, C. O. Humston of the Lyric in Lawrenceburg, C. K. Arnold of the Arco in Bardstown, Lewis Baker of the Star in West Point, J. T. Kennedy, Jr., of the Stanton in Stanton, Lloyd Knight of the Lafayette in Lafayette, Ind.

KANSAS CITY

Eagle Lion Vice-President in Charge of Advertising and Publicity Max E. Youngstein, who is also director of advertising and publicity for the U. S. Treasury's Savings Bond Drive, is here to spur the area industry's activities in the drive. Industryites who will attend a meeting to be held at the Muehlebach Hotel are Fox Midwest President Elmer Rhoden, and his assistant, Sam Lawler. Kansas City business men will also be present.

MGM Manager Al Adler is back at his desk after a tonsilectomy and other throat surgery . . . Henry Sonday is new student booker at MGM. He is the son of Nick Sonday, manager of the Uptown Theatre for Fox Midwest . . . Rube Finkelstein opened his drive-in theatre on the Kansas side last March 6, bringing in the KMBC Creek Follies unit as a special opening attraction.

Manager Howard Burkhardt of the Midland Theatre takes off on vacation the middle of April. Enroute he expects to drop in at Loew's home office, New York, and then spend the rest of the time in his home haunts around Baltimore. When he returns he will ready the Midland for its first vaudeville unit, probably in May.

The new drive-in in Liberal, Kans., is set to open April 17. It's a 400-car site installed by the Great Western Drive-In Corp., headed by Ben Adams who also heads up standard theatres in Liberal, and El Dorado, Kans., and Kewanee, Ill. The company also has a drive-in under way in El Dorado, planning for a June opening. Plans are also being made for a drive-in in Kewanee, giving the company both indoor and outdoor operation in each of its towns.

Phil Smith, general manager of the New England drive-in outfit, was in town from Boston last week setting up product for the Missouri Drive-In. The theatre has been undergoing some dressing up, getting new in-a-car speakers, having the ramps repaired and restrooms redecorated. C. O. Kirby will be the manager again when the house opens April 8.

Manager A. E. Jarboe of the Ritz, Cameron, Mo., was in talking product over with Russell Borg at the Warner exchange last week . . . The Kansas State Board of Review looked over 700 feature films in the past year, according to a report made last week.

Love Trouble

This is reported on the authority of Jack Goldstone of National Screen Service in Buffalo: A film theatre ad in a Washington newspaper reading like this: "Capitol—My Own True Love—the story of a son who falls in love with his father's fiancee at 11:05 A.M., 1:45, 4:30, 7:15 and 9:55 P.M." seems to have caused some confusion in the mind of a girl. She wrote in that she had trouble finding a man who would fall in love with her at any time, let alone on such a precise schedule.

ST. LOUIS

The Board of Aldermen's Legislation Committee conducted a public hearing March 25 on the civil liberties ordinance that would bar discrimination on the grounds of color, race or creed at all public amusement places Representatives of about 40 religious, labor, civic and other organizations were on hand to argue in favor of the measure, while only six persons rose to speak against it. The committee took the bill under advisement and planned to meet later in the week to determine action.

The 200-seat Creal Theatre in Creal Springs Ill., has been purchased by Dennie Campbell from C. A. and R. M. Moore . . . W. T. Zimmerman, owner of the Vita Theatre in Warrenton Mo, is president of the company that owns radio station KWRE that had its formal opening there March 27 . . . The St. Louis distributors of Realart pictures, Screen Guild Productions, won second prize in the Southern District for the Realart playdate contest . . . Gor

(*Continued on Page 27*)

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AARON NADELL
Technical Editor

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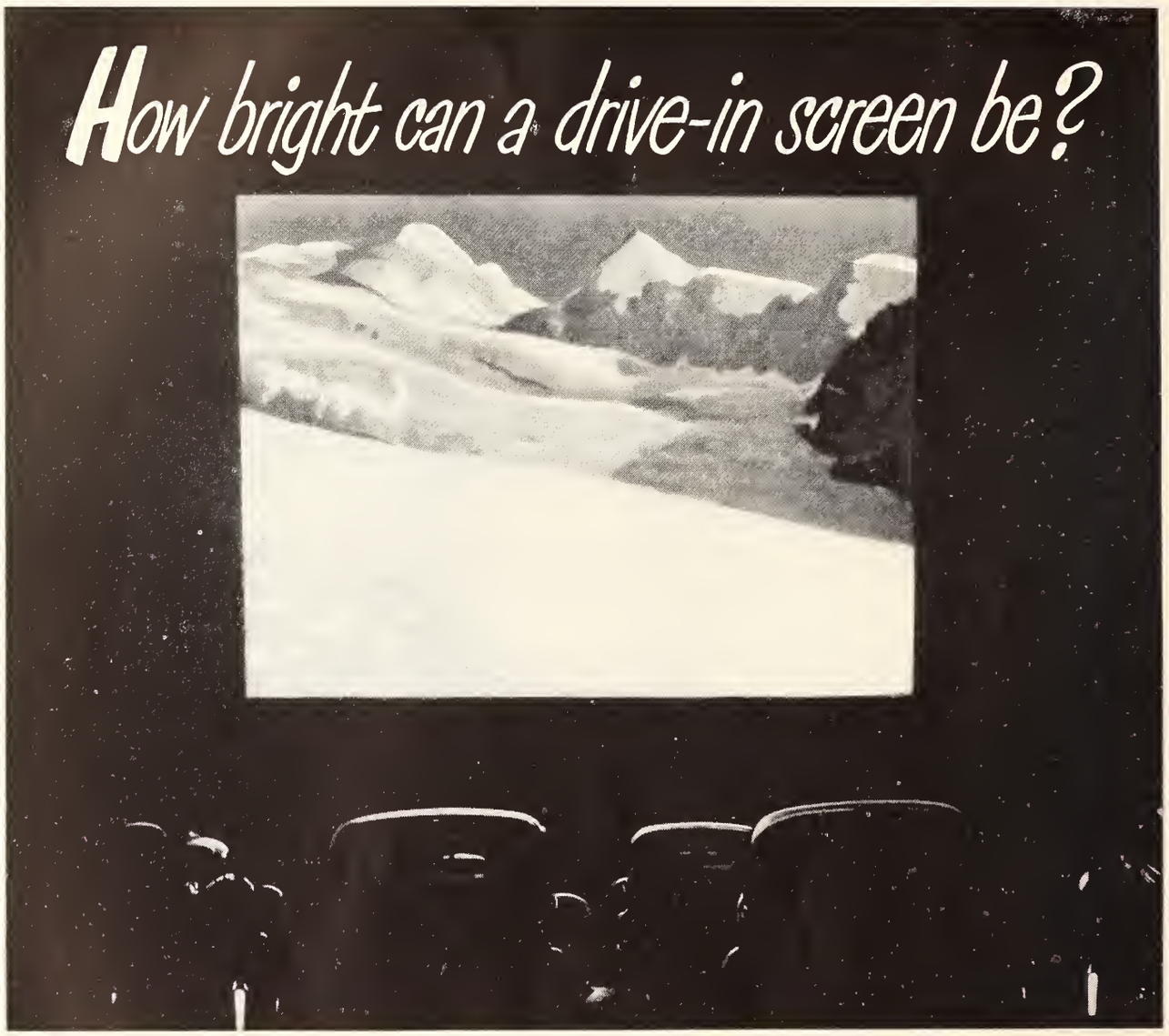

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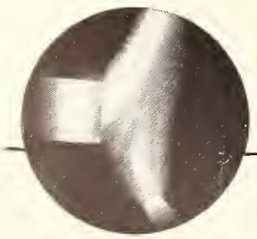


Use "National" Super-High Intensity carbons for "the brightest spot in the world."

Creating Climate for Comfort

Reviewing the Methods Employed by Indoor Weather-Makers to Meet Atmospheric Needs of Human Bodies With Various Types of Air Conditioning Systems

The healthy human body maintains its blood at all times at a temperature of approximately 98.3° F. It does this automatically. When blood temperature rises, perspiration appears on the skin, and the evaporation of that moisture cools the blood again. If a given amount of perspiration is not enough, more flows, always maintaining the blood at the required temperature. If its temperature tends to drop below 98.3° the small blood vessels of the skin contract, driving the blood deeper inside the body, away from the chilling surface. If this is not enough, shivering and appearance of goose pimples warm the skin by the energy of muscular action. If the automatic body mechanism cannot maintain the proper blood temperature by any effort illness or death follow.

These automatic processes for maintaining body temperature are not comfortable —excessive perspiration is a sticky nuisance; shivering and goose pimples are not enjoyable.

Discomfort is eliminated by maintaining atmospheric conditions of such nature, and holding changes within such limits, that the automatic mechanisms of the body have little work to do.

Three Basic Factors

The three factors in atmospheric conditions that are important in maintaining comfort are temperature, relative humidity and air motion.

Factors that influence *breathing* comfort and health include the oxygen-carbon dioxide content of the air, and its cleanliness.

The temperature needs to be somewhat less than the body temperature of 98.3° because the body constantly generates heat by its own internal actions of heartbeat, breathing, digestion and other muscle actions. This additional heat must be radiated as fast as it forms if it is not to accumulate and raise the blood temperature. A person wearing ordinary clothing, and remaining quietly seated in comfortable conditions, will readily discharge body heat as fast as it is formed, partly by radiation and partly by evaporating of a slight amount of perspiration.

However, relative humidity and air motion influence the rate at which perspiration can be evaporated, so that merely maintaining a temperature of 70° is not enough to maintain comfort. The quantity of moisture that air can take up and hold depends on temperature; there is a certain amount of moisture for every temperature at which air is saturated with moisture and will not take up perspiration. But air may be only partly saturated, and conditioning engineers speak of *relative* humidity—that is, the amount of moisture in the air relative to the temperature of the air. Relative humidity must be maintained accurately to assure body comfort. An auditorium held at a temperature of 70° will *not* be comfortable if the humidity is so high as to impede evaporation—that is, so close to saturation that perspiration can be taken up only slowly and in limited amounts.

If the air is perfectly still that portion of it closest to the body soon reaches a relative humidity of 100 per cent. If there is no air motion the body remains surrounded by an invisible casing of saturated air into which perspiration can no longer evaporate. With moderate air motion this saturated layer is taken away from the region surrounding the individual at a reasonable rate, permitting reasonable and effective evaporation. With excessive air motion (of any air at less than 100 per cent relative humidity) perspiration may proceed too fast, chilling the individual.

A theatre's mechanical air conditioning facilities must therefore: maintain the air at moderate temperature; maintain the relative humidity at moderate percentage; maintain the motion of air throughout the entire auditorium at a moderate rate.

The meaning of the word "moderate" in this connection varies somewhat with climatic conditions, location and season. Absolutely arbitrary values cannot be assigned. Differences between outdoor and indoor conditions must not be excessive—this was one of the mistakes made in the early days of air conditioning—since patrons pass from one to the other and must not be shocked while proceeding in either direction.

Rate of breathing is controlled entirely by the percentage of carbon doxide—not of oxygen—in the air. Oxygen is the element that is needed; when there is not enough in the air we gasp to get more. But the actual control is not worked by the oxygen but by the carbon dioxide. Under all normal conditions deficiency of one means an excess of the other, and for some reason the body mechanism is geared to respond to excess CO_2, not to lack of O_2. Stale air—air that has been breathed over and over, contains too little oxygen and too much carbon dioxide. Merely adding oxygen—if that were done —would provide the necessary quantity for healthful breathing, but not for breathing comfort. To maintain comfort the excess CO_2—which causes yawning and gaping and even gasping—must be taken out of the air; and the only practical way to do this in the theatre is to take care not to recirculate too much air but throw part of it away and replace it with fresh each time 'round.

Cleanliness of Air

Another factor relating to breathing comfort is the cleanliness of the air, particularly as relating to odors, but in addition cleanliness from dust. Both can be removed to some extent by washing or filtering. There are odors, however, that are highly resistant to such treatment, so that mechanical, electrical or chemical means for removing them may not prove adequate unless reinforced by diluting the odor through admixture of sufficient quantities of new air each cycle around. This is another reason for not attempting excessive recirculation.

What is true of odors is also true of harmful bacteria and viruses. They can be largely removed (or killed) by suitable washing, filtering or irradiation of the air, or by adding chemicals to it. But additional safety is assured by diluting the concentration of those that survive such treatments through addition of fresh air to the old.

Less Complex Conditioning Systems Satisfactory in Favorable Climates

The simplest air conditioning system consists essentially of suction fans. If the air outside is comfortable, all that is necessary is to bring it into the theatre.

Supplementary equipment involves ducts to spread the air evenly throughout the theatre, so there will be no one sitting in a pocket and not get the benefit; and also diffusers to spread it slowly enough to avoid drafts.

Some theatres are so fortunate in their locations and operating schedules that they can use this method even though the outside air is not comfortable at all times. They fill the theatre with it late at night or early in the morning, when its condition is satisfactory. Then all doors are closed until the afternoon show starts; and the body of cool air drawn in during the night is sufficient to keep the audience reasonably comfortable during a short matinee. For the evening show, they rely on evening air.

Where the mere process of bringing in outside air is not an effective means of assuring audience comfort, the next simplest system is the water-spray (or drip) type. In this, the air is cooled by evaporation of water. The water is broken into a spray, or into a thousand dripping trickles, and air blown through it.

Entering the theatre the air warms up, and since warm air can hold more moisture than cold air, its *relative* humidity goes down as its temperature rises, and it becomes capable of absorbing patron perspiration. It is therefore comfortable air, needing nothing more than to be comfortably distributed; and the system

(*Continued on Next Page*)

Creating Climate for Comfort

(Continued from Preceding Page)

is inexpensive since it involves only blowers, ducts and diffusers, plus suitable sprays or trickles of water.

Unfortunately this simple system does not work in damp climates. Where the incoming air is saturated or nearly saturated with water vapor there will be little or no evaporation from the spray.

There are special cases of theatres in damp climates that can use the water-spray system — those that are located where suitably cool well-water can be obtained all year round in sufficient quantities. Moisture-laden air blown through such water is cooled, not by evaporation, but by the fact that the water is cold. Conditioning engineers find that such water must not be warmer than about 60° F. the year round.

Where the outdoor air is not itself suitable for audience comfort and cannot be made so by water systems of the kinds just described, mechanical refrigeration must be added. Either water or plates or pipes may be cooled mechanically, and the air blown through on its way into the theatre. Thus the air is cooled; and if it was excessively humid at the time some of the moisture is "squeezed" out of it by the fact that cooling it reduces the quantity of moisture it can hold. On entering the theatre, and especially on mixing with recirculated air, it warms up and becomes capable of absorbing audience perspiration, and therefore is comfortable.

Mechanical refrigeration is effected by permitting a liquid to expand into a gas. It flows through coils which are chilled by it, and which therefore absorb heat from a stream of air entering a theatre —or from a stream of water that will be used subsequently to cool that air. Having taken up this heat the vapor becomes warmer. It is then compressed; sometimes in a cylinder, resembling the cylinder of an automobile engine, wherein an electrically-driven piston does the compressing; or in a rotary compressor which is essentially a rotary pump. It is submitted to such pressure that when it is cooled it will return to liquid form. While under pressure it is quite warm, even hot.

The warm gas is cooled by a stream of water. This water takes up its heat. The water may then be passed into the sewer or into a receiving well, or it may be cooled again by passing it through an elevated water tower in which its own evaporation helps chill it. But the liquid refrigerant is passed along to an expansion valve where it is suddenly released from pressure. Instantly it returns to the state of an expanding vapor, cooling itself by its own expansion, and starting the cycle all over.

It should be clear from the foregoing that the circulating liquid-vapor refrigerant is used as a *vehicle* to carry heat away from the air stream, or from the water that cools the air stream; and later to give back heat to another stream of water.

(In some refrigerators there is no mechanical compressor at all; the refrigerant is effectively compressed to liquid merely by heating it intensely with a gas-flame. This method is not much used for air conditioning, but is universal in kitchen refrigerators that operate by gas.)

In a complete theatre conditioning system the compressor is merely one of the several units needed. It serves only to cool the air, or to cool water that cools the air. Needed with it are blowers, ducts and diffusers. Air cleaners, either mechanical or electrostatic, are also required for complete conditioning; as well as air sterilizers, which may be chemical or ultraviolet tubes in the plenum chamber or ducts. All of these items, (except ducts and diffusers) may be built into a compact "self-contained" unit or "package" unit, and as many of these installed as needed. Alternatively there may be a central system, with ducts radiating throughout the theatre; in larger systems of this kind compressor arrangements may be complex and involve use of several compressors working in cooperation.

Theatre Staff Can Handle Ordinary Inspection and Maintenance Needs

Really serious air conditioning troubles (if ever encountered) require outside help with greater experience and training than can reasonably be expected of the average theatre's own personnel; and an occasional check by outside experts is invaluable insurance. But on the other hand there is little sense in calling in an air conditioning engineer only to be told that an effective remedy for algae is potassium permanganate from the nearest drug-store, or that the fan is noisy because its blades are unbalanced by dirt.

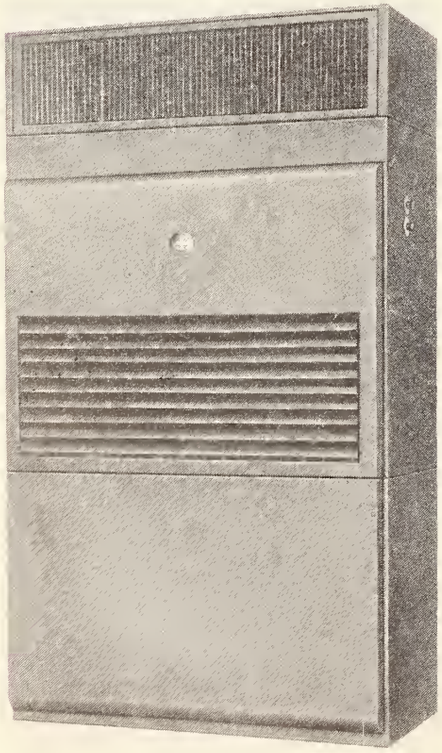
Simple air conditioning systems can be maintained without much outside help by any skilled and conscientious mechanic; and even complex systems have simple troubles that can be adjusted without calling in outsiders.

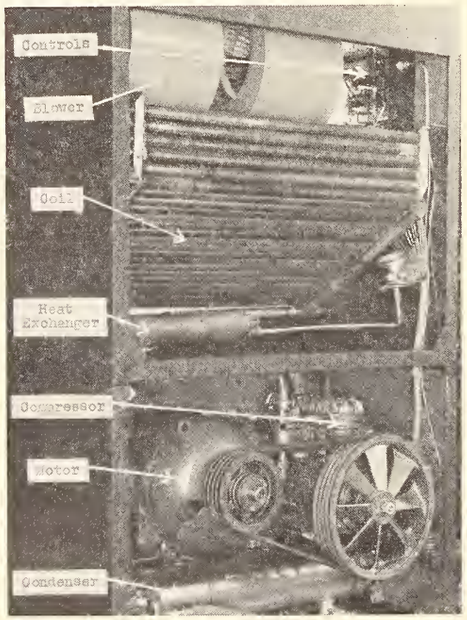
There are accepted rules and precautions of maintenance that will prolong the life of equipment and minimize the occurrence of emergencies. There is a right and wrong way of performing certain operations—even in so seemingly-simple a matter as installing a new fan belt. There are trouble symptons that can readily be interpreted to give a reasonably infallible indication of what has gone wrong and what should be done to keep the condition from growing worse.

Many of these matters will be reviewed here in the form of a not very technical resume for theatremen and their engineer assistants.

Keep Records. Records are valuable in proportion to their thoroughness. For example, suppose a gauge reads low. Is this a sudden change, or has that reading been dropping slowly for a period of time, indicating a progressive fault? Records will provide the answer but memory is decidedly not reliable. Or again: how much did repairs for this part of the system cost over a period of what time? —were they so expensive that replacing the item is likely to prove cheaper than continuing it in service? It is not necessary to expand on this detail of records; every theatreman knows that he runs his business by means of records and

Latest Addition to Typhoon's Line of Air Conditioners





Closed and open views of Typhoon Air Conditioning Co.'s newest (and largest) unit, rated at 10 tons. Others by the same manufacturer rate 1½ to 10 tons. All provide complete conditioning — cooling, dehumidifying, filtering and circulating the air.

can't run it efficiently without them; and that the more thorough they are the more valuable they are to him.

Inspections. Widely accepted procedures suggest that the following details (if included in the system under question) should be inspected *every day* during the cooling season:

Compressor pressures and temperatures; bearing temperatures; condition of drive belts. Observe cleanliness and operation of all electrical controls. Check temperature and relative humidity at air inlet and outlet. Observe air washer and evaporative condenser sprays for uniformity and adequacy. Make sure water drains, and air inlet and outlet, are unobstructed. See that all dampers are at their proper setting. Examine the condition of the air filters. Make certain all access doors are tightly closed.

Then *every week* shut down the equipment long enough to repeat the daily inspections in more thorough detail. For example, in checking the belts, apply slight finger pressure midway between the pulleys—the belt should give approximately ¼" but not more than ½". Examine all oil-lubricated bearings. Check bearing end-play. Watch the operation of motor starter contacts; carefully observe condition and performance of motor brushes and commutators. Clean and replace a reasonable percentage of the air filters once each week. Examine all equipment for loose parts or damaged ones. See that all safety guards are in correct position and firmly secured.

Twice each month clean the blades of the blower wheels or fans, using a brush-nozzle vacuum cleaner. Make sure no blades are overlooked or the blower will be unbalanced. After cleaning, examine the blades thoroughly for signs of rust or corrosion.

Closing Down and Re-opening

Fall Close-Down. Except for any parts of the system that may remain in use during the winter as part of the heating arrangements, the end of the cooling season should see a more or less elaborate job of closing down to prevent deterioration during the period of idleness.

If refrigeration is used it is necessary to guard against leaks that would cause loss of refrigerant. For this purpose all of the gas should be pumped into the receiver. The valve leading from the receiver to the cooling coils is closed tight, and the compressor is operated until the suction gauge reads vacuum. Then the discharge valve is closed. However, the discharge valve must later be re-opened and the compressor operated again because some refrigerant will remain behind in liquid form and subsequently evaporate. Then the gauge will again show some pressure which must be removed through the discharge valve. The process is repeated as often as necessary until the suction gauge vacuum reading becomes permanent. An automatic low presure cut-off, if one exists, would interfere with this pumping by stopping the compressor automatically, and must be temporarily disconnected.

Slacken or remove all belts that will not be used until next Spring. Drain, flush and re-lubricate all oil- and grease-lubricated bearings—being careful to follow manufacturer's instructions as to lubrication—and unpack all wool-packed bearings. Clean the wool thoroughly, restore and re-lubricate it. Clean cooling coils thoroughly; take out removable plugs (if provided) and brush their interiors clean.

Parts subject to rusting—including drain lines, drain pans, air washers and cooling towers should be cleared as necessary, thoroughly flushed, and inspected. Rust or corrosion should be scraped, sandpapered or wire-brushed down to bright metal, and corrosion-resisting paint applied.

Clean all blower blades as recommended under "Inspection—twice each month."

Remove all dust from motor interiors and other parts of equipment with a vacuum cleaner, or blow it out with a reversed vacuum cleaner.

Spring Re-opening. Dust will have reappeared after the apparatus has been idle all winter. Again blow or vacuum it out of motor interiors and all other apparatus where it may have accumulated.

Restore or re-tighten all belts removed or loosened in the Fall; test belt tension as under "Inspection—weekly." Check the belts for good condition; replace any that are in poor shape. Check all lubrication points and add lubrication as necessary. Examine the settings of all dampers and controls. Re-open the compressor suction and discharge valves. Put the system into operation and check it throughout for leaks of refrigerant in accordance with manufacturer's instructions for these tests.

Some Standard Procedures. Whenever it becomes necessary to replace any belt, replace all the belts in the same unit; otherwise the new one will be overloaded.

Never force a belt over a pulley with a screwdriver or other lever; loosen the motor or the pulley until the belt can be put on by hand.

Never let adjustable diffuser vanes point toward each other; keep the adjustment fan-like. If the diffuser vanes can be pushed out of adjustment by cleaning, check after each such cleaning to make sure they are still properly aligned. This can be done with the help of streamers of light cloth, or paper, fastened temporarily to the backs of the chairs and under the balcony.

Keep the compressor surfaces *clean* so that small leaks of refrigerant will show up as oily spots; they will not be noticed if the compressor is greasy.

Set the water pump stuffing box adjustment so that an occasional drop of water is lost; with a tighter setting wear is needlessly great and with a looser setting air may be drawn into the pump system.

In cleaning spray nozzles, take care that the orifices are not enlarged.

Troubles and Their Symptoms. *General Troubles* will be considered first, compressor troubles later. Following are a few *electrical troubles* and their symptoms:

Motor Won't Start. Control circuit open, blown fuse, tripped overload relay, bearings under-lubricated, motor burnt out.

Motor Runs Hot. Low line voltage; improper lubrication; motor too small for job.

Fuses Blow or Relays Trip Repeatedly. Fuses too small or relay improperly set. Fuse loose in clips. Poor contact on switch or starter. Contactor stuck. One phase to relay open. Low line voltage. Motor too small for job. Mechanical defect in apparatus causing overload condition.

One trouble found in the water lines and apparatus of conditioning systems is *algae*—accumulation of masses of greenish scum. This stuff consists of microscopic plant cells. To get rid of it make a strong solution of potassium permanganate. Add this to the water until the same has become very faintly pink. (Don't use too much; it's corrosive). The algae will be killed and settle to the bottom. They can then be flushed and cleaned away; but the cure is not necessarily permanent; new growths may appear and the treatment may have to be repeated from time to time.

"General Trouble" Symptoms

Following are some *general trouble* symptoms and their probable causes:

Poor Spray or None. Look for clogged spray nozzles, clogged strainer, obstruction in suction line, loosened header connections, air-bound water pump (open petcock), or loose pump impeller (re-key it, but don't replace monel metal keys with steel ones that will rust).

Water in Tank Low. Incorrect float setting, defective float valve, defective overflow pipe, leak in tank, or insufficient water supply resulting from improper valve settings or from clogged pipes.

Tank Overflows. Incorrect float valve setting, defective float valve, clogged overflow pipe.

Excessive Belt Wear. Misalignment of pulleys; belt too tight.

Noises. Air noise: Sharp obstruction in air stream, rough edges inside ducts,

(*Continued on Page E-17*)

U. S. Air Conditioning Corp. 'Package' Systems Improved

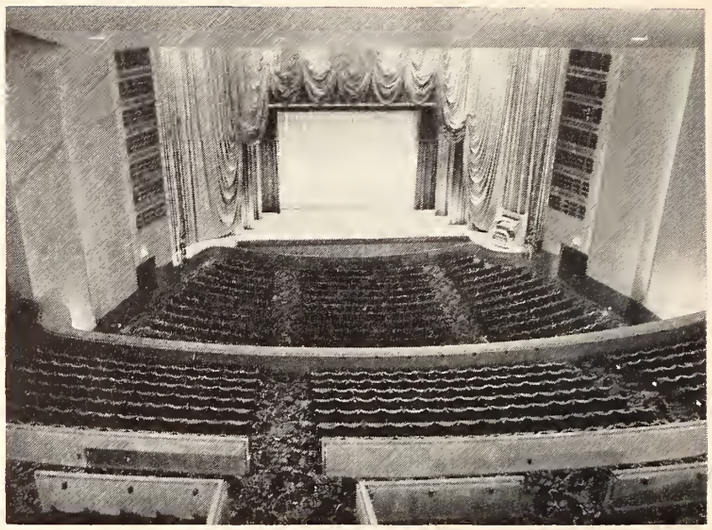
Completely re-designed, the "package" conditioners of United States Air Conditioning Corporation now include improvements that make for quieter operation, less vibration and wear, far fewer chances of developing any leaks of refrigerant and superior efficiency. These new and improved package systems are now in production and being shipped, according to A. A. Feinberg, President of the Company.

Quieter operation is obtained by means of a new cushion base for the mechanism, which reduces both vibration and the wear and tear resulting from it. Vibration-absorbing connections are used where required.

Overall reduction in the number of connections used, through elimination of welded joints in favor of continuous piping, has been incorporated to reduce the possibility of refrigerant leaks developing over periods of time. General efficiency has been improved by redesign of so many details throughout the devices that in effect "they are different machines," according to President Feinberg.

These changes have been built into the entire line of U. S. Air Conditioning Corp. "packages," which cover a range of sizes from 3 to 40 tons.

Odeon Theatre Courts Public With New Ideas



Auditorium of the new Odeon Theatre, Toronto, seats 2,321. At right, view toward the stage. Note contour curtain (it weighs three and one-half tons) and pipe organ console.

Odeon's new Toronto theatre is a veritable mine of original suggestions that theatremen everywhere will want to consider when planning new houses of their own. The exceptional and extraordinary are found in so many features of that theatre that as one proceeds through it the unusual comes to be the expected.

To describe only a few of these features:

1. The house is deliberately designed to be used not only as a theatre but as a place where people meet their friends. The public has access, without buying tickets, to the lobby and outer foyer on the lower floor, and to the outer foyer, restaurant and art gallery on the mezzanine. Tickets need not be presented until the patron approaches the seating areas; consequently doormen are needed on each floor.

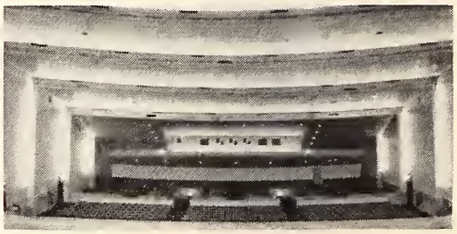
2. Another unusual feature is the use of radiant heating (buried coils carrying hot water) under the terrazzo floor of the outer lobby to keep the lobby floor dry and to dry patrons' shoes before they arrive at the carpeted area. Except for this lobby floor the theatre is carpeted throughout, even under the seats and in the restaurant. The same carpet design is used everywhere with one exception—carpet in the powder rooms is different and more subdued.

3. The mezzanine art gallery (the only part of the theatre lighted with white light) displays the latest works of Canadian artists. The restaurant, which seats 110, is complete with modern kitchen having automatic dishwashing, automatic potato peelers, electric dumbwaiter and all the latest restaurant features. It overlooks the lobby and foyer through large sheets of plate glass set in stainless steel.

4. An unusual feature of air conditioning is found in the addition of an immense (86,000 gallon) tank of water which is chilled to 40° by mechanical refrigeration and then used to cool the air; the advantage claimed is a reduction in operating costs. The compressors work day and night, around the clock, during the conditioning season. Since their work is thus spread out over double the length of time they need be only half as large (120 hp instead of the 240 hp that would otherwise be needed). This arrangement effected no saving in initial expense, because the tank cost more than additional compressors—but the power factor cost is cut in half and in the long run the saving in power bills is expected to work out to a substantial economy over the increased cost of the installation.

5. The entire heating and cooling system is not only automatically controlled but is equipped with barometric devices which are said to be capable of predicting outdoor temperature changes as much as 45 minutes before they happen, and which then adjust the operation of the system accordingly and automatically.

6. Decoration is extremely elaborate, and very carefully planned to suit the tastes of a sophisticated city audience. Glare and flash are eliminated in favor of more subdued pastel tones. The carpet

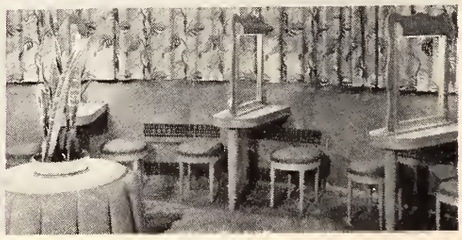


sets the color scheme, and everything else is designed to be either in harmony with, or contrast to, the carpet. Auditorium walls and ceiling are finished in graduated shades of gray and then "painted" with light from concealed sources according to the mood of the picture. Thyratron-controlled dimmers permit constant, imperceptible changes in the auditorium wall and ceiling colors as the picture proceeds. Lobby, foyer and restaurant decoration features "hanging gardens" of rare living plants for which provision was built into the original architecture, not stuck on as an afterthought.

And among some other features:

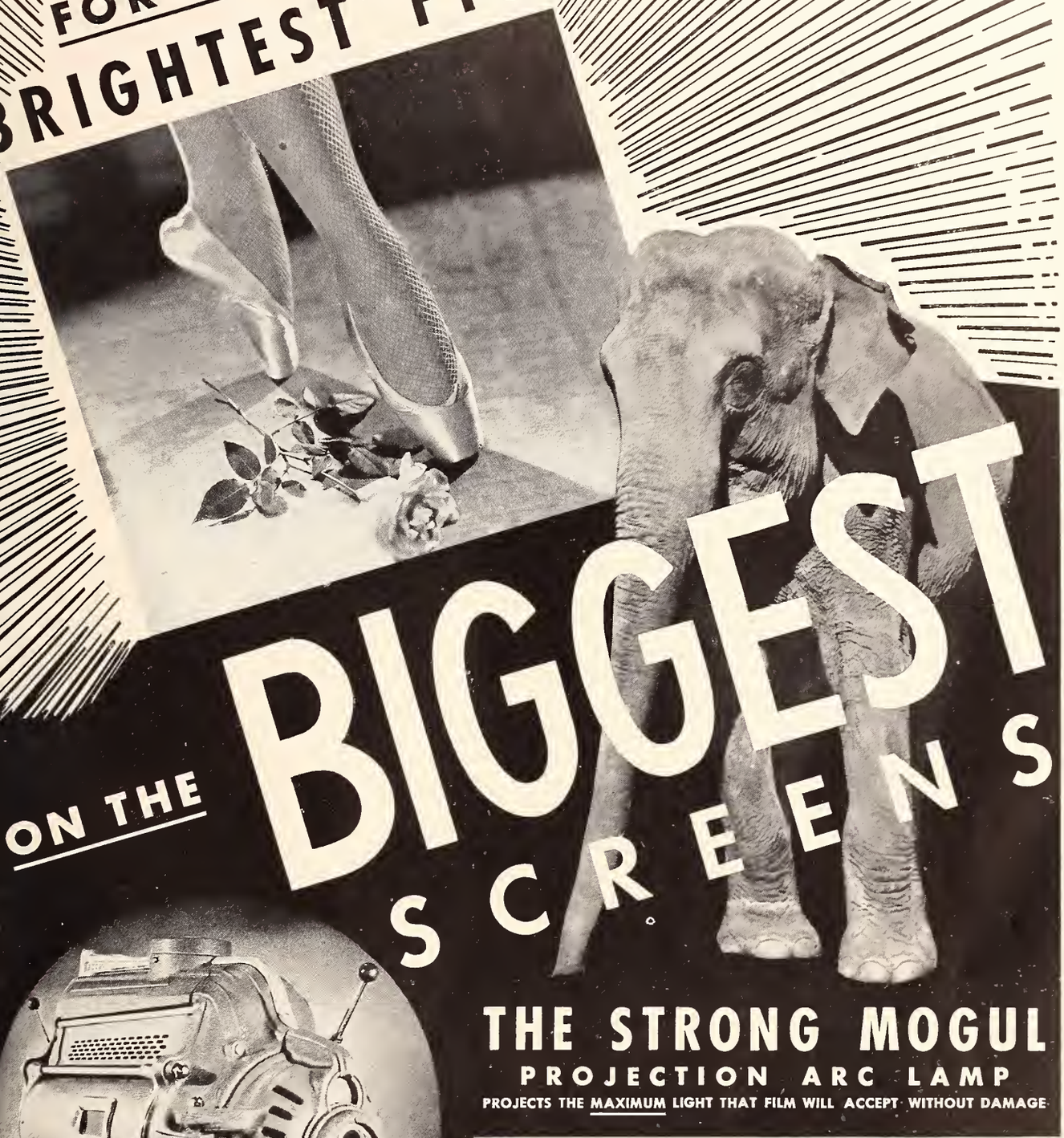
7. Hearing aids—45 of them—are recessed under the front side of the standee rail, so the hard-of-hearing patron is not embarrassed by having to ask for an aid;

(*Continued on Page E-15*)

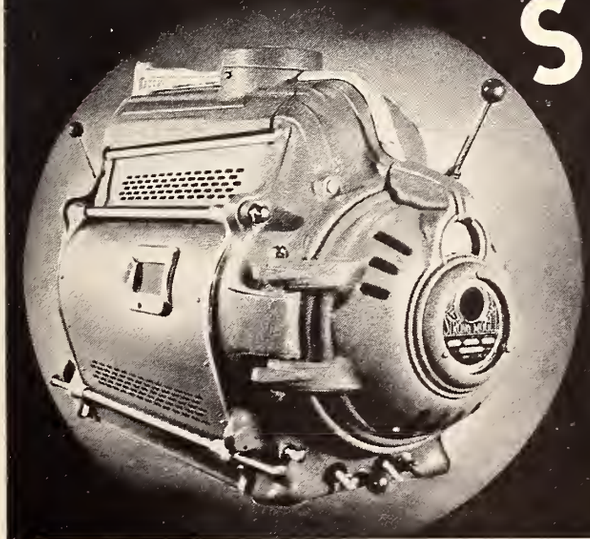


Facade of the theatre features a name sign 126 feet high (left). Left to right above: the entrance whose marquee frames the entire structure; upstairs foyer which is open to the public—tickets collected at entrance at rear left. Immediately above: restaurant, seating 110, overlooks lobby and foyer; view of powder room with double-sided make-up mirrors.

FOR THE BRIGHTEST PICTURES



ON THE BIGGEST SCREENS



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Joint Council Report:

Make Theatre Temperature Vary According to Outside Weather

Report Recommends Conditioning System Be Started Long Before First Patron Enters; Check of Temperature and Humidity Readings Every Hour Thereafter

Air conditioned theatres should maintain the temperature of theatres not at any absolute figure, but in flexible adjustment to weather changes outside. This is the opinion of a strong majority of the members of both Showmen's Architects Advisory Council and Showmen's Theatre Advisory Council, who joined in considering questions of Summer Comfort in their meetings this month.

The views of the Councils with respect to relative humidity inside the theatre are somewhat different—the plurality prefer to maintain constant humidity inside at all times, regardless of outdoor weather.

A very strong majority favors starting the conditioning system long enough before show time to provide a completely conditioned atmosphere for the first patron who enters. But only a plurality of the Councilors would keep the house completely conditioned until after the last patron has left at night. Others prefer to economize by letting the theatre become partly deconditioned before the end of the last show—while still others say that policy in this matter depends on patronage and other factors.

Temperature Recommendations

Temperature Adjustment. The Council majority in favor of keeping the theatre's inside temperature flexibly adjusted to outside changes, rather than at any arbitrary level, amounted to more than 75 per cent of all members participating in discussion of the question. There was fairly general, although not complete agreement among this majority as to what the relationship should be; that is, they prefer to keep a theatre's inside temperature from 5 to 20 degrees below that of the outside air, depending in part on what the outside temperature may be. As one member put this:

"Keep it proportionate to outside air, and vary it 5 to 15 degrees cooler."

"Vary it from 6° below an outside temperature of 78° to 12° below an outside temperature of 100°."

"In very warm weather, maintain a temperature differential of not more than 20°."

"Keep it 8°-10° below outside temperature."

"The winter average should be from 72°-74° at all times; the summer average between 70°-80°.

Other members of the majority, who also believe in varying indoor temperature according to outside weather, do not hold with in varying it on a sliding scale. They prefer some fixed difference between inside and outside readings, such as a flat difference of 15° at all times.

Finally, there is a minority on this point that would disregard the outside weather entirely and simply keep the indoor temperature at one fixed level, such as 76°, and let the weather outside do what it likes.

This last is also the kind of arrangement the plurality of Councilors prefer with respect to humidity control.

Humidity Adjustment. The plurality of the Councilors participating in this discussion prefer to set the inside relative humidity at some fixed value, with choices in this matter ranging from 30 per cent to 60 per cent. Some members prefer to vary this according to season, as for example, 60 per cent in summer, 30 per cent in winter. Others prefer to keep the same percentage relative humidity all year round; and it is perhaps notable that those Council members whose operations are centered in regions of damp climate in general prefer a higher percentage of moisture inside the theatre than those whose attention is more strongly directed toward drier climates.

But while a plurality of the members like to keep the theatre air's relative humidity at some fixed value, at least according to season, among the others there are those who prefer to adjust it according to inside temperature, by choosing some fixed wet bulb reading such as 67, or who would vary the percentage of relative humidity according to inside dry bulb temperature only, over a range of from 30°-60°.

Operating Hours

When to Start and Stop the System. There is no such difference of views with respect to the desirability of turning on the conditioning system before the house opens. More than three-quarters of all the members participating hold that the very first patron buying the first ticket of the day should find a completely and not partly conditioned atmosphere when he enters.

"Start the equipment 1 to 4 hours before the performance, depending on outside air and recovery capacity of the system."

Even among the minority, no one suggests that the system be started only when the first patron enters; the minority think that first patron should walk into at least a partly conditioned atmosphere.

Agreement is less complete with respect to when to shut down the system at night. A plurality of the members say not until the last patron has left. Others would let the house become partly—not entirely—deconditioned before the end of the last show; and there is also the view that the choice of action in this matter depends on the type of system:

"We generally turn off a mechanical

(*Continued on Page E-21*)

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Air Conditioning Worth Money It Costs, Theatremen Declare

Survey Indicates Agreement Operating Costs Are 'Reasonable'; Seventy Per Cent Of Nation's Theatres Now Using Some Form of Summer Comfort Equipment

Modern air conditioning is reasonable in cost, according to an overwhelming majority of exhibitors participating in a survey recently conducted by Showmen's Trade Review, and covering theatres in every section and climate of the United States.

The survey also revealed that approximately 70 per cent of all American picture houses now use "conditioning" in some form—ranging from simple blower systems to complete temperature and humidity control arrangements involving mechanical refrigeration. An additional 10 per cent plan to install some form of air conditioning; while 3 per cent plan to improve their existing installations. Only 20 per cent of the showmen participating avow that they neither have any kind of air conditioning nor plan at present to buy any.

But the survey further revealed a remarkable lack of agreement among theatremen as to what air conditioning actually is and what arrangements deserve that name. The discrepancy was so wide that STR undertook a brief investigation into the details of nomenclature used by manufacturers and dealers; and found extreme cases in which a simple electric fan was called an "air conditioner." Disregarding such extremes, there still seems to be a wide difference of opinion and practice, among manufacturers as well as among theatremen, in respect to air conditioning terminology.

Thus, among perfectly reputable and highly regarded manufacturers, it was found (as noted elsewhere on this page) that one applies the term "evaporative cooling" to a simple blower system while others apply it to air washing systems. This type of confusion in glossary carries over from manufacturers to theatremen, and 71 per cent of all who answered a question as to whether they were familiar with evaporative cooling said they were not. Curiously enough, 14 per cent of the theatremen who disavowed any knowledge of this type of cooling actually are using it in their own theatres! But they know it under other names, such as washed air systems, and spray systems. Approximately 32 per cent of all theatremen who answered a question as to the type of cooling equipment they employ have evaporative cooling (using the term to designate a system in which incoming air is blown through sprayed or trickling water)—regardless of the name by which they know that system.

Costs Are Reasonable. A three-way question was included in the survey—"*Do you find your air conditioning operating costs: Reasonable? . . . Rather High? . . . Very High? . . .*" and 66 per cent of all showmen answering replied: "Reasonable." Another 28 per cent thought costs "rather high," while "very high" answers were given only by 6 per cent. Even among these latter some qualifying comments appeared, as in the case of the Texas exhibitor who blamed the steepness of electrical rates in his community.

On the average, considering the country as a whole, theatres use their conditioning equipment approximately 5 months per year. Of all showmen offering information on this point, 62 per cent operate conditioning not less than 4 nor more than 6 months. Year-round systems that comprise both heating and cooling, plus the comparatively few theatres that use cooling all year round, total together only 8 per cent. No theatre was found that utilizes cooling for only 2 months or less; and only one that uses it less than 3 months per year.

Types of Systems. As already noted in

(*Continued on Page E-18*)

STR Asks SMPE to Set Standards For Theatre Air Conditioning

SHOWMEN'S TRADE REVIEW

The Service Paper of the Motion Picture Industry

Editorial and Publication Offices: 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121

CHARLES E. ("Chick") LEWIS Editor and Publisher

March 17, 1949

Mr. Boyce Nemoc, Secretary
Society of Motion Picture Engineers
342 Madison Avenue
New York, N.Y.

Dear Boyce:

Because the Society of Motion Picture Engineers established standards for projection and sound, manufacturers know exactly how to describe what they have to offer, and theatremen are in a position to choose equipment with reasonable knowledge of what they are getting for their money. Before the Society did its good work such matters were in rather chaotic shape, as you know.

A recent survey conducted by SHOWMEN'S TRADE REVIEW reveals similar chaos in theatre air conditioning. We find that while some showmen believe they have air conditioning because they have installed a pair of blowers, others feel their houses are not conditioned without complete atmospheric control and mechanical refrigeration.

Matters are even more confused with respect to smaller details. At least, definitions of "air conditioning" exist, and can be found in both the "Glossary" of the American Society of Refrigerating Engineers and the "Terminology" of the American Society of Heating and Ventilating Engineers. But recent editions of those authorities don't define or mention the widely-advertised term "evaporative cooling" and nobody knows what it means. Our survey shows theatremen confused about it. And as for manufacturers of reputation and high standing: one applies "evaporative cooling" to simple blowers which help evaporate the patrons' perspiration, and another to a system of blowing air through sprays of water, cooling the air by evaporating the water.

There would seem to be both abundant opportunity and urgent need for the SMPE to repeat in the field of theatre air conditioning the wonderful work of standardization it has done in projection and sound.

The air conditioning industry and its engineering societies can't do this because their scope is too broad. Think of an air-conditioned Pullman car moving rapidly between extremes of climate, or an air-conditioned factory where the goal is not comfort at all but the best atmosphere for the material being processed. Theatre air conditioning remains a special field.

The purpose of this letter is to ask whether the Society would consider taking under advisement the desirability of establishing air conditioning standards and terminology with respect to the motion picture theatre. It would surely be a great service to the theatreman, to the air conditioning manufacturer -- to everyone concerned.

Sincerely and Cordially yours,

Aaron

AARON NADELL
Technical Editor

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SEASONING SPECIALISTS TO THE NATION

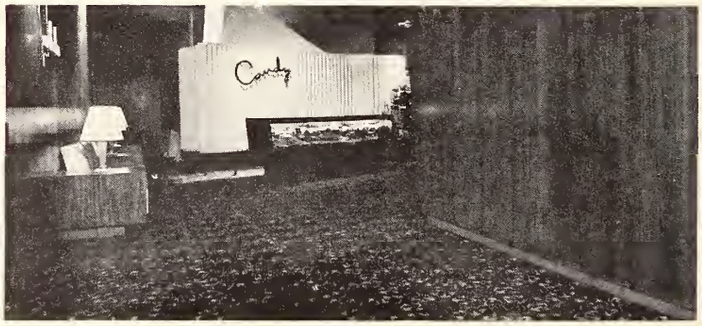
Metamorphosing a Rambling Wreck Into a Modern, First-run Showcase

Renovation of the old Tremont Theatre, Boston, into the modernized Astor confronted William Riseman Associates with this requirement: a run-down antique located in a thickly-settled block in the heart of a great city had to be re-built into a sparkingly modern showcase for first-run pictures.

How many of the obstacles were overcome, and what results were obtained, can be seen in these pictures and their accompanying captions. The remodeling of the auditorium, not shown here, involved among other changes the complete removal of the second balcony. Additionally, the old stage was taken out, and the main floor seating carried forward to compensate entirely for the lost balcony seating. The location of the old Tremont's proscenium arch is approximately that of the center of the seating area of the present Astor Theatre.

Most serious problem was presented by the old lobby, a tunnel-like passage half a block long and very narrow. It could not be changed structurally to any great extent, but mirror walls now make it seem wider, and variety of decorative materials and treatment along its length break up its monotony and help make it seem shorter. Extension of carpeting along this corridor also ties it to the foyer, while all-glass doors at the entrance help tie it to the street.

Modernizing the lobby was a special problem, since the auditorium is half a block back from the main street, and the lobby half a block long. Variations in wall materials, colors and ceiling height, and occasional use of mirror walls, make the new lobby (right) seem shorter than old, below.



Lobby carpeting and wall materials are extended into the remodeled foyer to create a feeling of unity. 1890-type fittings and ornamentation are covered over or replaced by modern streamlined versions. New patterns o light and shadow, and a new candy case help effect the drastic transformation.

Replacing the dilapidated old facade, a huge flat panel covers the narrow alleyway and all the adjacent building to the roof. It is adorned with a white opal attraction panel and the name "Astor" in neon script. The problem of the marquee was to keep the name of the theatre, and changeable letter information, clear and distinct amid the confused mass of colored signs round about. This was accomplished by using white neon letters for the theatre's new name, and changeable letter attraction boards that present very large white areas. New box-office, and modern downlighting, help complete this remarkable conversion.

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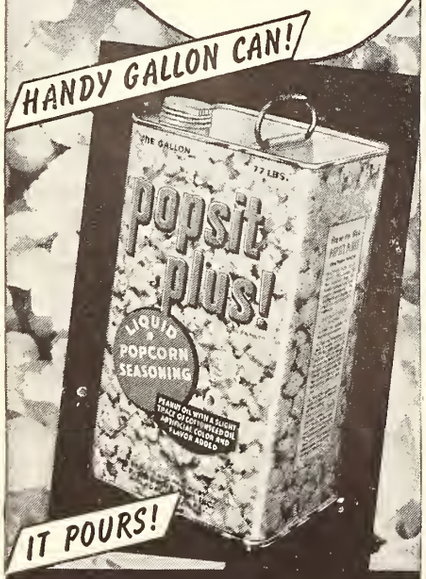
Pops greater volume of corn . . . with butter-like flavor and appearance . . . at lower cost per final sale.

HANDY GALLON CAN!



IT POURS!

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

Maintenance Memos for *Managers*

APRIL, 1949

1. Are any important keys missing as a result of employe turnover? If so, do you take the precaution of having locks changed from time to time just to be sure you are safe?
2. Now is the time to redecorate entrance, lobby and foyer in bright and gay Spring colors. Displays of Spring flowers or willow buds will help make your theatre enticing.
3. Time now to arrange for Spring overhaul of entire air conditioning system including cleaning out of ducts unused during the Winter, and trial run of the equipment.
4. Do your entrance and lobby impress patrons as clean, comfortable and inviting? Is the cashier neat, pleasant and invariably courteous to every one of your guests?
5. At this time of year, as patrons begin to leave off heavy Winter clothing, projectionists should run sound about one point lower because there is less absorption.
6. If you are redecorating your auditorium in any way that is likely to change sound absorption, have service man recheck distribution of sound over whole seating area.
7. Does noise of machinery, or talking in the projection room, inconvenience your balcony patrons? If so, consider advisability of glassing in projection room portholes.
8. Is your screen old and no longer able to reflect light efficiently? Consider resurfacing or replacing it to give patrons a brighter picture and avoid waste of current.
9. Do you maintain a regular running inventory of all lamp bulbs and tubes, cleaning compounds, fuses and other supplies? If not set one up as guard against costly "leaks."
10. Will your community be changing over to daylight saving time for the Summer? If so, don't overlook economy of readjusting your outdoor lighting schedule accordingly.
11. Time now to reinspect the roof for signs of any damage or weakening suffered under the strain of Winter conditions, and to order any repairs that may be necessary.
12. Time also to inspect outdoor painted metal work, such as the marquee, marquee holding bolts, water tank, water tower, etc., for Winter damage and needed repairs.
13. If your climate permits closing down the heating system now, have it gone over thoroughly, boilers drained, and all precautions taken to keep it in good shape until Fall.
14. Unless you have an adequate supply of Summer uniforms packed away you may want to start now to consider Summer styles for your staff and get orders placed with suppliers.
15. Do you or does some qualified staff member spend an occasional night with cleaning crew to see they do their work thoroughly and without waste of detergents?
16. Have you set up a regular schedule for periodic inspection and test of whatever emergency lighting installation you have, to make certain it will always be ready for emergency?
17. Time for another inspection of condition of all extension cords, their plugs and electrical connections? Discarded popcorn wrapper and faulty plug could start fire.
18. Are you getting full value from the lighting current you pay for or is part of it wasted because of dusty bulbs or tubes, accumulated dirt on reflecting surfaces?
19. Are all hearing aid units still in good condition? Have you set up a schedule for their frequent inspection and for prompt repair of damage as soon as discovered?
20. Time for inspection of all vending machines? Put a coin in each, note whether operation is still flawless, quiet, efficient; have any faults found corrected promptly.
21. If you have penny scales in restrooms or elsewhere in theatre why not have them re-checked for accuracy? False weight readings needlessly annoy your patrons.
22. Do ushers replace flashlight batteries promptly as needed, and have they a sufficient supply at all times? Do not subject patrons to minor irritations.
23. Does some staff member watch picture and sound at all times and report faults promptly to the projection room? Are you told of faults that occur in your absence?
24. Have newly-hired employes been thoroughly instructed in safety procedures, and are older hands given refresher instruction in safety at established intervals?
25. Do you authorize projectionists to come in before show time in order to inspect equipment each day and to rewind and examine every new reel of film before it is projected?
26. If you maintain a bulletin board for instructions to staff members do you take care that it is always up to date, that old notices do not remain to obscure new ones?
27. Time for another really thorough check of seating to find small faults that may injure patrons or their clothing, and to make small repairs before faults grow worse?
28. Time now to overhaul your reserve stock of candy and other refreshments and to place orders with suppliers for types that are in special demand during Summer months?
29. If you have a seldom-used announcing system have you a regular schedule for inspecting it and trying it out to make sure it will always be ready for instant use?
30. Time now to prepare for Summer invasion by insects and other vermin. Check all screens and repair as needed; clear out rubbish that may have accumulated anywhere.

Projection Council Report:

Booth Ventilation a "Must" Not a Luxury, Say Experts

Councilors Agree It Is Necessary to Well-Being of Both Machines and Men

COUNCIL MEMBERS

ROBERT P. BURNS, Balaban & Katz Corp.
FRANK CAHILL, Warner Brothers Circuit.
GEORGE CUTHBERT, Famous Players Canadian.
C. A. DENTELBECK, Famous Players Canadian.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
IRL GORDON, Skirball Brothers Theatres.
PAUL HARRINGTON, Ruffin Amusement Co.
CHARLES HORSTMANN, RKO Theatres.
A. C. INCE, Griffith Theatres.
LESTER ISAAC, Laew's Incarparated.
I. F. JACOBSEN, Balaban & Katz Corp.
NATHANIEL LAPIN, Fabian Theatres.
I. E. POPE, Fox Midwest Amusement.
HARRY RUBIN, Paramaunt Pictures.
LEONARD SATZ, Century Circuit.
J. C. SKINNER, Interstate Circuit.
BILL TONEY, Tri-States Theatre Corp.

Adequate ventilation of the projection room is essential to the health of the projectionists and to good workmanship by them, the Projection Advisory Council agreed unanimously this month; and they are substantially unanimous in holding that from the point of view of avoiding undesirable temperature rise, etc., good ventilation is also essential to prolonging the life of equipment.

The Council members are very largely in agreement as to the best methods and provisions for obtaining the needed ventilation and other necessary or desirable atmospheric conditions in the projection suite. Members participating in this month's Council meeting were unanimous in holding that theatres without air conditioning should exhaust projection air out of doors and not into the auditorium. They were very nearly unanimous in favor of exhausting projection room air out of doors even where there is conditioning, and in agreeing that theatres that have conditioning should extend it to the projection suite.

A strong majority agrees that projection room exhaust and arc lamp exhaust should be kept entirely separate from each other; a majority holds that where the theatre has no air conditioning fresh air should be brought to the projection suite from outdoors and not from the auditorium—heating it as necessary by radiators in the projection room.

On two details opinion was divided. In the case of theatres that have an all-year ventilating system some Councilors prefer to bring heated air to the projection room from the auditorium while an almost equal number favor entirely separate air supply and heating. Finally, there is no agreement at all on how often it should be necessary to clean out projection room ventilating ducts and arc lamp exhaust ducts, opinion in this matter ranging from once a week to once a year.

Needed for Ventilation. As to the importance of adequate ventilation from the points of view of both the health of the men and getting good work out of them, the meeting was (as noted) absolutely unanimous in voting ventilation "essential." No one held it to be merely "desirable," and no one called it "unimportant." From the point of view of protection of equipment and prolongation of its life, more than two-thirds of the council also find adequate ventilation essential. Opinion of the remaining members is exactly divided as to whether it is "desirable" or "very essential." No one voted that ventilation is unimportant for the protection of equipment. Finally, some members note that in their parts of the country local laws require projection room ventilation in addition to the arc lamp exhaust.

In Conditioned Theatres

Theatres With Air Conditioning. Where theatres have conditioned air, the Council is almost unanimous in believing, that air should be brought into the projection suite, using whatever fire shutters, etc., the law may require. There is no outright dissent at all, but qualifications were voiced, as for example:

"Yes, where practical."

"Yes, but by using special air ducts only, not port openings."

"The air supplied should not be allowed to reach the projectors, lenses or ports directly, but should spill in away from the machines to lessen the possibility of condensation on the optical surfaces."

"We require projection room air conditioning in new construction, and try to include it in remodeling jobs if possible."

The Council is almost unanimous in voting that air from the projection room should not be exhausted into the conditioning system, but vented outdoors.

On that, more than eighty per cent of the members participating concurred.

"The air must be exhausted outdoors as a safety factor."

As to providing air and heat in winter in theatres that have an all-year ventilating system opinion is divided between the desirability of piping in heated air from the general circulation or providing the projection room with its own radiators and air. The former procedure is favored by a very small plurality. Still other opinion finds either method satisfactory.

Theatres Without Air Conditioning. The majority of Councilors hold that where the theatre is not conditioned, air should be supplied to the projection room from outdoors, not from the auditorium. There was some dissent, however, and some qualification of this point of view, by the minority.

"From outside where possible."

"Either from outside or directly from the auditorium intake fan, never from inside the auditorium."

"From outdoors preferably. I believe New York City requires this."

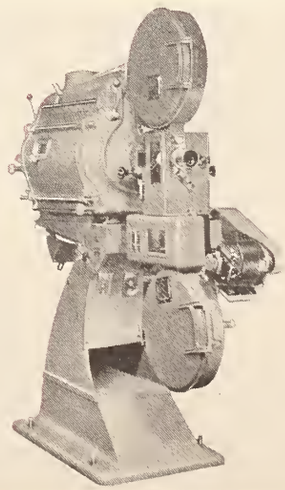
And one member of the minority varies his procedure according to season:

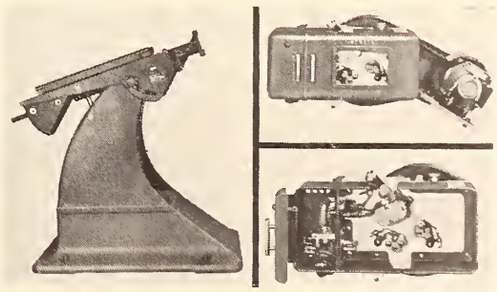
"Bring air into the projection room from the auditorium during extremely hot summer weather and extremely cold winter weather, where the theatre has no conditioning system."

As for exhausting air from the projection room, it has been noted that the Council was almost unanimous in holding

(*Continued on Page E-20*)

New Wenzel Soundhead and Double-Tilt Pedestal Now on Market





Designed for both drive-ins and standard theatres, this new Wenzel pedestal tilts both up and down, has low center of gravity to minimize vibration, can mount any modern lamp. New soundhead is belt-driven, has adjustable motor mounting to permit maintaining accurate belt tension at all times, and prefocussed exciter lamp. No mounting tube is needed for the photoelectric cell.

Theatre Equipment Showcase

New "Currency Retainer" and Cashier Chair for Greater Box Office Efficiency, New and More Economical Diffuser Mounting, Feature This Month's Innovations

Currency Retainer

To keep currency in plain sight of the patron until after change has been delivered and at the same time protect bills against blowing away, the "currency retainer" seen on this box office deal plate has been invented by "Monty" Montgomery, manager of R. R. Thomas' Colony Theatre in Palm Beach, Florida. Mr. Montgomery is here pictured acting as a customer at his own theatre's box office, waiting for tickets and change in return for the bill which the cashier has just slipped under the retainer. The invention, on which patent is pending, discourages "quick change artists," eliminates arguments, and assures patrons that the theatre is making every effort to give them honest service.

New Tool for Cutouts

Easier, faster and more accurate production of cutouts can be obtained by use of the new K10 Cutawl, according to its maker, International Register Company. The device drives either chisel or saw up and down at high speed and with accurate strokes. A swivel permits cutting intricate designs without turning the machine. The base is streamlined to glide easily over the work; high-brilliance lamps mounted close to the cutting parts provide shadowless illumination. There are four speeds. Vibration is absorbed by springs and a self-adjusting counterbalance, and not passed on to the operator.

Set-On-Base Coving

Made of vinyl plastic, a new set-on-base floor coving, just introduced by Fremont Rubber Company, is four inches high and available in lengths of 100 feet. The long length eliminates dirt-catching seams in the average installation and the material is flexible enough to need no preformed corners. It can be applied to any type of wall with ordinary floor-covering adhesives, and is usable with all forms of hard-surface flooring, including linoleum and rubber and asphalt tile. Finish is a high gloss that resists dirt and is readily cleaned by mere dusting.

Improved Precipitrons

New all-aluminum electro-static air cleaners are announced by Westinghouse. The cells weigh less than half as much as corresponding cells of earlier models and have fewer plates, but are said to handle a 10 per cent greater volume of air. There are two models, rated at 1,000 cu. ft. of air per minute and 667 cu. ft. per minute, respectively.

For Cashier Efficiency

Royal Metal Manufacturing Company is the maker, and National Theatre Supply the distributor, of this new cashier chair, in which the back rest tilts automatically to support body position; and can also be adjusted up or down, forward or backward, to suit the needs of any cashier. The seat can be raised or lowered to any height between 17½ inches and 21 inches. Seat top can be removed instantly for re-upholstering when necessary. Upholstery is Super-Tolflex leatherette; chair base is tubular steel, available either in chrome finish or in a variety of plastelle enamels.

Non-Toxic Fire Paint

Described by its manufacturer as unique in being completely non-toxic at all times, even when attacked by flame, a new fire-retardant paint offered by Stallton Chemical Corporation is said to protect wood against a 2000° F. blow-torch for 30 minutes. Under attack by fire the coating swells to a protective crust eight times its original thickness; at the same time generating neither smoke nor toxic gases, it is claimed. The material, called Flame-Seal, is sold ready-mixed and applied like any other paint.

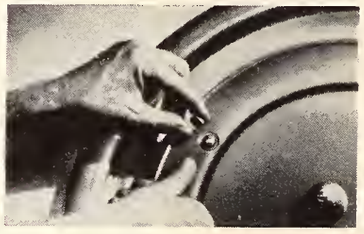
Advertising Clock

For use over the soda bar, or in the auditorium, a new, attractively designed advertising clock has been brought out by Harley's Clock Shops. The electric mechanism is Hanson Synchron and includes a sweep-second hand. The dial is cream-white plexiglas, with a wide margin on which advertising can be painted, and a G. E. fluorescent tube behind it. The appearance is eye-catching. Theatres can use this clock for their own advertising or (at a profit) for the advertising of some local merchant.

Diagonal-Cut Floor Tile

Following up the innovation in floor tiles announced in STR for February 5th (Page E-12) Fremont Rubber Company reports a second development for permitting greater flexibility in designing floor patterns. It consists of diagonally-cut tiles which may be used to form a variety of designs throughout the floor, or to create a border pattern, in conjunction with Fremont's regular or Duo-Cut tiles.

Easily Cleaned Diffuser



Upward Pressure on Inner Cone Releases Washers

More economical in original installation because of the ease with which the inner element is put into place, and similarly easy to disassemble for cleaning, this Kno-Draft Adjustable air diffuser is now fitted with a new, quick-opening assembly device featuring the slotted washer here seen between finger and thumb. A slight upward pressure on the inner element, and the slotted washer can be slipped into place. It is held in place by springloaded catches. To remove the inner element for cleaning, press upward on it and slide the slotted washers out of place. The holes in the inner element now slip over the bolt heads. This mounting device is now on all Kno-Draft Adjustable diffusers.

NEW ODEON THEATRE, TORONTO

(*Continued from Page E-6*)

he merely chooses a seat in the last row of the orchestra and finds the hearing aid in a recess behind his head.

8. Where a wire-glass window had to be used alongside the lobby stairs for reasons of safety its ugliness was effectively camouflaged by sandblasting decorative patterns on it.

9. And lavish attention to small detail has been carried so far in the Toronto-Odeon that the cellar is equipped with an automatic pump which will, in case of fire, automatically boost the water pressure to 50 lbs., should the city main pressure fail.

The facade is impressive with limestone and buff-colored brick and a name sign 126 feet high. The letters are each 10 feet high, painted blue but lighted at night with red neon. The attraction board is the largest ever built by Adler Silhouette Letter Company, measuring 45 feet long by 18 feet high; and equipped with both plastic and aluminum letters, in all sizes from 8" to 24". As can be seen in the illustration, changeable letters down the right-hand edge of the attraction board advertise the time each show starts.

The marquee extends 12 feet beyond the building line and continues all along the side of the theatre to the parking lot at the rear. Entrance doors are plate glass panels. Box offices are within the lobby, one at either side.

Interior Decoration

Both terrazzo and carpet are used for flooring the entrance lobby—terrazzo near the street doors, carpet further along inside. The lobby measures 40 feet each way. The terrazzo flooring, as noted, is heated by pipes carrying hot water which are buried under its surface and keep the floor dry in bad weather, at the same time contributing to dry patrons' shoes before they reach the carpet. The latter, which begins in the inner portion of the lobby and extends thence throughout the entire theatre, has a large floral pattern in a series of turquoise tones, with trimmings of pompeian red and shrimp-gray. These colors are repeated again and again in other decorative details throughout the theatre. Lobby walls are maroon mosaics trimmed with imported marble and Flexwood panels. A huge staircase with stainless steel handrails sweeps up from the lobby to the mezzanine level. The stair is carpeted.

On the mezzanine level is a great foyer measuring 110 by 140 feet, the art gallery, and the restaurant; and doors giving access to the loge and balcony seats.

Auditorium walls and ceiling consist of a series of bays painted in different tones of gray—to avoid a monotonous effect—but actually colored by concealed lighting which shifts and changes in hue and intensity. The gray paint on which these lights play is not a mere mixture of black and white, but has in it small amounts of each of the primary colors—red, yellow and blue—to give greater intensity to the colored lighting. Auditorium chairs, to the number of 2,321, are upholstered in gold, with their metal parts finished in green. In front of the screen is a contour curtain weighing three and a half tons and woven of cotton and rayon. Its own color is shrimp, but colored lights play on it to produce many different hues as desired. There is a completely-equipped stage, with a grid 90 feet high.

Projection and sound equipment is a Gaumont-Kallee "21" system, in which the lamps burn 100 amperes at 90 volts and are provided with 16-inch reflectors. Each of the three projectors has its own monitor amplifier, is fitted with f/1.9 lenses, and has built-in, automatic fire protection that releases carbon dioxide in case of a film fire. A 3-kilowatt incandescent spotlight is also part of the projection room equipment.

TESMA Picks Stevens Hotel

Chicago's Stevens Hotel has been selected by the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association as the site for their joint Convention and Trade Show, to be staged September 26-28.

Roy Boomer, Tesma secretary, reveals that the Stevens was chosen because of the growth of these annual conventions and trade shows, which have now reached the point where they need very extensive facilities. The Stevens Hotel which is said to be the largest in the world, can fulfill all requirements. New and special features are being planned for this year's meeting.

IMPART REAL SPARKLE TO YOUR PRESENTATIONS

THE STRONG TROUPER

Portable High Intensity

A. C. CARBON ARC SPOTLIGHT

for theatres, auditoriums and night clubs where the length of throw does not exceed 100 feet.

Produces a snow white uniformly illuminated spot, with crisp edges, far surpassing in brilliancy ony incandescent or vertical arc type spotlight, and actually equalling many large theatre type spotlights. Supplies a sparkle to presentations obtainable only wtih high intensity arcs.
Easily operated.
A silvered glass reflector collects the illumination from the source and directs it to a circular aperture, from where it is projected to the stage by means of a two element variable focal length lens system.
At 60 feet the size of the spot is variable from a 30-inch "head spot" to a 33-foot "flood".
Draws only 10 amperes from any 110-volt A.C. convenience outlet. A highly efficient, adjustable, self-regulating transformer which is an integral part of the spotlight base reduces the current supply to a low arc voltage, for the first time making possible a high intensity arc spotlight without the use of heavy rotating equipment.
The carbons are fed automatically by an electric motor which maintains a constant arc gap. This results in a steady light, free from hiss or flicker.
A trim of carbon consists of two 6mm x 7" heavy copper coated high intensity carbons with a burning time of one hour and twenty minutes at 21 volts and 45 amperes arc current.
A horizontal masking control can be angled at 45 degrees in each direction from horizontal.
The color boomerang contains six slides and an ultra-violet filter holder.
Mounted on casters. Easily disassembled for shipment.

Sold by independent theatre supply dealers.
Use the coupon to obtain further details, prices and name of your nearest dealer.

THE STRONG ELECTRIC CORP.
"The World's Largest Manufacturer of Projection Arc Lamps"
24 CITY PARK AVE.
TOLEDO 2, OHIO

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name .....

Company .....

Street .....

City and State .....

Perfect Changeover Between Reels Provided by New Automatic Device

A completely automatic changeover that eliminates possibility of human error by providing mechanical switching of both picture and sound has been developed, and was demonstrated on March 4th at Fabian's Ritz Theatre, Garfield, N. J. It worked perfectly.

When the reel on one projector—say Projector A— nears its end the automatic device starts the motor of Projector B, operates the lamphouse dowsers to change the picture over from the one mechanism to the other, actuates the sound changeover and switches off Projector A's drive motor. No human intervention is necessary, and the projectionists do not need to watch for cue marks.

The inventor hopes that the device will be found particularly useful in drive-ins, where the distance from the screen and uncertain weather conditions sometimes make it difficult or impossible for the projectionist to see the cue marks; but regards it also as a valuable protection against human error in any theatre.

H. J. Rand, son of the President of Remington-Rand, and President of his own development laboratory—the Machine Circuit Control Corporation of Cleveland—is the inventor. He also developed the Rand electric razor, and a number of automatic devices now used by the armed services. He does not plan to manufacture the automatic changeover, but to sell his patent rights to interested manufacturers in the field. In the meantime ten of the devices will be made and tried out in ten different theatres for a number of months to iron out any 'bugs' there may still be in the design.

Projectionists Add Idea

Mr. Rand, however, was not the only inventor present at the demonstration in the Ritz Theatre. Projectionists Howard Sachtleben and Joseph Tino, who had been working with the automatic changeover throughout the preceding week, did a little inventing of their own and came up with an idea whereby the automatic changeover could also strike the arc in addition to everything else it does. Their idea is exceedingly simple and practical and would certainly work. It cannot be described in print now because they have not yet obtained a patent.

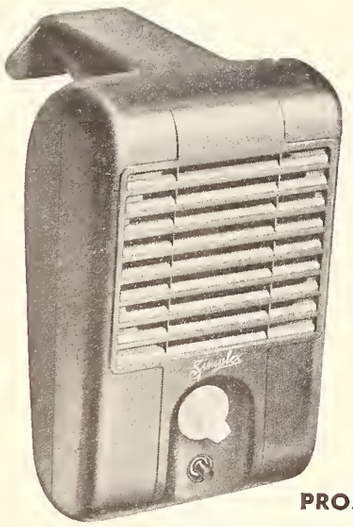
The changeover itself is patented. Basis of its performance lies in the superimposition of a short length of special, 45-cycle sound track on top of the regular track. This does not interfere with the regular sound because theatre loudspeakers cannot reproduce 45 cycles at any appreciable volume and it is therefore not heard. A 45-cycle current is, however, produced in the loudspeaker circuit and a special amplifier (a part of the automatic changeover) is wired to that circuit. An electrical filter in the input of the special amplifier permits no tone except 45 cycles to enter. The tone is amplified and used to discharge an electrical condenser. The discharge actuates an electrically-driven cam carrying twelve contacts. These contacts are in effect so many switches that control the processes of the changeover.

The lamphouse dowsers are mechanically connected to small, 10 rpm motors installed in each lamphouse and operated by the cam contacts to switch the picture. Sound is switched in various ways, as required by the design of the particular sound system used.

A number of precautions are built into the automatic device. For example, the 45-cycle signal works through a time-delay arrangement which assures that it can accomplish nothing until after it has continued for two full seconds. The purpose is to prevent accidental changeover resulting from chance creation of a 45-cycle tone by the regular sound track. Again, the connection to the loudspeaker circuit is of half a million ohms impedance—far too high to affect the regular sound in any way. Still further, in the event any trouble should develop in the automatic mechanism it can be switched out of action instantly and the changeover made by hand in the usual way.

There are three different methods of putting the 45-cycle signal on the sound track. The simplest, and the one the inventor hopes will be adopted eventually, would be for the studios to put it in. The other two methods can be applied in the projection room. One involves use of a mechanical scriber which works somewhat like a cue marker and engraves a 45-cycle wave on the sound track emulsion. This is superimposed on the existing sound and does not interfere with it. The third method consists of pasting a strip of scotch tape, on which a 45-cycle wave has been printed, over the sound track. This likewise causes no interference with the sound, and in tests at the Ritz Theatre showed no tendency whatever to pull off as the film ran through the projector.

Among those present at the demonstration were Bob Coyne of the Ted Gamble enterprises; Leonard Satz of Century Theatres, member of STR's Theatre Advisory Council and Projection Advisory Council, and Sol Zanca, manager of the Ritz.



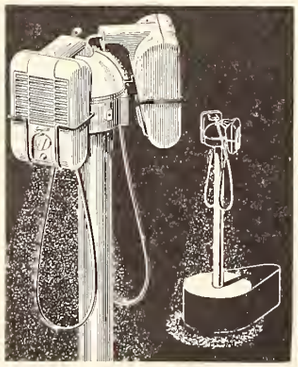
Simplex
T. M. REG U. S. PAT. OFF.

DRIVE-IN THEATRE EQUIPMENT

NATIONAL THEATRE SUPPLY has your Drive-In Projection and Sound Equipment in a complete "package" including . . .

PROJECTION EQUIPMENT
- Simplex Projectors
- Simplex "Up-Tilt" Pedestals
- Peerless Arc Lamps
- Hertner Transverters

SOUND EQUIPMENT
- Simplex Sound Systems
- Simplex In-a-Car Speakers
- High-Powered Amplifiers



NATIONAL THEATRE SUPPLY

New 1949 Catalog Issued By S.O.S. Cinema Supply

More than 1,000 items of equipment for drive-in and indoor theatres are listed in the new 64-Page S.O.S. Cinema Supply Corp. catalog, now released. Separate sections are devoted to supplies and furnishings for auditorium, projection room, lobby, box-office and stage; and there is a 5-page section concerned exclusively with drive-ins which lists 48 useful products for such theatres. There are more than 100 illustrations. Prices and terms of sale are fully set forth. Used and reconditioned items are also listed; they are so designated, and the condition described in every case as "excellent," "good," "fair," "as is,' etc.

Candy Bar Sales Hit New High

Consumption of candy bars reached an all-time high in 1948, according to Monsanto Chemical Company, which estimates domestic market at the equivalent of 144 candy bars per capita.

CREATING CLIMATE

(*Continued from Page E-5*)

small slits or openings in ducts or fan room (close all such openings), accumulated foreign matter in deflectors . . . Scraping noise in fan room: Fan hitting housing owing to defective bearings . . . Rattling noises: Loose BX, loose screws in housing . . . Belt noise: Wrong belt tension . . . Squeaking or rumbling noises: Loose belt, dirt in bearings, bearings under-lubricated.

Vibration. Loose motor mounting, units out of level, belt too tight, pulley loose, pulley out of line, shaft sprung (replace it), worn shaft bearing, fan out of balance, fan loose on shaft.

Shortage of Air Supply at Deflectors. Air intake blocked, dirt or obstruction in ducts, dampers out of adjustment, fan belt slipping, fan running in reverse.

Poor Cooling (Water-Spray Systems). Defective spray, outdoor air too humid (turn off washer and run fan at full capacity).

Compressor Troubles

Compressor Troubles. Following is a list of 10 trouble symptoms sometimes experienced with compressors, and the more probable causes for each.

Compressor Fails to Start. Disconnect switch open, blown fuse or tripped overload relay, starter contacts dirty or burnt, starter holding coil open or starter winding burnt out, duct thermostat set too high, solenoid valve in liquid line closed, thermostat control bulb discharged (replace it), no gas in system.

Compressor Starts and Stops Too Often. Improper adjustment of low pressure cutout, discharge valve or thermal bulb defective, clogged screens, inadequate flow of air over cooling coils resulting in frosting of coils, shortage of refrigerant (with pressure control), no cooling water.

Frosting of Cooling Coils. Insufficient flow of air over coils owing to clogged or overloaded filters, obstruction in air line or excessive slippage of fan belt; inadequate cooling owing to refrigerant leak (apply leak test recommended by manufacturer), defective expansion valve, obstructions in refrigerant line.

High Side Gauge Reads Too Low. Discharge valve, expansion valve or thermal bulb defective.

Low Side Gauge Reads Too High. Suction valve, expansion valve or thermal bulb defective.

Proper Operation, Inadequate Cooling. Shortage of refrigerant.

Knocking Noise in Operation. Loose pulley, improperly adjusted expansion valve, thermal bulb attachment to suction line loose, too much oil in circulation, wornout moving parts in compressor.

Oil in Gauge Glass Loses Level. Oil check valve stuck, or oil leak.

Oil Not Returning to Crankcase. Improperly adjusted expansion valve.

Sweating of Cylinders or Crank Block. Too much refrigerant, mis-adjusted or faulty valve allows refrigerant to flood back, too much oil in system.

DRIVE OUT THE LEAKS

IN DRIVE-IN ADMISSIONS!

only Automaticket SYSTEMS

GIVE YOU POSITIVE 4-WAY PROTECTION!

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SHOWMEN'S TRADE REVIEW

Conditioning Worth Cost

(*Continued from Page E-9*)

detail, "air conditioning" means different things to different theatremen. The statement offered at the beginning of this survey report, to the effect that 70 per cent of U. S. theatres have some form of conditioning, applies that word in its very broadest (and generally disapproved) sense of any device whatever that influences the condition of the air. Equipments including mechanical refrigeration are installed in some 35 per cent of all theatres surveyed. Another 32 per cent utilize some form of water evaporative or washed air cooling. Passing incoming air through coils carrying cool well water is a method used by 11 per cent of the showmen involved. Only 8 per cent rely on simple blowers alone. Among miscellaneous arrangements reported was the use of city water (rather than well water) in coils past which the incoming air is blown—a method obviously limited to use where rates are low and where the temperature of the city water will stay low on those hot summer days when cooling is most needed.

Future Progress. Approximately 10 per cent of all theatres surveyed are houses that do not now have any form of air conditioning but plan to install it. A wide variety of types and makes of systems have already been chosen by the operators of these theatres. The majority of the group, however, still have not made their choice. As one member of this majority put it: "Intend to install the most practical system I can find."

Additionally 3 per cent of all theatres covered by the survey plan to improve their existing installations; but with respect to these houses also there is no level of agreement on any particular types or makes of apparatus, and the majority still have made no selection of equipment at all.

No air conditioning of any kind is either used or planned by 20 per cent of the exhibitors reporting. Typical reasons given for this were: "Too expensive."—"Small houses with small grosses can't afford it." No exhibitor anywhere in the United States declared that his climate made air conditioning superfluous.

Blevins Opens Branch in Dallas

Blevins Popcorn Company has opened a new Southwest Region office and showroom at 301 North Market Street, Dallas, Texas, under the management of Miss Billie Robinson, a native Texan. Blevin's complete line of popcorn and concession equipment has been placed on display there. The new office is the third branch to be established by the company, whose general headquarters are at Nashville, Tennessee.

Ballantyne Drive-In Sales Boom

J. R. Hoff, sales manager for The Ballantyne Company, sold sixty-seven complete drive-in equipments to as many open-air theatres on a 40-day trip through 24 States this winter. In addition, the company now has pending orders for 30,000 of its new in-car speakers.

CAROL A. NATHAN—Co-Partner, Marina and El Presidio Theatres, San Francisco, Calif.—says:

"We have been using RCA Service exclusively in our theatres since the inception of sound. Congratulations on your marvelous service and organization."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY INC., Radio Corporation of America, Camden, New Jersey.

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Showmen's Trade Review
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Tiny New Altec Microphone Astonishes Sound Engineers

"After seeing and hearing the demonstration here today one is left sort of speechless," said Earl Sponable, Director of Research for 20th Century-Fox and President of the Society of Motion Picture Engineers, commenting on a new microphone unveiled by Altec-Lansing at a luncheon in New York on March 3rd.

The new microphone (about the size of the pupil of the human eye) can be placed directly in front of its own loudspeaker without the howling feedback that has always previously resulted from such placement.

It must, however, be used with amplifiers and loudspeakers of high quality if its full value is to be realized.

The new microphone has been designated Altec 21B. It operates on the condenser principle. In size, it is about as wide across as one of the keys of a typewriter, and perhaps twice as deep.

When the tiny microphone unit is used alone the connecting cable cannot be more than 20 feet long; but when mounted on a stand or suspended from a boom it operates through a sub-miniature size vacuum tube concealed within the stand or in a mounting also suspended from the boom, and then the connecting cable may be as much as 400 feet long. Output level from the tube (cathode follower output)

New Altec microphone is the tiny shining "button" at the tip of the slender stand. Sub-miniature amplifying tube is concealed inside the stand just above the cable connection.

is rated at minus 50 db in a sound field of 10 dynes per square centimeter. This output is connected by a multi-conductor coaxial cable (which also supplies the tube with power) to a small cabinet containing both power supply unit and speech coupling transformer. The sound output from this unit is low impedance and can be transmitted any necessary distance to a conventional speech amplifier.

At the demonstration, held in Essex House, New York, the microphone was placed directly in front of an Altec loudspeaker and only about 10 feet from it, yet provided enough reinforcement for a large room containing several hundred persons without any trace of feedback. Veteran sound men who saw the setup before the system was switched on called it impossible or said the speaker was a dummy and the real speaker located elsewhere. But the unbelievable arrangement proved real.

Employes Honor Their Chief

Sales representatives and staff of Air Devices, Inc., presented a diamond ring and a testimonial scroll to their President, Cortland N. O'Day, at the company's annual sales meeting in Chicago. J. W. McGuire, New York sales representative, made the presentation.

The company manufactures the Agitair diffusers, air filters, and roof exhausters; and the meeting was told that new products have been developed and are being put into production.

Omaha Ups Projectionists' License Fees

Projectionist license fees have been increased by the City of Omaha to $10 from the former rate of $5; while renewals now cost $5 instead of $2.

Fluorescent Lighting in Cold Weather Helped by New Fixture

Designed to facilitate use of fluorescent lighting outdoors under all climatic conditions, a new fixture manufactured by W. H. Long Company utilizes the heat generated by the ballast to keep the temperature of fluorescent tubes at the point of efficient operation despite frigid weather. The new fixture comes in several forms; it can be used vertically, horizontally or under the soffit of the marquee, and is also supplied as a post light. Models are available that use up to eight 40-watt tubes, and provide a brilliance said to equal that of 1,000 watts of incandescence. The manufacturer asserts that more than 100 installations have given satisfactory service this past winter in zero weather.

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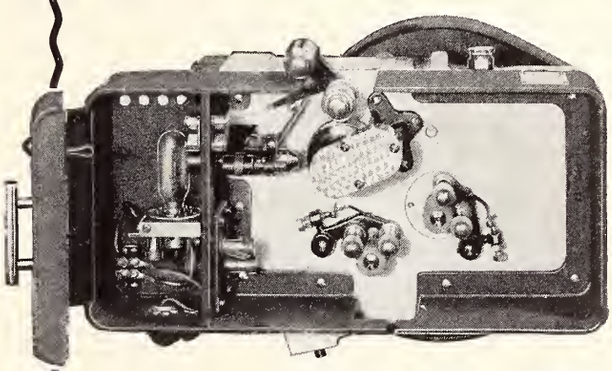

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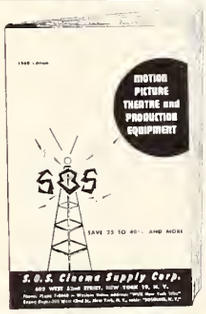

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SHOWMEN'S TRADE REVIEW

SAMUEL ROSEN—Vice-President & Treasurer, Fabian Theatres, New York, N. Y.—says:

"From our first theatre to now, it has uninterruptedly been RCA Service."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

The Projection Glossary

1949 EDITION

This new dictionary of terms associated with motion picture projection and related arts will appear serially throughout 1949 — next installment on April 30th.

Color Sensitivity (Photographic). The sensitivity of a photographic material to light of various wavelengths. The color sensitivity may be measured by making a wedge spectrogram using the particular light source, emulsion, and developer that are being studied.

Color Temperature (of a Light Source). The temperature at which a black body radiator will visually match the color of the source. Color temperatures are commonly expressed on the absolute scale in degrees Kelvin.

Color Wheel. A device capable of being rotated, for holding gelatines and for permitting one to be substituted for another as required. May be motor driven.

Coma. An unsymmetrical spherical aberration of a lens in a principal plane of an oblique pencil of light. In the presence of coma, a point-object off the axis of a lens is imaged as figure resembling the general appearance of a comet, the tail of which may be directed toward the optical axis or away from it.

Commutator. That part of a dynamo that changes direction of currents, so that the current flowing in the outside circuit will remain d.c.[3]

Commutator Ripple. Small alternations in the emf produced by a d-c generator, due to the operation of the commutator. This ripple is the chief cause of arc hum.[3]

Complementary Colors. Two colors are said to be complementary when their spectral properties are related in any of the following ways: (1) **Additive Complementary Colors:** Two colors are complementary if they can be combined additively to form a visual neutral. For example, the colors might be blue and yellow papers which can be combined as sectors on a spinning top to produce a visual grey. (2) **Subtractive Complementary Colors:** Two colors are complementary in another sense if the absorption bands of one correspond to the transmission bands of the other. Thus, a red and a cyan dyestuff might have their spectral properties so related that a subtractive combination of the two dyes would be a visual neutral, having approximately equal absorption for light of all wavelengths in the visible range. (3) **Complementary After-image:** As the result of retinal fatigue, an eye which has formed a fixed image of a bright object for several seconds will see a faint, negative image of complementary hue by looking quickly at a black field.

Condenser (1) (Optical) A lens or combination of lenses used to gather light from a source and to converge (condense) it, as upon the aperture of a projector, or into an intense spot of light for use in a theatre, etc. (2) (Electrical) A device for storing electrical energy consisting of two electrical conductors separated by a non-conducting medium.

Conductance. The amount of heat (BTU) transmitted from surface to surface in one hour through one square foot of a material or construction, whatever its thickness, when the temperature difference is 1 F between the two surfaces.[1]

Conduction. The transmission of heat through and by means of matter unaccompanied by any obvious motion of the matter.[1]

Conductivity. The amount of heat (BTU) transmitted in one hour through one square foot of a homogenous material 1 in. thick (or 1 ft.) for a difference in temperature of 1 F between the two surfaces.

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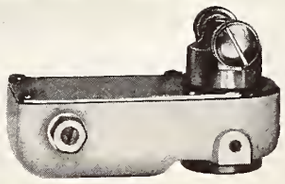

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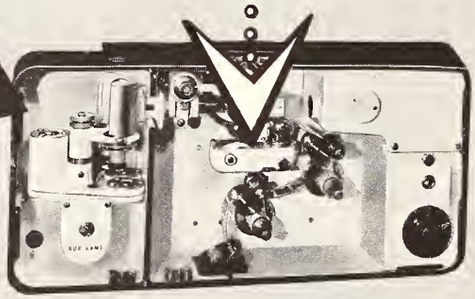

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PROJECTION COUNCIL

(*Continued from Page E-13*)

that used air should be exhausted outside the theatre even where there is an air conditioning system; in considering the same question as applied to houses that have no conditioning system the Council is totally unanimous in favor of exhausting used projection room air out of doors.

For heating of the projection room, in theatres that do not have all-year ventilating systems, a strong majority favor providing the projection room with its own radiators or other heaters.

"Never bring in stale auditorium air."

No Councilor advocates relying on auditorium air entirely, but there is some opinion in favor of a combination method:

"Enough radiation in the projection room to keep its temperature above a certain minimum, plus reliance on the exhaust system to cause a sufficient inflow of auditorium air to raise that minimum temperature to the desired level."

Ventilating Details and Maintenance. More than two-thirds of the Council membership prefer to keep the projection room's general exhaust system and the specific exhaust system for the arc lamps entirely separate from each other. There was a little qualification:

"We prefer separate exhausts plus a gravity exhaust—three in all. But sometimes conditions require us to connect them together."

And one Councilor dissented outright from the majority view, saying:

"If ventilating arrangements are properly installed there is no reason for separate systems. They can all be tied into one unit, and adjusted with dampers to exhaust the proper amount of air from each lamp and from each portion of the booth."

Duct Maintenance

Maintenance of ventilating ducts provided the strongest and almost the only subject for serious lack of agreement among the Councilors. Ducts do clog up with dust, and with soot from the carbon arcs, reducing their effectiveness. Assuming an average theatre, with an average number of bends and elbows in such ducts, how often must they be opened and cleaned?

With respect to general projection room ventilating channels, opinion ranges from weekly to yearly.

"If the installation is made as it should be, it is seldom necessary."

"We merely clean them out as needed."

"Hardly ever. Once a year or so."

"We clean ours once a week."

"We clean ours weekly."

Arc lamp exhaust ducts are, however, given somewhat more frequent attention by the Council members, unquestionably because of the added factor of arc lamp soot. No one leaves them alone for as long as a year. One member cleans them "as needed" and others at intervals ranging from one week to six months. And one comments:

"At two to three month intervals for continuous operation, and four to six month intervals with part time operation."

JOINT COUNCIL REPORT

(*Continued from Page E-8*)

system about 10:30, but well systems operate until closing."

It is sometimes advantageous economically to keep a conditioned theatre's doors, etc., tightly closed overnight, but at other times it is not, depending on weather, climate and type of system installed.

"The answer depends in part on the number of CFM's of fresh air the system is designed to handle. If it works with large quantities of fresh air, ventilation while the theatre is closed should be unnecessary. If a large amount of recirculated air is used, ventilation becomes essential."

"Yes, if the job provides for ventilation no other provisions are required. If not, the theatre must be ventilated."

"The answer depends also on climate. On cool nights it is definitely helpful to take advantage of outdoor temperature and freshness."

"There is sometimes a significant economy in keeping a theatre's doors closed overnight—but this depends on climate and conditions."

"There may be a significant economy in keeping the house closed tight at night, but only in Winter and Summer, not in Spring and Fall."

It would appear that each individual theatre manager will need to answer this question for himself, and perhaps answer it differently on different days and at different times of year!

Procedures for Control

Instruments and Procedures of Control. Dry bulb thermometers should be located in several parts of the theatre, in the view of most of the Council members. The minority who hold the opposite opinion favor in general a single thermometer placed in the return air. However, the majority who agree that several thermometers are needed do not agree as to where they should be placed. Following are some of their suggestions:

"In the return air from both balcony and main floor."

"Near the stage and in the balcony."

"Near an exit door located close to the proscenium, and at the rear."

"One in the return air, one in the balcony, one in the foyer and one on the orchestra floor."

"One thermometer at each thermostat, one at the front of the orchestra, one at the rear of the orchestra, one at the rear of the balcony."

Opinions with reference to location of humidity instruments were complicated by various views as to the best type of instrument to use for reading humidity. Since choice in these matters varied quite widely, it would perhaps be most helpful here not to make any futile effort to classify the opinions of the Council members on this point into non-existent majorities and minorities, but merely to list a number of typical comments (some of which had more than one advocate):

"Use a sling psychrometer in several different locations according to the size and layout of the auditorium."

"Use wet and dry bulb thermometers, located in the return-air stream."

"Use a dial-type humidity indicator located near the stage."

"A Taylor hair-type humidity indicator, located near premium-price seats."

"For well systems, use a sling psychrometer throughout the auditorium. Mechanical refrigeration that takes care of humidity automatically need not be checked."

"Even with cooling coils, if air is fresh and temperature right, humidity need not be tested."

When should air quality tests be made? A very large majority feels that dry bulb temperature should be checked hourly. A majority, not quite so large, thinks the humidity indicator also should be consulted hourly. On this last point, however, a fairly substantial minority considers it is enough to check humidity once in several hours, or even once a day, or says "it all depends." And it is also noted that fully automatic systems check themselves.

A plurality of the members believe the employe in charge of the air conditioning equipment should take the instrument readings also. Some other views on this point are as follows:

"For first choice, let the engineer make the readings; as second choice, the manager should do it."

"An usher can take care of it."

"The theatre manager should watch his air."

"Yes, since comfort is the purpose, both the manager and his engineer should keep track of air conditions."

"Either usher or engineer can take the readings, but a log sheet should be kept, and the manager should inspect the log every day."

Television Lounge Solves Old Family Movie Problem

Television Lounge in Walter Reade's newly remodeled Majestic where Papa can watch the wrestling matches while Mama admires gowns of movie stars on the regular screen.

The age-old problem has been solved—now the whole family can be happy at the movies. No more quarrels. Pictured here is the new Television Lounge at Walter Reade's newly remodeled Majestic Theatre, Perth Amboy, New Jersey. Now the family can enjoy going to the theatre together; for while Mama sits in the auditorium admiring the gowns worn by Gloria Glamourous, Papa can take himself to the Television Lounge and watch the wrestling matches.

The T.L. at the newly remodeled Majestic is Reade's tenth such lounge, but all others to date have had small, 20-inch screens. The Majestic provides comfortable seating for 100 persons, although 200 have crowded in successfully, and the picture measures 6 x 8 feet. No objection has been raised by television broadcasters, and no special permission to reproduce their programs has been found necessary, Reade circuit officials declare.

Six-by-eight foot television without any apparatus on the floor or otherwise in the way is now also possible by reason of a very new RCA system in which the optical barrel—the part that projects the picture—is separated from the rest of the apparatus and arranged for ceiling mounting. This portion of the equipment is small, and when suspended from the ceiling is inconspicuous. It could be recessed behind a ceiling louvre, if desired. The remainder of the necessary appliances, together with all operating controls, is built into a cabinet that can be located anywhere, needing only a cable connection to the optical barrel. The loudspeaker, of course, constitutes a third unit, since it must be placed close to the screen; it also connects to the control cabinet by cable.

Lenses Advertised by S.O.S. Were Snaplite Series 11, f/2

Through error, projection lenses advertised by S.O.S. Cinema Supply Company in Showmen's Trade Review for March 5th (Page E-27) at $75.00 were there described as "Kollmorgen Snaplite Series 11 12 coated lenses." This is of course incorrect, the description should have read: "Kollmorgen Series 11 f/2 coated lenses." STR regrets the error.

COWAN OLDHAM—President, Cumberland Amusement Company, McMinnville, Tennessee—writes:

"RCA Service is an asset to my business. I have used it for 18 years and consider it a 'must' for proper operation of my theatres."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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Maintenance Memos for *Projectionists*

APRIL, 1949

1. Examine all projection and sound optical surfaces, including port hole glass, for immaculate cleanliness. If all are not found perfect, improve cleaning schedule.
2. Have you a regular program for listening to or otherwise checking each individual loudspeaker unit for its individual volume, quality and freedom from noisy operation?
3. Time to re-inspect the sound system's water-pipe ground connection? Remove it from the pipe, check for perfect contact and freedom from corrosion, repair as needed.
4. With no audience present, run sound and operate all volume controls over their full range. Clean, adjust, repair or replace any that are not perfectly noiseless in use.
5. Are you careful to keep all lubricant containers hermetically closed? Dust contaminates them; water vapor condensing inside can rust parts on which oil is used.
6. Is it ever necessary for you to take carbon tetrachloride from a fire extinguisher for cleaning purposes? Order an extra supply; don't risk depleting the extinguisher.
7. Time for another check on steadiness of power line voltage? Read it every two hours during show time, report any variations greater than plus or minus 3 per cent.
8. Will your projection room ventilating arrangements be adequate during the coming summer? If not, why not report conditions and ask for minimum needed improvements?
9. Time for another really thorough examination of sound equipment—for blowing dust out of all apparatus units and careful re-inspection of all soldered contacts?
10. Check all tubes that can be read with built-in meters and record readings. Replace any that have grown seriously or rapidly weaker since last readings were recorded.
11. Check all tubes that must be read with portable tester and record readings. Replace any that have grown seriously or rapidly weaker since last readings were recorded.
12. Using a deep-color gelatine examine the filaments of all tungar-type rectifier tubes. Replace (or watch) any that show serious sagging of the filament.
13. Inspect all sprockets in projectors and soundheads. If any teeth show seriously worn or undercut order replacements well in advance of actual need for them.
14. Inspect all gears in projectors and soundheads. If any show serious signs of wear, don't wait to order new ones until you need them desperately. Order them now.
15. Inspect all tension shoes, film guides, idlers and other parts in contact with film. If any are worn enough to need replacement soon, order new ones in advance
16. Go into auditorium with or without audience and listen to sound critically for wows, flutter, hum, noise. Trace and remedy cause of any such fault you heard.
17. Do you carefully watch your screen during your own changeovers and take prompt steps to correct any discrepancy in screen light, or other fault patrons can see?
18. Do you carefully listen to monitor during your own changeovers and take prompt steps to correct any discrepancy in sound volume, or other fault patrons can hear?
19. How long since you have checked screen deterioration? Pin up a piece of white paper or of original screen material, project white light and observe comparison.
20. If your sound system uses pre-focused exciter lamps insert all of them temporarily in operating position to make sure all are ready for instant use if needed.
21. Are all your projection reels still in good condition? If not, have you ordered new ones? Don't risk having to run with defective reels or with shipping reels.
22. Is film cabinet still in perfect condition? Do all its doors still close tight? If not, ask for repairs; take no chances with safety or with safety regulations.
23. Do you watch the screen closely for perfection of focus, even illumination, absence of travel ghost? Use field glasses, or go down into auditorium now and then.
24. If maintenance of the curtain machine is part of your responsibility have you set up a regular schedule for inspecting, cleaning, lubricating and adjusting it?
25. If your equipment includes spare arc rectifiers or motor-generator do you inspect and operate them on periodic schedule to make sure they are always ready?
26. Do you keep a running inventory of carbons and spare parts, ordering replacements in step with use to make sure you will always have an adequate supply of everything?
27. In electrical troubles, a number of fuses may blow as fast as put in until fault is found. Are you sure you have an adequate supply of every type for every trouble?
28. Is projection room lighting so bright or so poorly planned it interferes with your critical observation of the screen? If so, have you asked to have needed changes made?
29. Are you thoroughly familiar with Underwriters' and your own local safety codes, and do you check projection room and fittings periodically for any non-conformance?
30. Do you keep in touch with technical developments through trade papers or otherwise, and recommend helpful improvements that happen not to have come to your manager's attention?

Video Top Topic at Motion Picture Engineers Meeting

Earl I. Sponable

How the theatre can propose to television and get the wench to say 'yes' will be one of the topics of discussion at the forthcoming 65th Semi-annual Convention of the Society of Motion Picture Engineers, April 4th to 8th at the Hotel Statler, New York City.

Television, however, will not crowd other subjects from the convention's agenda. Still engaged in cooking-up improvements for the industry, the assembled technicians will present and debate the latest technical information on how to get brighter screen illumination by air-cooling the film at the projector aperture (up to 60 per cent increase in screen brightness is claimed), how to develop optical lenses and reflectors with speeds of f/1.0 or greater, and a host of other subjects to be canvassed in 37 technical papers and two open forums. Even atomic energy will be included in a lecture by Henry B. Hansteen of the Brookhaven National Laboratory.

Television will be further emphasized by demonstrations of the latest and most improved theatre-size video, probably on a screen twenty feet wide.

A luncheon will be held Monday noon and a cocktail party and banquet Wednesday evening.

The Convention will be held under the general direction of Earl I. Sponable, President of the Society and Technical Director of 20th-Century Fox. He will have the assistance of committees composed of many of the best-known persons in the technical end of the industry.

S. EDWARD KAPNER—Owner, Park Theatre, Philadelphia, Pennsylvania—writes:

"For the last 4 years RCA Service has maintained my sound system at top-quality performance. I would not be without the dependable services of this organization."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

The I.A. seeks harmony in the growing field of television and will share jurisdiction with the International Brotherhood of Electrical Workers and the National Association of Broadcast Engineers and Technicians, I.A. President Richard Walsh told the press in New York on March 3rd. Harmonious relations have been achieved with the I.B.E.W., Mr. Walsh revealed, but not as yet with the N.A.B.E.T., except in one isolated case in Detroit.

Indicative of the growth of television, President Walsh disclosed that whereas one year ago the I.A. had 15 members employed on video stages in New York the total now is 110. I.A. claims as its jurisdiction everything that happens in front of the television camera, as well as projection of motion picture film into the camera, and photography in making film for television, and cedes to other organizations all electronic and maintenance work that takes place from the camera back.

N.A.B.E.T., however, President Walsh went on, currently has 15 of its members employed at projecting motion pictures into video cameras, and the I.A. claims the right to organize those men. The broadcasting union (not affiliated with any national labor group) also has 30 of its members employed in charge of video stage lighting under the title of Light Direction Engineer, and I.A. wants to enroll those men as Stage Chief Electricians.

The theatre industry, manufacturing industries, labor organizations and Yale University are cooperating in the educational program just set up by five I. A. locals of New Haven, Connecticut. Programs to date have included showing of National Carbon Company's film on the operation of the carbon arc; a lecture on theatre television; and talks by E. Wight Bakke, Sterling Professor of Economics at Yale, by Harry F. Shaw, Division Manager of the Loew Poli New England theatres, by William C. Scanlan, International Representative of the I. A. and by Joseph M. Rourke, Secretary-Treasurer of the Connecticut Federation of Labor. The Loew Poli College Theatre was the scene of the first meeting, which was attended by approximately 400 union members, circuit district managers, and theatre managers. Local unions sponsoring the project are: Locals No. 273, Projectionists; No. 74, Stage Hands; No. 795, Theatrical Wardrobe Attendants; No. F F-41 Front Office Film Exchange Employes and No. B B-41 Back Room Film Exchange Employes.

Locals No. 6, 43 and F F1, and the Central Trades and Labor Council, all of St. Louis, raised a $700 benefit fund for Mrs. Kathleen Craig, front office employe of the Republic exchange in that city, who was in financial difficulty as a result of illness. Expressing her gratitude, Mrs. Craig said the unexpected and badly needed help caused her to recover her childhood belief in Santa Claus.

Prizes to Attendants Up Refreshment Sales

Walter Reade Theatres, who operate "Refresheries" in all their houses, have adopted a program of improving sales by awarding cash prizes to employes in attendance at refreshment counters. Prizes will be granted each month to the first, second and third best refreshment stand in the circuit, as judged by company executives. Stands and their attendants are rated on four factors: cleanliness, salesmanship, attractiveness of display, and amount of business.

Cleanliness considerations include the condition of the equipment as well as the appearance of the employes in charge. Unusual and appealing displays of merchandise, neatness and originality are taken into account in rating "attractiveness of display." The personalities and politeness of attendants, as well as their ingenuity in selling their wares, are weighed in judging salesmanship. Employes were reminded by LeRoy Blumenhein, Manager of the Concession Department, that "power of suggestion can be used with great effectiveness."

Blumenhein is one of the three judges, others being his assistant, James Loeb, and Nick Schermerhorn, Circuit Manager.

In addition to the cash prizes, each winning stand will receive a plaque which it will keep for one month.

Refreshments sold by Walter Reade theatres vary according to the type of house and preference of its patronage. They include popcorn, soft drinks, candy, ice cream, nuts and cigarettes.

Marsh Wall Products Expands Factory and Office Facilities

Marsh Wall Products, Inc., manufacturers of "Marlite," are enlarging their factory and office space at Dover, Ohio, adding 12,500 square feet to the former, 31,000 square feet to existing warehouse facilities, and erecting a new office building of approximately 14,000 square feet. A subsidiary of Masonite Corporation, Marsh will continue to operate under its present management, and through its present sales force and dealers.

DeVry Awards $3,000 Courses

Scholarships at DeForest's Training School, worth $3,000.00 each, were awarded by Bill DeVry of DeVry Corporation to two former G.I.'s on a recent "People Are Funny" radio show. The winners were Robert McCoy and Alfonso Cazares. The school is affiliated with DeVry.

F&Y

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

328 East Town St., Columbus 15, Ohio

"The Buildings We Build Build Our Business"

EQUIPMENT LITERATURE

April 2, 1949

Informative and helpful literature on theatre topics will be sent to you without cost or obligation if you fill out and return to us the coupon in the adjoining column. To request items of literature described below, check corresponding numbers in the coupon; for literature on matters listed in the column check the adjoining squares. Please print your name, name of theatre and street address legibly and plainly. Your requests will receive prompt attention.

AIR DIFFUSER. A six-page, two-color folder describes in full detail the newest Agitair diffusing device, the model "RTC." This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacturer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#1)

CARPET PROTECTOR. Vacuuming leaves some grit behind to wear expensive fibers; shampooing on the floor invites mildew and microbes that rot the fibers and give off odors. A 10-page booklet by Nuodex Products Co. describes a chemical that is added to carpet shampoos to prevent growth of mildew and bacteria. This might be your answer; why not send for the booket? (#2)

CUTOUT MACHINE. A four-page, two-color pamphlet describes the latest model K10 Cutawl, product of International Register Company, which is designed for cutting any desired pattern into any of a wide variety of display materials. The improvements incorporated in this new model are explained and illustrated in detail. Prices and terms are quoted. The pamphlet describes an interesting, versatile and very useful little machine. (#3)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in S.O.S. Cinema Supply Corp.'s new 1949 catalog, recently released. Nearly a thousand items, ranging from auditorium chairs to drive-in speakers, are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want to have this free catalog handy for reference. (#4)

GLASS PROJECTION PORT. Larger theatres have long closed in their projection ports with high quality glass to keep noise out of the auditorium and dust off the projection lens. Such equipment has been individually tailored to the theatre, and proportionately expensive. Lower-cost, factory-made glass projection ports are now within reach of every budget. They are described in a bulletin, issued by Murch Electric Corporation, which is well worth a few minutes of any theatreman's time. (Incidentally, since the bulletin was printed Murch has announced a further reduction in its prices.) (#5)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials, and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booklet further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order—and if desired will be planned by their art department for any architectural scheme. (#6)

MOTION PICTURE EQUIPMENT. J. E. Robin, Inc., of New York, has just issued a new eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. These include: the Robin-Weber Synchrofilm projector-soundhead (a single unit); the Synchrofilm Models "E" and "400" separate soundheads; the Robin-Imperial arc lamps (from 32 to 100 amperes); the Robin-Weber 22 watt amplifier (licensed by A.T. & T. and by Western Electric); the Robin-Imperial motor generators and arc supply selenium-stack rectifiers; the Robin-Tarrytown in-car speakers for drive-ins; Robin-Ace projection room accessories, including reel alarms, magazine door stops, film scraper and cue marker; Ideal Slide-Back theatre chairs; the Robin-Regal theatre chair, and Imperial replaceable seat cushions. The folder carries photographs of nearly all of these items, and concise descriptions of their outstanding features. It is yours for the asking. (#7)

ORNAMENTAL WALLPAPER. The beauty of old-fashioned hand wrought iron balconies, pilasters, etc. (such as may be seen in all its old-world charm in the French Quarter of New Orleans) forms the theme of a line of ornamental wallpaper that is pictured and described in an eight-page, two-color booklet by A. H. Jacobs Co. The designs are authentic and historical, the booklet states; and they form railings, columns, door frames, window frames, cornices, picture frames, pilasters and other simulated structural and ornamental members. Wall paper of this theme is naturally not suited to every theatre, but where it will fit in with the general decorative and atmospheric background it should be found enormously appealing. The impressive and versatile possibilities of this wallpaper are clearly and convincingly pictured in the booklet. (#8)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#9)

QUONSET CONSTRUCTION. A 20-page, two-color, illustrated publication issued by Stran-Steel Division of Great Lakes Steel Company presents an interesting account of the origin, history and development of nailable steel frame construction and its evolution in Quonset design. Anyone concerned with modern methods of reducing building costs will find valuable background information in this clearly-written, easily-understood booklet, which tells a fascinating story. (#10)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#11)

SALES AID FOR COCA-COLA. A four-page, two-color pamphlet by Mills Industries pictures the attractive external appearance and compact internal construction of a new automatic machine for vending Coca-Cola in paper cups. The machine, known as the Mills Automatic Fountain, has a capacity of 400 ice-cold drinks. A built-in change-maker accepts dimes and quarters and returns change along with the drink. Automatic signal lights indicate: "Empty," "Use nickels only," or "Nickels, dimes and quarters," according to circumstances. Mechanical refrigeration keeps the temperature of the beverage to 40°. Mixing and carbonation are automatically controlled, but the proportion of syrup to water is adjustable. An automatic counter tallies the number of drinks sold. The front door of the device opens to provide complete accessibility for servicing. The bulletin describes the fountain thoroughly, with physical dimensions and other exact specifications. (#12)

UPHOLSTERY AND DRAPERY MATERIALS. Three typewritten sales letters by Manko Fabrics Company (who have just moved their Florida office to Bellerose, New York) set forth full descriptions, specifications and prices of that company's woven fabrics and vinyl plastics. Included are sample swatches to enable the theatreman to judge appearance, quality and probable durability for himself, and to select the colors and patterns he prefers. These samples, plus the data set forth in the letters, constitute a fairly complete and thorough presentation of what the company has to offer. (#13)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#14)

Request for Literature

Showmen's Trade Review 4/2/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

1 ☐	4 ☐	7 ☐	10 ☐	13 ☐
2 ☐	5 ☐	8 ☐	11 ☐	14 ☐
3 ☐	6 ☐	9 ☐	12 ☐	15 ☐

I would also like to have free literature on the items of equipment checked below.

STRUCTURAL MATERIALS
- ☐ Theatre Front
- ☐ Exterior Wall
- ☐ Interior Wall
- ☐ Sound Absorbing
- ☐ Roofing
- ☐ Insulating

FURNISHING MATERIALS
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Flooring
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns
- ☐ Lounge Furniture

LIGHTING EQUIPMENT
- ☐ Fluorescent Lamps
- ☐ Germicidal Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND EQUIPMENT
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Public Address
- ☐ Hearing Aids
- ☐ Tubes
- ☐ Test Reels

STAGE EQUIPMENT
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE MATERIALS
- ☐ Vacuum Cleaners
- ☐ Deodorants
- ☐ Disinfectants
- ☐ Uniforms

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Odor Removal
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING EQUIPMENT
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Frames
- ☐ Display Cases

BOX-OFFICE EQUIPMENT
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes

VENDING EQUIPMENT
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Sales Aids
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION EQUIPMENT
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds

Name .....

Theatre .....

Address .....

City and State.....

REGIONAL NEWSREEL

(*Continued from Page 26*)

don Halleran, St. Louis manager for 20th Century-Fox, was in Chicago the past week for a meeting of Central Division managers presided over by Central Division Sales Manager Jack Lorentz.

Travel films were shown at the monthly meeting of the New England Society of St. Louis . . Manager Val Portwood of the Lory Theatre in Highland, Ill., has been elected president of the Highland Rotary Club . . . Rudolph O. Obermeyer, 21, shipping room employe of Loew's exchange here was killed when the jeep he was driving collided with an automobile.

Albert Dezel Productions St Louis Manager John Walsh was married here last Saturday to Florence Uhl, a dramatic arts teacher They are honeymooning at Hot Springs, Ark. . . . The Ohio Theatre Cave-in-Rock, Ill. and the Jersey, Jerseyville, Ill., both badly damaged by fire, have been reopened . . . Hollywood 85-year-old character actress, Lillian Castle, is visiting relatives in her native St. Louis.

CHICAGO

More drive-ins are in the making in this area with work being rushed on the Hammond, Ind. project of the Manta Rose circuit, which will open another open-air place in Niles, Mich., this month and is also reported taking over the Ward drive-in near Michigan City . . . Nick Coston, B. S. Weiler, Howard Busey and Rube Levine are all reported planning new outdoor theatres . The Attica Drive-In in Indiana will open April 1.

Frank Anderson has been named assistant manager of the Oriental . . . The Chicago Theatre Supply Co. has retired from business . . . The BGL Amusement Co. has been formed by Samuel Goldsmith Herman Betke and M. B. Lazar . . . In Troy the Lions Amusement Corp. has been formed by Sheldon, Frances and Theodore Lending.

TORONTO

The Canadian government announced Monday an immediate start on the establishment of television facilities in the Dominion by its Canadian Broadcasting Corp to which a four million dollar loan has been authorized. The first government stations are planned for Toronto and Montreal; licenses will be issued also for one privately owned studio in each city. It looks as if Famous Players Canadian will win the private license here because of television progress already in hand for theatre use. FPC has applied for an intertheatre television license, the first in the Dominion, and is preparing for the new feature with the establishment of a television department under the direction of George Cuthbert, the circuit's sound engineer.

FPC opened Toronto eyes with the opening of the million dollar University Theatre. Rated the ultimate in post-war theatre construction for Canada, it has a picture window three stories high, framed by black granite flanked with Indiana limestone.

The Hon. Leslie Frost, who has jurisdiction over films and theatres, has advised the Ontario Legislature that the government has moved to increase the personnel of the Provincial board of moving picture censors.

The Toronto Variety Club gained a net $12,700 from its benefit performance in the Odeon-Toronto Theatre. Proceeds go to the Variety vocational school for physically handicapped children, now under construction near here.

Governor-General Alexander visited Los Angeles to receive an honorary degree from the University of Southern California and, an ardent movie fan also visited Hollywood unofficially . . . Joe Simon, MGM head booker for many years, died at St. Michael's Hospital after a lingering illness.

Later Curfew

After several months of trying a 9 P.M. curfew, authorities of Kansas City, Kans., have changed the hour to 11 P.M. The change is regarded as having little significance for theatre managers, since theatre attendance has heretofore been an acceptable explanation for anyone under 16 on the streets after curfew.

SALT LAKE CITY

Manager Charles M. Pincus of the Utah Theatre has been appointed chairman of the advertising and publicity committee of the Opportunity Bond Drive through May and June, U. S. Treasurer John S. Graham announced. Symbol for the drive is the covered wagon in which people trekked westward a century ago in search of an opportunity to improve their economic condition.

Fox Intermountain District Manager Hall Baetz and Intermountain Vice-President Rick Ricketson have returned from a business trip through Idaho. They report many theatre activities under way in the area, including extensive remodeling of the Rainbow at Great Falls at a cost of $90,000. Ground has been broken for the new Fox at Missoula, Mont., which will seat 12,000 and cost around $250,000, according to Baetz. Completion is expected by fall. A remodeling job is planned for the Marlow, Helena, Mont.

Cecil Thornell has been transferred from manager of the American Caldwell, Idaho to the Park in Butte, Mont. Robert Kirkendall, formerly manager of the Orpheum, Pocatello, Idaho, replaces Tornell in Caldwell, while Lewis Butechorn is now manager of the Orpheum in Pocatello under City Manager John Denham.

Exhibitors in southeastern Idaho and in the Pocatello area expect much remodeling of present theatres and building of new ones when the recently-announced $500,000,000 government project for an atomic plant here gets under way.

Eagle Lion District Sales Manager John Leo is in Salt Lake City conferring with Manager Art Jolley . . . Joseph Lawrence and D. K. Edwards will operate the $350,000 neighborhood theatre under construction at 31st St. South and Highland Drive. Opening of the house, much delayed by the winter's blizzards, is expected about July 1 . . . RKO's Denver District Manager Al Kolitz is here conferring with Manager Giff Davison on the Ned Depinet drive. Last year the Salt Lake City office won first prize in the drive.

New Theatres

Huntington, L. I.—Mobrook Realty Co., a movie theatre on Main Street here, west of West Neck Road.

Indianapolis—Bert Rayburn, a drive-in to be called the Ben Hur on State Road 24 near Crawfordsville, Ind. Taylor Rickey, a drive-in at Monticello, Ind.

Denver—Max Story, E. C. Jones and Harry Baird, a 400-car drive-in at Delta, Colo., for May opening.

San Francisco—Rex Stevenson and David Bolton, in association with owners of the Boulder Creek drive-in, a 520-car drive-in, the Rob Roy, on the Freeway between Santa Cruz and Watsonville, Calif.

Columbus, O.—Cy and Ferris Francis of Byesville, O., a 500-car drive-in at Cambridge, O., for a May 1 opening.

Vancouver, B. C.—W. C. Boyd and associates of Vancouver, a drive-in four and half miles east of Kelowna.

Louisville—Work has started on A. C. Wallace's 600-car drive-in suburban Louisville. The Preston Street Road drive-in, begun several years and then abandoned, is being completed.

Chicago—R. S. Weiler, a drive-in at Alexander, Ind. Rube Levine reported planning drive-ins for Kankakee, Ill., and Chicago's north shore. Nick Coston, a drive-in at Kenosha, Wis.

Washington, D. C.—Construction starts on a 500-seat theatre to cost $220,000 at the Army Medical Center for patients of the Walter Reed Hospital and the Medical Center.

Rosenberg, Tex.—Cole Theatres, a drive-in between Richmond and Rosenberg.

Albany, N. Y.—Joe Miller, Carl Roupp and Bill Thompson, the Empire Raceway Drive-In at Menands, N. Y. J. Papayanokos, a 500-seater in Pottsdam, N. Y.

Ashland, Ore.—Robert L. Lippert Theatres, a 400-car drive-in here.

PITTSBURGH

Art H. Levy, for the past 18 years branch manager for Columbia Pictures Corporation here, has resigned to become manager of Bert Stearn's Cooperative Theatre Service in Cincinnati, Ohio. He will be succeeded at Columbia by George Tice, veteran city salesman. Jack Judd, main line salesman, succeeds Tice as city salesman.

A. H. Levy

Joseph B. Hana, head booker for Cooperative Theatre Service here since its inauguration, has resigned to join the theatre booking enterprises operated by his brother, Lou Hanna. Both Joe and Lou, along with their brother, Ben, head shipper for 20th Century-Fox, are veterans of film row, each of them having worked for motion picture companies for 25 years or more. Before going to Cooperative Theatre Service, Joe was head booker for 20th Century-Fox for some 20 years.

Gabe Rubin, of the Art Cinema Theatre in downtown Pittsburgh, and his associates have sold their ABC Drive-In Theatre near Baden Pa., to a syndicate which operates a chain of outdoor theatres in the mid-West . . . The engagement of Miss Beverly Forman, Columbia booker, to Gilbert Elovitz, has just been announced by her parents.

PORTLAND

Jack Keewood, former Northwest exploiteer for Warner Bros., is now doing publicity for Screen Guild in Hollywood . . . Film Classics Salesman Ray Kaiser has resigned to operate Dave Gross' 20th Century Theatre in Juneau, Alaska . . . Bill Duggan, formerly manager of the Mayfair here, has been named manager of the Portland Auditorium . . . Betty Jean Sibley of the park recreation division has been named stage and screen reviewer . . . Mrs. Kenneth Cockerline and Allen B. Rinehart have been renamed to the city board.

Mickey Carney, former Enumclaw exhibitor now with the Army Motion Picture Service in San Francisco, visited Seattle Row . . . Paramount Western District Manager George Smith conferred with Seattle Branch Manager Henry Haustein . . . Film Classics Salesman Don Hiatt has been to key spots in the Inland Em-

(*Continued on Page 30*)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

For the first time in more than a decade, Joel McCrea reports to MGM where he will portray the fighting parson who "got religion" in "Stars in My Crown," a story that takes place in the South during the Civil War. To be produced by William H. Wright, the picture is due to roll in May. No director has been assigned.

* * *

Alfred Hitchcock leaves for England late in April to prepare the production of "Stage Fright," starring Jane Wyman, the young lady who just won this year's Academy Award for "best actress." Film will be made at the Elstree Studios, near London, under the Transatlantic Pictures banner for Warner release.

* * *

Her long-term contract with RKO terminated by mutual agreement because they couldn't find the right vehicle for her, Barbara Bel Geddes is awaiting the final script on "Mrs. Mike" before deciding whether the role in this Sam Bischoff independent production will be her next. Film will star Dick Powell and is being made for United Artists release.

* * *

The fourth in the "Bringing Up Father" series which Producer Barney Gerard makes for Monogram, will be called "Maggie Wins a Racehorse," based on the George McManus popular comic strip. The stars will again be Joe Yule and Renie Riano. Production is scheduled to start the first of June.

* * *

The James Brothers will be with us again. This time in serial form by way of "The James Brothers of Missouri," which Republic is planning as its initial series on the studio's 1949-50 program. An original screenplay by Sol Shor, William Lively and Royal Cole was purchased, with production to be handled by Associate Producer Franklin Adreon. This is one of the four serials Republic will release on this program.

* * *

Warner Baxter will report to Columbia this month to star in "Beyond These Walls," which Rudolph Flothow will produce with Seymour Friedman directing. This is a feature apart from the "Crime Doctor" series in which Baxter plays the title role. In this film he will portray a prison warden.

* * *

Farley Granger is being borrowed from Samuel Goldwyn for one of the three top roles in MGM's "Side Street." It will be his first appearance for this studio. Directorial reins will be handled by Anthony Mann with Sam Zimbalist producing.

* * *

One of the most important pictures on RKO's 1949 schedule, as planned by Howard Hughes, will be "Jet Pilot." Executive Producer Sid Rogell has assigned the picture to Producer Robert Sparks, who will prepare it for an early fall start. Story is a tense modern drama involving realistic and illuminating facets of the national defense program.

* * *

Eddy Arnold, hillbilly singer who has his own radio program and who is known as "The Tennessee Plowboy," has been signed by Columbia for two action musicals, "Feudin' Rhythm" and "Hoedown." First will go before the cameras the middle of June with Colbert Clark producing.

* * *

Lon McCallister has been signed by Warner Bros. to play the male lead opposite Shirley Temple in "Always Sweethearts," in which Barry Fitzgerald will also be starred. The Technicolor picture is scheduled to start shortly and will be the first for Miss Temple under the loan-out deal recently negotiated with David O. Selznick. David Butler will direct and William Jacobs produce.

Broidy Joins Parsons Production Unit

William Broidy has joined Lindsley Parsons' independent production unit to serve as associate producer on the three James Oliver Curwood stories which the Parsons unit will make for Monogram release. Broidy was a former story editor for the King Bros., and more recently was a production assistant at Monogram.

Selwyn Seeks Talent

William Selwyn, executive talent director for Samuel Goldwyn, is in New York making an intensive survey of talent sources to obtain a new feminine co-star for Dana Andrews, David Niven and Farley Granger in productions now being written.

Coburn Signed

Charles Coburn has been signed by MGM for an important role in "Bodies and Souls," which will be directed by Curtis Bernhardt for Producer Pandro S. Berman. The cast will be headed by Glenn Ford.

Studio Roundup

To the multitudinous list of tests made before a picture goes into production, there now has been added an allergy test. This particular test came up last week when Monogram signed the 9-months-old twin sisters Jody and Judy Dunn for the Jan Grippo production "Safety Pins." Youngsters had to be tested to see whether the dark brown makeup they had to wear would cause a reaction. Sighs of relief went up when the report was "negative." So, the cameras rolled with Leo Gorcey starred and Reginald LeBorg directing.

With the length of women's skirts still a controversial topic, Helen Rose, MGM designer, is the first to back up her prediction that lengths will definitely be shorter in a short time. The modern styles of dresses she is creating for Ann Miller, Betty Garrett and Vera-Ellen in the Technicolor musical "On the Town," which went into production this week, are fourteen inches from the floor. This is three or four inches shorter than present fashionable skirt lengths. "On the Town" also has Gene Kelly, Frank Sinatra and Jules Munshin in the cast and it is Kelly's debut as a director.

Universal-International is using a fleet of airplanes for daily transportation of players and technicians to its "Sword in the Desert" location, about 10 miles from Victorville. From four to six planes will make the round-trip daily for the rest of this week. By mutual agreement Michael Gordon relinquished the directorial assignment on Neptune Productions' "Come Be My Love," starring Robert Montgomery and Ann Blyth. Montgomery took over the duties immediately.

Associate Producer-Director Joseph Kane started the Republic picture "Brimstone," which stars Rod Cameron, Adrian Booth and Walter Brennan. This is Cameron's second for the studio under his recently signed pact calling for two pictures a year for five years. Others set for featured roles in the Trucolor film include Forrest Tucker, Jim Davis, Jack Holt

Newman Consults Exhibitors Before Making Pictures

Joe Newman

Director Joe Newman believes in getting the exhibitor's reaction to a picture before he makes it. Newman, now celebrating his 25th year in the industry, is currently preparing "Blood Money," a film being backed by Edwin Silverman, one of the midwest's leading exhibitors, owning and operating the Oriental and Woods theatres in Chicago and some 60 neighborhood houses.

It's foolish to make a picture and take a chance on theatremen liking it, if that possibility can be avoided," Newman said. "At least, keep the chance element to a minimum."

Newman isn't merely talking to hear himself speak. He's practicing his preachments. Phone calls are made every day and sometimes more often between the director and Producer Frank Seltzer here, and Silverman in Chicago. The production team in Hollywood suggests casting and other matters right down the line; exhibitor Silverman then confers with his theatre managers and gets reactions to all proposals. The results of these conferences are then reported back to Newman and Seltzer by Silverman.

"It is then that we make our final decisions," Newman explained.

The Newman-Seltzer combination is the same that recently made "Jungle Patrol" for 20th Century-Fox in 10 days at a cost of $135,000. The picture turned out extremely well, according to bookings it has received. Newman also directed "The Great Dan Patch," which United Artists is scheduled to release in April.

PICTURES STARTED LAST WEEK

MONOGRAM. Safety Pins—Principals: Leo Gorcey, Bowery Boys. Director, Reginald LeBorg.

MGM. On the Town (Technicolor)—Principals: Gene Kelly, Frank Sinatra, Ann Miller, Vera-Ellen. Director, Gene Kelly.

Annie Get Your Gun (Technicolor)—Principals: Judy Garland, Howard Keel, Frank Morgan, Edward Arnold. Director, Busby Berkeley.

RKO. Renegade of the Rancho—Principals: Tim Holt, Richard Martin, Edward Norris, Movita. Director, Lesley Selander.

REPUBLIC. Brimstone (Trucolor)—Principals: Rod Cameron, Adrian Booth, Walter Brennan. Director, Joseph Kane.

20th CENTURY-FOX. Bandwagon (Technicolor)—Principals: William Powell, Mark Stevens, Betsy Drake. Director, Irving Reis.

TITLE CHANGES

"Steamboat Rhythm" (Mono.) now MISSISSIPPI RHYTHM. "Firebug Squad" (SG) now FIREBUG AGENT.

and Big Boy Williams. Also going at the studio is "A Strange Caravan" starring John Wayne.

Maybe all wrestling bouts aren't staged, but the one for "Love Is Big Business," Crest Production for RKO, is certainly being well rehearsed. Max Baer, who makes his debut as a grunt-and-groan grappler in the film, has been busy perfecting the routine for the picture. William Russell is directing the sequence with two cameras. Another Tim Holt western "Renegade of the Rancho," started with Lesley Selander directing.

David Bair, fourteen-year-old actor of stage and screen, will play Joan Bennett's son in Columbia's "The Blank Wall," thus completing the family which has Geraldine Brooks as David's elder sister and Henry O'Neill as his grandfather. James Mason co-stars with Miss Bennett. "Prince of Stallions," a picture which was supposed to start last week, has been postponed until June.

Patsy O'Connor, 17-year-old niece of Donald O'Connor, plays her first role since graduating from Hollywood High School in "Quicksand," the Rooney-Stiefel picture being produced by Sam Stiefel for UA release. Picture is currently being filmed at General Service Studios, with Irving Pichel directing and starring Mickey Rooney.

The Radio Announcer Basil Ruysdael has been signed for the dignified role of a judge presiding at Barbara Stanwyck's murder trial in "File on Thelma Jordon," Hal Wallis production at Paramount. Robert Siodmak directs the picture.

Next USP Film to Be Chosen From 4 Properties

United States Pictures' next production on the Warner Bros. lot will be chosen from four properties now in the final stages of preparation, according to Milton Sperling, U.S.P. head. Currently in preparation are "Murder, Inc.," with script by Roy Huggins; "The Hoodlum," by Harold Medford, "The Children," by Robert Blees, and "Blowing Wild," by John Twist and Harty Rackin.

Lerner Joins Lippert

Murray Lerner has joined Lippert Productions as vice-president in charge of production operations. He will headquarter at the old Screen Guild home offices in Los Angeles.

Set for Comedy

Elizabeth Taylor has been set for one of the top roles in MGM's "Father of the Bride," based on the novel by Edward Streeter. Pandro S. Berman will produce the comedy.

LONDON OBSERVATIONS

Exhibitors 'Slightly Numbed, Decidedly Sullen' Over New Quota Rate; Lights Go On Again Outside Cinemas

By JOCK MacGREGOR

Against the Film Council's recommendation of a 33-1/3 per cent British quota, President of the Board of Trade Harold Wilson has plumped for 40 per cent, commencing next October. Despite the current number of defaulters, this reduction of only five per cent was inevitable. The government would not climb down. An adequate cut would acknowledge the present rate as impractical and political factions, fanned by some producers, are after the exhibitors' blood, and want prosecutions.

Jock MacGregor

A 30 per cent quota would have given showmen a target which they could have achieved with a fight. The new rate will only prolong the production crisis. The exhibitor is slightly numbed, decidedly sullen. The act will collapse if the producer does not capitalize the situation to the advantage of the industry and the patron alike. There is no law to make the public see a picture.

At one time producers howled if they did not get a circuit release. Now they expect the independents to take their offerings as well. Some also accuse Americans, who rent the less attractive pictures at reasonable terms, of underselling!

* * *

A particularly happy Anglo-American event was the unveiling of the late John Maxwell's portrait in the Associated British boardroom. Managing Director C. J. Latta who came from Warner Bros., New York, last summer, felt there should be a permanent memorial to the founder of this leading group which controls 420 cinemas, two studios, a newsreel and distributing and servicing companies.

The unveiling was performed by Mrs. Maxwell, and describing the ceremony as a "family affair," C. J. said "I am proud, indeed, to be associated with this corporation, and already I feel I have become a member of a great family. I have heard many tributes to the late John Maxwell. My only regret is that he could not have lived to see the full results of his efforts."

In acknowledgment, Sir Philip Warter said the occasion marked another milestone in the history of the corporation. "This comes at a time when Associated British is taking once more its rightful place in the film industry—the leadership." The family touch was emphasized at this small gathering by the presence of Mrs. C. J. Latta and their daughter, Mrs. Terry O'Neill, and Mrs. Maxwell's three daughters (Lady Warter, Mrs. Sanders and Mrs. Byass).

* * *

A further example of Anglo-American cooperation was the exhibition of prize-winning Hollywood stills, organized by the Film Industry Publicity Circle. Members from British and American houses had gotten together and put over a really first-class display. The opening, widely covered by newsreels and photographers, was conducted by Anne Crawford and Bellita.

These beautiful stills were much admired, though I did hear the same argument put forward as at the British Film Academy show last summer: that some were unsuitable for newspaper reproduction. One publicist studying the "pin-up" section enviously remarked "We could do as well if only we had such lovely actresses under contract."

* * *

Born out of the economy drive, J. Arthur Rank Productions Ltd. will take over Denham and Pinewood studios, Two Cities, Gainsborough Pictures and other companies, and operate them centrally.

* * *

On April 2, for the first time in almost ten years, the lights will go on outside British cinemas. It will be little more than a glimmer of pre-war brilliance, for the industry has only had two weeks' warning, and many systems having been neglected so long will need complete re-wiring. Neon tubes were extensively blitzed and others will be useless through age. Many signs were removed to make way for pictorial displays.

The lifting of the ban was not expected for three years and many cinemas will use improvised flood lighting. Odeon wasted no time in ripping down a newly-erected mammoth poster in Piccadilly Circus and are temporarily installing a large sign, which had been stored for a cinema, to cash in on the publicity.

This should give a fillip to West End business, for shop windows will also be illuminated.

* * *

Harold Wilson claimed at the Specialized Film Makers' lunch that he was investigating if the unit program were a restrictive practice. To make up the British "Britannia Mews" bill, 20th-Fox have taken the pre-war "So This Is London" off the shelf. According to the BOT Journal, Paramount has cut "Hazard," "My Own True Love" and "Sainted Sisters" since the tradeshow. Ray Milland's "Alias Nick Beal" will be released here as "The Contact Man," presumably to cash in on the recent government tribunal. So successful has "The Paleface" been that it continued its West End run at the Plaza after suburban release. A tentative release date has been penciled-in on the Gaumont circuit for "Hamlet," commencing October 3.

* * *

Shirley Aide to Davis—Mr. P. H. Shirley has been appointed personal assistant to Mr. John Davis, Managing Director of the J. Arthur Rank Organization, Limited. Mr. Shirley was born and educated in Australia and qualified there as a Chartered Accountant.

Bryan Foy to Join Warners as Producer

Upon completion of two films now in preparation at Eagle Lion "Trapped" and "Port of New York," Bryan Foy will join Warner Bros. as a producer under a three-year, straight-salary contract, it was learned this week.

Set Release Date

MGM has set April 30 as national release date for its Academy Award winning Tom and Jerry Technicolor Cartoon, "The Little Orphan." Subject was given the Oscar as "The Best Cartoon of the Year."

REGIONAL NEWSREEL

(*Continued from Page 27*)

pire.

Carl Mahne, Bob Haase and Lowell Patmentie of Evergreen were on a trip to the big apple country around Wenatchee . . . RKO Salesman Bob Cleveland is back from Eastern Washington . . . Columbia Head Inspectress Margaret Nancarrow has married Bennie Sands.

W. H. Tedford, assistant to Frank Newman, Sr., of Evergreen, is back at his desk following a serious illness . . . Bookers on the row at Seattle included E. A. Darby and his wife from Naches, Joe Rosenfield from Spokane and N. J. Brossoit and Francis Glanfield from Tacoma.

Managers of some 50 theatres and heads of departments of Washington and Oregon houses in the Evergreen Circuit met in Portland on Wednesday this week with 20th-Fox President Spyros Skouras and outlined plans for theatre operations for the second quarter of the year.

NEW HAVEN

Ray Wylie has been appointed new branch manager of United Artists for Connecticut succeeding Dave Leff who has been transferred back to Buffalo as branch manager after serving in a similar capacity in New Haven for five weeks. Wylie, former branch manager of Film Classics, is being succeeded by Frank Meadow who held down the UA post before Leff.

Easter party of Tent 31, Variety Club of Connecticut, has been changed from April 9 to April 23. Arthur Greenfield and Frank Ferguson, co-chairmen of house committee, along with Ray Wylie will handle the complete affair.

Zippy Goldman of Beacon Films, Boston is visiting various local accounts . . . Phil Berler of the E. M. Loew organization in Boston is visiting friends in New Haven.

ALBANY

J. Papayanokos started construction last week on his new 500 seat theatre in Pottsdam, N. Y. . . . Tom Fonkos of the bookkeeper contact office at Warners resigned to accept a position in Hudson, where he resides. Lloyd D. Moon is taking his place. . . Irene Smith, secretary to Warner Zone Manager C. A. Smakwitz is back at her desk, after a week's illness.

MGM Office Manager Bennett Goldstein and his family returned after a week's vacation in New York . . . Ed Schnitzer and Abe Dickstein, United Artists, New York, were in for a conference with Warner Booker and Buyer Max Friedman.

Joe Miller, who recently resigned as Film Classics manager, has become partner with Carl Roupp and Bill Thompson in the Empire Raceway Drive-In at Menands. The new drive-in is being built in the parking lot of the midget auto track on the Albany-Troy road. Matt Sullivan, Film Classics manager in Milwaukee, succeeds Miller.

The Hathaway Drive-In in North Hoosick opens April 3, as does the Fabian-Hellman Drive-In on the Schenectady Road on March 31 . . . Visitors along film row include: Sam Slotnick from Utica, Morris Slotnick, owner of the Strand, Waterville and Star, Oriskany Falls; Don Violetti from Cairo.

More Moviegoers

More Cleveland residents attended the movies in March of this year than they did in March of 1948. With admission scales the same, gross intake for March of this year, at the time of writing was $23,000 more than for the same month last year.

NEW YORK

It's bottoms up this week for Nyman Kessler, supervisor and ad manager for Leo Brecher's Roosevelt, Odeon and Renaissance who is celebrating his 19th year with a chain that he joined in 1930 when he became manager of the Douglas. It's been steady progress for Kessler, who later moved to managerial posts in the Odeon and the Harlem and was promoted to his present spot in 1943.

Walter Reade Perth Amboy City Manager Julies Daniels is the vice-president of the newly-born Area Chamber of Commerce in that area . . The Howard Bocks (she's the former Florence Bergstein of Watler Reade's bookkeeping department), are honeymooning in Miami . . . Teddy Shull of Peerless Distribution, Washington D. C., arrived in Gotham to talk over picture deals with independent producers . . MGM District Manager Jack Bolin is off for a Florida vacation . . . Bill Scully of Universal is back from the same sunny state.

Joseph Conklin is now a student-manager at the Walter Reade house in Morristown with Charles Towner taking a similar post at Asbury Park . . Word reached film row this week that Jack Flynn, retired division manager for MGM, died at a farm in Illinois . . . Sol Sorkin has been promoted from the RKO Keiths, Flushing, to city manager for Syracuse, and Michael Edelstein in addition to supervising for RKO in Syracuse and Rochester, is scheduled to aid some New York houses to his bailiwick.

The New Institute of Film and Television in Brooklyn will establish a full-time day school this fall for training in motion picture and television production.

LOS ANGELES

Mary Feser has been appointed secretary to Selznick Releasing Organization's John Howard . . . Tom Tobin, who used to manage the now-shuttered Aloha, was named manager of the Cinema Theatre . . . Monogram Booker Ben Sachey won $200 on the People Are Funny radio broadcast.

Roy Bassett, formerly with Monogram, is the new salesman for Favorite Films. Favorite also put on a new booker-secretary, Helen Hoyt, who formerly worked at RKO as a contract clerk . . . Paramount Western District Manager Harold Wirthwein and Western Division Chief George A. Smith left town—Wirthwein to Kansas City and Smith to Portland.

The 740-seater Garvey in Wilmar, was destroyed by fire thought to be of firebug origin. Damage is estimated at $60,000 by Operator Jimmy Edwards. It was the second Edwards house to be burned under similar circumstances, recently.

ATLANTA

Roy Hall has resigned as Screen Guild of Georgia booker because of ill health and returned to his South Carolina home. Joe Scott, former Republic booker, replaces him . . . Lamar Weaver has been appointed manager of the Avon in Birmingham, Ala., replacing Willie Johnson, who resigned

Owner Fred McLendon of the McLendon circuit in Alabama announces that he has taken over the Largo Theatre in Largo Fla. . . . Mack Lewis Wilby-Kincey city manager in Bessemer, Ala., has been appointed Red Cross chairman with N. H. Waters, head of the Waters theatres in Birmingham and R. M. Kennedy, district manager in Alabama and Tennessee for Wilby-Kincey, named to the advisory board.

Business in all theatres here is above average with springlike weather . The Skyway Drive-In at Chattanooga, managed by Don Shaw, has opened for the season.

On the row were Roy Mitchell of Stone Mountain, Pete Brice of the Pal Amusement

(*Continued on Page 39*)

GALA THEATRE EVENT. City officials and prominent representatives of the film industry were prominent at the gala re-opening of the Skouras Riviera Theatre, New York City, last week. In photo above, Deputy Mayor John J. Bennett, representing Mayor O'Dwyer, is seen cutting the tape, held by 11-year-old actress Laura Weber and General Manager William A. White of Skouras Theatres Corp. Among those who may be seen in the background are Mrs. White, Universal Films' Vice-President William A. Scully and John Vassos, designer who was in charge of the remodeling and redecoration of the Riviera.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

A

Title — *Company*

Abbott & Costello Meet the Killers..U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventure in Baltimore.....RKO
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
After Midnight .....Para.
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
Alimony .....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Annie Get Your Gun.....MGM
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I
Avenger, The .....Rep.

B

Babe Ruth Story, The.....Allied
Backfire .....WB
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bandwagon 20th-Fox
Barbary Pirate .....Col.
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Beyond Glory .....Para.
Big Cat, The.....EL
Big Jack .....MGM
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col
Black Magic .....UA
Blanche Fury .....EL
Blank Wall .....Col.
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Blue Lagoon, The.....U-I
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para
Brimstone .....Rep.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

"C"-Man .....FC
Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canterbury Tale, A.....EL
Caught .....MGM
Challenge to Lassie.....MGM
Champion .....UA
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come Be My Love.....U-I
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Cowboy and the Indians, The.....Col.
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col
Criss-Cross .....U-I
Crooked Way, The.....UA

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/49
9	Massacre River	G. Madison-R. Calhoun-G. Storm	78	4/1/49	a12/25/48
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

14	Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

	Rio Grande	S. Carson-E. Keyes	72	3/1/49	
	Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-Al. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford		a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
Anna Lucasta	P. Goddard-B. Crawford		a3/19/49
Barbary Pirate	D. Woods-T. Marshall		
Blank Wall	J. Mason-J. Bennett		
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake		a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan		
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne		a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki		a1/15/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton		a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Johnny Allegro	G. Raft-N. Foch-G. Macready		a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest		a2/5/49
Kazan	S. Dunne-L. Maxwell		a3/12/49
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne		a12/4/48
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	b3/26/49
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo		a11/13/48
Lust for Gold	G. Ford-I. Lupino		a2/5/49
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey		a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden		
Mr. Soft Touch	Glenn Ford-Evelyn Keyes		a9/18/48
Mutineers, The	J. Hall-A. Jergens	4/22/49	a2/5/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	72	b3/26/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.		a2/5/49
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49 b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran		
Secret of St. Ives, The	Richard Ney		a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox		a2/19/49
We Were Strangers	Jennifer Jones-John Garfield		a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette		4/8/49	
El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr '49	
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Apr. '49	
Alimony	J. Beal-M. Vickers			
916 Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
927 Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine		5/16/49	
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer			
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney	77	4/15/49	
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Search for Danger	J. Calvert-A. Dekker		4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
	Big Jack	W. Beery-M. Main		Apr. '49	a1/29/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith			a3/5/49
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49	a10/2/48
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Dear Wife	Para
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down Dakota Way	Rep
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para
Firebug Agent	SGP
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Joe Young, The	RKO
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Leave It to Henry	Mono
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Lust for Gold	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Edward, My Son (D)A	S. Tracy-D. Kerr	120	June '49	b3/19/49
	Forsyte Saga, The	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson			a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan			a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore			
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall			a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan			a1/29/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	That Midnight Kiss *T	K. Grayson-M. Lanza			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48	b9/25/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48	b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49

COMING

4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			
	Leave It To Henry	R. Walburn-G. Moore			
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
	Safety Pins	L. Gorcey-Bowery Boys			
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
4863	Frontier Fear	J. Wakely-C. Taylor			
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde			
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48	
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48	
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48	
4853	Trails End	J. M. Brown	55	4/3/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49	a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan			a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift			a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49	
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			
	Red, Hot & Blue	B. Hutton-V. Mature			a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews			a6/26/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	Big Steal, The	Robert Mitchum-William Bendix		
	Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
	Great Joe Young, The	Johnson-Armstrong-Toomey-Moore		
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
	Interference	Mature-Ball-Scott-Tufts		a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias		a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent		
	Montana Belle *U	J. Russell-G. Brent		a3/19/49
	Renegade of the Rancho	T. Holt-R. Martin-E. Norris		
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart		
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
	Sam Wilson	M. Scott-J. Lynn		
	Savage Splendor	African Travelogue	63	
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
	Weep No More	Cotten-Valli-Paar-Byington		a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago	T. Brown-A. Long	59	3/15/49	a2/19/49
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/43	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout	L. Bridges-A. Booth	61	3/8/49	a2/19/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107		b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara		
	Brimstone *U	R. Cameron-A. Booth-W. Brennan		
	Down Dakota Way *U	R. Rogers-D. Evans		
	Hellfire	W. Elliott-M. Windsor		a2/12/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
	Strange Caravan, A	J. Wayne-V. Ralston-P. Dorn		
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald		4/15/49	
	Susanna Pass *U	R. Rogers-Trigger-D. Evans		4/29/49	a3/12/49

Westerns

864	Death Valley Gunfighter	A. Lane-E. Waller	60	3/29/49	
	Frontier Investigator	A. Lane-E. Waller-F. Ford			
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Outcast of the Trail	M. Hale-P. Hurst			
831	Prince of the Plains	M. Hale-S. Davis	60	4/8/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	

SCREEN GUILD PRODUCTIONS

	Firebug Agent	R. Lowery-A. Gwynne		
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-I
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col.

S

Safety Pins	Mono.
Sam Wilson	RKO
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Caravan, A	Rep.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes			a3/26/49
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	61	12/10/48	

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	Apr. '49	b3/19/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49	a1/22/49
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake		
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49	a2/5/49
	Come to the Stable	L. Young-C. Holm	Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas		
914	Fan, The	Crain-Sanders-Carroll-Greene	79 May '49	a7/24/48
	Father Was a Fullback *T	F. MacMurray-M. O'Hara-B. Lynn		
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson	June '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49	a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	July '49	
913	Mr. Belvedere Goes to College	C. Webb-S. Temple	83 May '49	a2/5/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver	Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix	Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		a2/5/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64 May '49	a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin	July '49	a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter	June '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	Abbott & Costello-H. Brooks	79		
Black Magic	O. Welles-N. Guild	103		
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49	a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell			a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			
Too Late for Tears	Scott-DeFore-Miller-Corey	99		
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686 An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
683 Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672 For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp. Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681 Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669 Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684 Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667 Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670 One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682 Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671 Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668 Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685 You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
Arctic Manhunt	M. Conrad-C. Thurston	69		a2/5/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
City Across the River (D)F	S. McNally-J. Corey	90		b2/26/49
Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price			
Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
Partners in Crime	H. Duff-D. Duryea-S. Winters			
Sword in the Desert	M. Toren-D. Andrews-S. McNally			
Take One False Step	W. Powell-J. Gleason			a2/19/49
Western Story, The	Y. deCarlo-S. Brady			a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809 Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732 Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806 Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804 Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805 June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731 Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702 Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810 One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728 Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802 Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803 Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801 Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

Backfire	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet		4/30/49	a12/18/48
Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb			
Hasty Heart, The	Ronald Reagan-Patricia Neal			
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	104		b3/19/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
Octopus and Miss Smith, The	J. Wyman-D. Morgan			
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

ADVANCE DATA
On Forthcoming Product

Streets of San Francisco (Rep.) Principals: Robert Armstrong, Mae Clarke, Gary Gray. Director, George Blair. A melodrama about a 13-year-old schoolboy who is about to follow in the shabby footsteps of his gangster-father, until a police officer takes him into his family.

It's a Great Feeling (WB) Principals: Dennis Morgan, Jack Carson. Director, David Butler. A musical comedy in which Carson and Morgan connive to make a producer put a small-town girl into a starring role in their picture, only to have her return to her town to marry a local boy.

Abbott & Costello Meet the Killers (U-I) Principals: Abbott & Costello, Boris Karloff. Director, Charles Barton. Bud's a house detective and Lou's a bellboy; attempt is made to have Lou be fall guy in a murder case, but the hotel manager is nailed as the real culprit.

Africa Screams (UA) Principals: Abbott & Costello, Clyde Beatty. Director, Charlie Barton. Abbott, a book salesman in a department store, presents his fellow clerk, Costello, as a big game hunter to an apparently wealthy young society woman; complications ensue of a humorous nature, but all comes out well.

NEWSREEL SYNOPSES

(Released Wednesday, March 30)

ALL AMERICAN (Vol. 7, No. 336)—Kansas City ROTC unit; "Our World" magazine production; Memphis Red Sox; Art scholarship; Oak Ridge opens.

MOVIETONE (Vol. 32, No. 25)—Truman on housing, rent control; Peace conference delegates; Churchill here; Polish seamen want to stay; London street fight; Variety Boys' Club dedicated in Los Angeles; Greek independence celebration here.

NEWS OF THE DAY (Vol. 20, No. 259) — Peace conference delegates; Churchill here; Bastogne heroes in MGM epic; Greek soldiers entertain GIs; London street fight; China rebuilds army; British Lincolnshire Handicap.

PARAMOUNT (No. 62)—Berlin currency; China's "last bastion"; Easter fashions; Churchill here; Greek soldiers entertain GIs.

UNIVERSAL (Vol. 22, No. 233)—London street fight; Peace conference delegates; China rebuilds army; Churchill here; Greek soldiers entertain GIs; Verona horse-trading; Bike race.

WARNER PATHE (Vol. 20, No. 64)—Churchill here; Peace conference delegates; French chief of staff; Berlin lord mayor; Greek king's honor guard; Berlin currency; Canadian Arctic paratroops; French evening gowns; French horse racing; Eastern college basketball finals.

TELENEWS (Vol. 3, No. 13)—"Red" peace conference; Richmond fire; Greek independence parade in N. Y.; Atlantic Pact riots in Italy; English parachute nurses; Vera Cruz carnival; Cugat plays in Caracas; Japanese Diet convenes; Nehru confers with Hyderabad; Smuggling ring exposed; Fur styles; Ski jumping; Roller derby.

(Released Saturday, April 2)

MOVIETONE (Vol. 32, No. 26)—"Red" peace conference; Pope's thanks for American charity; Greek independence parade in N. Y.; Greek gifts for Truman; Academy Awards (except Memphis, New Orleans, Dallas, Oklahoma City); Roller derby; Grand National; Sweepstakes winner.

NEWS OF THE DAY (Vol. 20, No. 260)—"Red" peace conference; Mississippi levee breaks; Johnson sworn in; Greek gifts for Truman; Grand National; Sweepstakes winner.

PARAMOUNT (No. 63)—"Red" peace conference; Academy Awards; Peron accepts new constitution; Grand National.

UNIVERSAL (Vol. 22, No. 234)—"Red" peace conference; Greek independence parade in N. Y.; Arkansas tornado; Peron accepts new constitution; Academy Awards; Grand National.

WARNER PATHE (Vol. 20, No. 65)—Churchill here; Peron accepts new constitution; Leahy retires; Fire rescuer; Forrestal and Johnson; Academy Awards; Basketball; Grand National; Sweepstakes winner.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
In Early Arizona	"Wild Bill" Elliott		3/1/49
Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
Taming of the West	"Wild Bill" Elliott		4/1/49

ELLIS FILMS

Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

About Face	W. Tracy-J. Sawyer	43	Jan. '49
All American Coed	F. Langford-J. Downs	49	Jan. '49
Ape Man	B. Lugosi-W. Ford	65	Feb. '49
Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
Corpse Vanishes	B. Lugosi	64	Feb. '49
Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
Fall In	W. Tracy-J. Sawyer	48	Jan. '49
Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
Gaiety	A. Ayers-J. Negrete	44	Jan. '49
Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
Killer on the Loose	M. Brian-R. Hardy		Mar. '49
Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
Murder Mob	B. Cabot-W. Bond	64	Nov. '48
Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
Our Relations	Laurel & Hardy	70	Dec. '48
Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
Topper	C. Grant-C. Bennett	96	Dec. '48
Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

California Straight Ahead	J. Wayne	66	3/5/49
Hit the Road	Dead End Kids	62	3/25/49
India Speaks	Richard Halliburton	80	1/1/49
Jacare	James Dannaldson	65	Feb. '49
Mob Town	Dead End Kids		3/25/49
Murder in the Rue Morgue	B. Lugosi	62	4/5/49
Raven, The	B. Karloff	60	4/5/49
Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

And So They Were Married	R. Mitchum-S. Simon	79	1/16/49

RKO RADIO

Dumbo	Cartoon		June '49
912 Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954 Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
Saludos Amigos	Cartoon		June '49
913 She	H. Gahagan-R. Scott		Dec. '48
Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers	1/29/49
872	In Old Caliente	Roy Rogers	12/15/49
875	Ranger and the Lady	Roy Rogers	4/1/49
874	Saga of Death Valley	Roy Rogers	2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray	11/30/48
871	Shine On Harvest Moon	Roy Rogers	10/31/48
8602	Yokel Boy	A. Dekker-J. Davis	11/30/48

SAVOY FILMS

Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
East Side Kids	H. Chester-H. Berger	62	Feb. '49
Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

HC24 Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807 Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808 They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Man on the Eiffel Tower *Ansco	C. Laughton		
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig	R. Attenborough	99	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)....	9/2	9/25
1402	I'm A Monkey's Uncle (16).	10/7	10/23
1403	Mummy's Dummies (16)...	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16).....	2/3	.....
1406	Who Done It? (16).....	3/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17).	9/9	9/25
1422	Go Chase Yourself (17)....	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....
1424	Radio Riot (16).....	2/10	.....
1425	Sunk in the Sink (16).....	3/10	.....
1431	A Pinch in Time (16).....	11/11	..
1432	He's In Again (16½)....	1/13	3/19
1433	Miss In A Mess (16½)..	1/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	....

COMEDY FAVORITES (6)

Reissues

1441	Pest from the West (18½).	9/30	....
1442	Ay Tank Ay Go (16).....	10/21	....
1443	Static in the Attic (19)...	12/23	..
1444	Nothing But Pleasure (17).	3/31	.....

FOX AND CROW (8)

Technicolor

1701	Robin Hoodlum (7).....	11/23	3/12
1702	Magic Fluke (7).....	3/24	.....

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½).....	9/2	9/25
1502	Lo, The Poor Buffalo (6½).	11/4	1/1
1503	Coo-Coo Bird Dog (6).....	2/3	.....

COLOR FAVORITES (8)

Reissues

1601	The Stork Takes a Holiday (8)	9/9	....
1602	Swing Monkey Swing (8)..	10/14	....
1603	The Little Match Girl (8½)	11/25	....
1604	Glee Worms (7½).....	12/16	....
1605	A Boy and His Dog (7)...	1/6	.
1606	Spring Festival (8).....	3/17	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9).....	11/23	3/12

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)..	10/28	10/[illegible]
1752	Sitka Sue (10½).....	1/20	.....

WORLD OF SPORTS (12)

1801	Diving Champions (9½)..	9/23	10/2
1802	Acrobatic Babies (9½)...	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10).....	11/25	2/12
1804	Flashing Fins (10).....	11/23	3/12
1805	Mrs. Golf (10).....	2/24	.....
1806	Trigger Magic (10).....	3/17	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/2[illegible]
1952	Ray Eberle & Orch. (10)...	11/4	2/12
1953	Louis Prima & Orch. ( ).	12/16	.....
1954	Buddy Rich & Orch. ( ).	1/20	....
1955	Charlie Spivak & Orchestra ( )	3/24	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)....	9/2	10/2
1852	A Day at C.B.S. (9½)...	10/7	1/1
1853	Stars to Remember (9½)..	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....

COMMUNITY SINGS (8)

1651	Baby Face (9).....	9/16	10/2
1652	My Happiness (10).....	10/21	1/22
1653	It's Magic (9½).....	12/23	.....
1654	Bouquet of Roses ( )....	2/17	.....
5657	Christmas Carols (10½)...	12/9	....

SERIALS

1120	Congo Bill (15 Chapters)..	10/28	....
1140	Bruce Gentry (15 Chapters)	2/10	....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8)	10/[illegible]	
W-33	Professor Tom (8).....	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8).....	12/11	3/5
W-36	Goggle Fishing Bear (7)....	1/15	....
W-37	Bad Luck Blackie ( ).....		....
W-38	Polka Dot Puss (8).....	2/26	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7).....	9/11	11/[illegible]
S-52	Pinskin Skill (8).....	9/18	10/[illegible]
S-53	Ice Aces (8).....	11/6	2/19
S-54	Let's Cogitate (8).....	12/25	2/26
S-55	Super Cue Men (8).....	1/1	....
S-56	What I Want Next (8).....	2/12	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)....	11/20	....
W-22	Fine Feathered Friends (8)..	1/1	....
W-23	The Blue Danube ( ).....		....
W-24	Sufferin' Cats ( ).....		....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/1[illegible]
T-12	Night Life in Chicago (9)...	11/27	2/26
T-13	Scholastic England (8).....	12/1[illegible]	
T-14	Ontario, Land of Lakes (10).	2/12	....
T-15	Calling on Michigan (10)...	3/5	....

THE PASSING PARADE (6)

K-71	The City of Little Men (10).	11/20	2/12
K-72	Annie Was A Wonder (10)..	1/29	....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( ).....		

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11).	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)....	1/14	2/26
K8-4	The MacAdemy Awards (8)..	2/18	.....
K8-5	I Remember You (11).....	3/18	.....
K8-6	My Silent Love ( ).....	4/22	.....
K8-7	The Lambertville Story (10).	5/20	.....

NOVELTOON

P8-1	The Mite Makes Right (8)..	10/	1/15
P8-2	Hector's Hectic Life (7)...	11/19	1/8
P8-3	Old Shell Game (7).....	12/17	2/19
P8-4	The Little Cut-up (7).....	12/17	2/26
P8-5	Hep Cat Symphony (7).....	2/4	....
P8-6	The Lost Dream (8).....	3/18	.....
P8-7	Little Red School Mouse (7).	4/15	.....
P8-8	A Haunting We Will Go (9).	5/13	.....
P8-9	A Mutt in a Rut (8).....	5/27	.....

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8).....	1/7	2/26
X8-3	The Emerald Isle (7).....	2/25	.....
X8-4	Comin' Round the Mountain (7)	3/11	.....
X8-5	The Stork Market (8).....	4/8	.....
X8-6	Spring Song ( ).....	6/3	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10).....	10/29	1/15
Y8-2	Calling All Animals (10)....	1/7	2/26
Y8-3	Meet the Champ (9).....	2/11	.....
Y8-4	Hocus Focus (10).....	4/22	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)...	11/5	12/18
R8-2	Acrobatic Illini (10).....	1/7	2/19
R8-3	Sno' Time for Learning (10).	1/21	2/26
R8-4	In the Driver's Seat (10)...	3/4	....
R8-5	Best of Breed (10).....	4/8	.....
R8-6	Fairway Champions (10)....	5/6	.....

POPEYE

E8-1	Robin Hoodwinked (7).....	11/18	1/22
E8-2	Symphony in Spinach (7)....	12/31	....
E8-3	Premiere (11)	3/25	.....
E8-4	Lumber Jack & Jill (7)....	5/27	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)...	11/26	1/8
L8-2	The Early Bird (10).....	1/28	....
L8-3	The Flying Dancers (10)....	3/11	.....
L8-4	The Fall Guy (11).....	4/15	.....
L8-5	Flying Grandmother (10)....	6/3	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10).....	12/24	2/19
J8-2	The Stocking Yarn (10).....	2/4	.....
J8-3	White Magic (11).....	4/1	.....
J8-4	Air Force Fire Fighters (10).	4/29	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18).....	11/12	1/22
93102	Girls in White (17).....	12/10	1/22
93103	Berlin Powder Keg (17)..	1/20	.....
93104	Our Daily Bread (16).....	2/4	.....
93105	On Watch (16).....	3/4	.....

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	....
	Playful Pelican (7).....	10/8	....

COMEDY SPECIALS

93401	Contest Crazy (17).....	10/1	12/18
93402	Heart Troubles (16).....	3/11	.....

LEON ERROL (6)

93701	Uninvited Blonde (16).....	11/12	3/19
93702	Backstage Follies (19).....	12/24	2/19
93703	Dad Always Pays (18).....	2/18	.....

MY PAL (4)

93201	Pal's Return (20).....	11/26	3/5

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.
94202	Block Party (8).....	11/26	3/5
94203	It Pays to Be Ignorant (8).	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	....
94205	Movie Memories (8).....	2/18	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7).....	7/9	.....
94102	The Trial of Donald Duck (7)		.....
94103	Catnap Pluto (6).....	8/13	9/22
94104	Inferior Decorator (7)....	8/27	.....
94105	Pluto's Fledgling (7).....	9/10	12/18
94106	Soup's On (8).....	10/15	.
94107	Three for Breakfast (8)...	11/5	3/12
94108	Mickey and the Seal (7)..	12/3	3/12
94109	Tea for Two-Hundred (7)..	12/24	3/5
94110	Pueblo Pluto (7).....	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	.....
94112	Pluto's Surprise Package (7)	3/4	.....
94703	Pluto's Judgment Day (8).	1/28	.....

SPORTSCOPES (13)

94301	Texas Redhead (8).....	9/24	1/22
94302	Frozen Fun (8).....	10/22	3/12
94303	Athletic Stars (8).....	11/19	3/12
94304	Fighting Tarpon (8).....	12/17	3/19
94305	Game Birds (8).....	1/14	.....
94306	Waders of the Deep (8)...	2/11	.....
94307	Canadian Roughriders (8)..	3/11	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17).....	9/10	..
93502	Range Rhythm (18).....	10/15	.....
93503	Cactus Capers (17).....	11/19	.....
93504	California or Bust (18)...	12/2[illegible]	.....

WALT DISNEY (8)

Reissues Series 2

94701	Goofy and Wilbur (8).....	10/1	.....
94702	Wynken, B'ynken and Nod (8)	11/19	.....

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue).	4/23	.....

CARTOONS

Trucolor

	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)....	4/15	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8).	1/48	5/1
8255	Scenic Sweden (8).....	6/48	6/5
8256	Riddle of Rhodesia (8)....	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8).....	8/48	8/21
8259	Portrait of the West (8)...	10/48	.....
8260	Way of the Padres (8)....	1/48	.....

Black and White

8203	Sky Thrills (9).....	3/48	5/1
8204	Majesty of Yellowstone (9).	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10).....	2/	5/1
8303	Everglades Adventure (9).....		5/1
8304	Football Finesse (10)....	9/	6/6
8305	Olympic Water Wizards (9).	10/	12/4
8306	Yankee Ski-Doodle (8)....	12/	.....
8352	Aqua Capers (T) (8).....	1/	5/
8353	Playtime in Scandinavia (T) (8)....	4/	6/8

TERRYTOONS (20)

Technicolor

8512	Felix the Fox (7).....	1/	6/8
8513	Taming the Cat (7).....	1/	6/8
8514	The Magician (7).....	3/	6/19
8515	Chipper Chipmunk, The (7).	3/	8/2
8516	Hounding the Hares (7)...	4/	6/8
8517	Feudin' Hillbillies (7)....	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7).....	6/	6/19
8520	A Sleepless Night (7).....	6/	6/19
8521	The Witch's Cat (7).....	7/	9/4
8522	Magpie Madness (7).....	7/	8/28
8523	Love's Labor Won (7).....	8/	9/11
8524	The Hard Boiled Egg (7)..	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7).....	10/	12/4
8527	Triple Trouble (7).....	11/	.....
8528	Out Again in Again (7)...	11/	.....
8529	The Magic Slipper (7).....	12/	.....
8530	Gooney Golfers (7).....	12/	.....

TERRYTOONS (2)

Technicolor-Reissues

8531	The Butcher of Seville (7).	5/	.....
8532	The Green Line (7).....	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)..	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9).....	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)..	4/	6/5

MARCH OF TIME

6	The Cold War ( ).....	1/	.....
7	Marriage and Divorce ( ).	2/20	3/6
8	Crisis in Italy ( ).....	3/	.....
9	Life With Junior ( ).....	4/44	.....
10	Battle for Greece (17)....	5/	.....
11	The Fight Game (19).....	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)...	8/6	8/7
14	Life With Grandpa (17)...	9/	.....
15	Battle for Germany (18)...	10/	10/2
16	America's New Air Power (18)	10/29	11[illegible]
17	Answer to Stalin (19)....	11/26	1[illegible]
18	Watchdogs of the Mail (18)	12/	..

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8).	1/	..

SPORTS REVIEW (6)

9301	Foaled for Fame (11).....	2/	..

TERRYTOONS (20)

9501	Wooden Indian (7).....	1/	..
9502	The Power of Thought (7).	1/	..
9503	The Racket Buster (7).....	2/	..
9504	Sourpuss in Dingbat Land (7)	3/	..
9505	The Lion Hunt (7).....	3/	..

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)..	2/	..

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (9).....	3/	..

MARCH OF TIME

1	On Stage (18).....	1/21	1
2	Asia's New Voice (17)....	2/18	3
3	Wish You Were Here (18).	3/18	..

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7).....	11/19	...
	Wild & Woody (7).....	13/31	..
	Scrappy Birthday (7).....	2/11	...
	Drooler's Delight (7).....	3/25	...

UNIVERSAL-INTERNATIONA

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7).....	11/22	...
4322	Hollywood Matador (7)....	12/13	...
4323	Mouse Trappers (7).....	1/24	...
4324	Hams That Couldn't Be Cured (7)	2/21	...
4325	The Screw Driver (7).....	3/14	...
4326	Ace in the Hole (7).....	4/4	...
4327	Goodbye, Mr. Moth (7)....	5/2	...
4328	Jukebox Jamboree (7).....	5/30	...
4329	The Loan Stranger (7)...	6/27	...
4330	Dizzy Acrobat (7).....	7/25	...
4331	Dizzy Kitty (7).....	8/22	...
4332	Cow Cow Boogie (7).....	9/19	...
4333	The Screwball (7).....	10/17	...

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)....	11/1	2/
4382	The Year Around (10)....	12/6	...
4383	Songs of Romance (8½)..	1/24	3/
4384	Clap Your Hands ( ).....	2/7	...

VARIETY VIEWS (8)

4341	Canada Calls (9).....	10/1	1/
4342	They Went That A-Way ( )	1/10	...

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15).....	12/8	2/
4302	Lawrence Welk & Orch. (15)	1/5	1/
4303	Ted Weems & Orch. (15).....		...

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17).	2/2	...

ONE REEL SPECIAL

4203	Christmas Dream (11)....	11/22	11/1

MUSICAL WESTERNS (8)

4351	Six Gun Music (24).....	1/6	...
4352	Cheyenne Cowboy (24)....	2/3	...

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20).....	4/16	....
5004	Heart of Paris (20).....	3/19	....

Reissues

5001	Sons of Liberty (20).....	11/20	....
5005	Sunday Roundup (20).....	1/29	....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/1
5402	So You Want to Be on the Radio (10)	11/6	1/1
5403	So You Want to Be a Baby Sitter (10).....	1/8	...
5404	So You Want To Be Popular (10)	3/12	....

MERRY MELODIES (18)

	Hen House Henery (7)....	9/11	...

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch In Time (7).....	10/30	9/1
5302	Fin'n Catty (7).....	12/11	...
5303	Bedtime for Sniffles (7)....	1/1	...
5304	Presto Changeo (7).....	2/5	...
5305	Swooner Crooner (7).....	2/12	...
5306	Hop, Skip & Chump (7)...	3/5	...
5307	He Was Her Man (7).....	4/2	....
5308	I Wanna Be A Sailor (7).	4/30	....

No.	Title	Rel. Date	Data
	M. M. TECH. CARTOON		
01	Awful Orphan (7)	[illegible]	....
02	Porky Chops	2/12	....
03	Paying the Piper (7)	3/12	....
04	Daffy Duck Hunt (7)	3/26	....
05	Mouse Wreckers (7)	4/23	....
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7)	9/1[illegible]	

Rel No	Title	Rel. Date	Data
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/1[illegible]
5502	Sportsmen of the Far East (10)	12/18	2/12
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	[illegible]	
5505	Sport of Millions (10)	3/26	...
5506	Cinderella Horse (10)	4/23	....

Rel. No.	Title	Rel. Date	Data
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/[illegible]
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)		
5804	Camera Angles (10)	2/26	.....
5805	Treachery Rides the Trail (10)	3/19	.....

Rel. No.	Title	Rel. Date	Data
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/18	.....
5103	Pie in the Eye (20)	1/8	....
5104	At The Stroke of Twelve (20)	2/19	.....
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....

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WE BUY AND SELL USED 35 MM. projectors, cameras, moviolas, editing and splicing equipment. Camera Mart, Inc., 70 West 45th Street, New York, N. Y.

Regional Newsreel

(*Continued from Page* 30)

Co. in Vidalia, Roy Martin, Jr., and Johnnie Harrell of the Martin Theatres in Columbus; Ebb Duncan and Clyde Sampler of the Duncan and Richards Theatres in Carrollton, L. J. Duncan and Sidney Laird of the West Point Amusement Co. in West Point, John F. Moffett of the Carver in Montgomery, Ala., and Hugh Martin of the M & M Theatres in Leesburg, Fla.

The Memphis area has been placed under the supervision of Eagle Lion Southern District Manager Grover Parsons. This is in addition to his previous territories of Atlanta, Charlotte and New Orleans.

DES MOINES

Fern Emmons of Norwalk, Ia., has filed a suit for $7,500 damages against the Singer Waterloo Corp. and RKO Theatres as a result of injuries to her back which she claims she received from sitting on the steel frame of a seat in the Orpheum Theatre at Waterloo. Her petition states that, shown to a seat by an usher she unexpectedly sat upon a steel frame instead of a seat. Negligence is charged upon the part of the defendants.

Harold J. Kennedy, actor, playwright and film producer, declared before an audience at Waterloo, Ia., that audiences exert complete dictatorship over the theatres; that the average mentality of the average moviegoer is at about 13½ years which, he said, accounts for the "junk" on the screen. He maintained that the movie audience is a perfect mirror of the taste, intelligence, language, and habits of the average American.

Ernest Michael, 57 owner of the Strand Theatre at Leon, Ia., died in a Leon Hospital after suffering a heart attack.

VIEWS ON NEW SHORT SUBJECTS

IT'S MAGIC (Col.—1653) Community Sing. 10 mins. The Song Spinners and Organist Dick Liebert bring to the screen the popular hits It's Magic, You Call Everybody Darling, Underneath the Arches, Bluebird of Happiness and Love Somebody. Release date, 11/23/48.

SO YOU WANT TO BE A BABY SITTER (WB—5403) Joe McDoakes Comedies. 10 mins. Before Junior's parents return, Joe is subjected to madcap chases, musical practice at midnight and an obnoxious phone caller. Release date, 1/8/49.

SCAREDY CAT (WB—4716) Technicolor Cartoon. 7 mins. Porky Pig is the new and loving tenant of an eerie old house tenanted by a gang of tough mice. He refuses to believe there is anything sinister there, but his cat Sylvester is given just cause to disagree. Release date, 12/18/48.

PIE IN THE EYE (WB—5103) Featurette. 20 mins. A mad comedy adapted from the Mack Sennett reels and showing Ben Turpin, Billy Bevan, the Keystone Cops and the Sennett bathing heauties. Release date, 1/8/49.

MY BUNNY LIES OVER THE SEA (WB—4721) Bugs Bunny Special. 7 mins. Bugs seeks some tar pits by burrowing underground and goes all the way to Scotland. He has a difference of opinion with a wily Scot, and they settle the difficulty in a golf game to end all golf games. Release date, 12/4/48.

PRINCELY INDIA (WB—5003) Technicolor Special. 20 mins. Hyderabad and other Indian states are shown, with the accent on splendor (the richest man in the world) and customs (religious ceremonies, dances, architecture). Release date, 12/25/48.

LOUIS PRIMA AND ORCHESTRA (Col.—1953) Thrills of Music. 10 mins. Disc-jockey Jack Eigen comments on the offerings of the orchestra and Singer Keeley Smith, which include Bacia-Galoop, Robin Hood and That's the Lip. Release date, 12/16/48.

PARLOR, BEDROOM AND WRATH (Col.—1423) All-Star. 16 mins. A Wally Vernon-Eddie Quillan comedy in which Wally is put on a diet by his doctor and has trouble with both the food and his dog when his wife gets his food and the dog's mixed. Release date, 12/16/48.

HOLIDAY FOR DRUMSTICKS (WB—4718) Cinecolor Cartoon. 7 mins. Daffy Duck is hungry so he tricks the Thanksgiving turkey out of his fattening diet and then barely manages to save himself from being served for the holiday dinner. Release date, 1/22/49.

CIRCUS TOWN (WB—5803) Technicolor Special. 10 mins. The big top is pitched in the typical little city of Gainesville, Tex., and the camera picks up tight-wire artists, animal acts, jesters and other performers. Release date, 1/15/49.

WISE QUACKERS (WB—4717) Technicolor Cartoon. 7 mins. Daffy Duck, bargaining for his life, becomes duck hunter Elmer Fudd's personal slave. It takes Abe Lincoln to save the master from this zany slavery. Release date, 1/1/49.

RADIO RIOT (Col.—1424) All-Star. 16 mins. Harry Von Zell is a radio producer who finds himself dashing from apartment to apartment to eat dinner with two parties: his fiancee, and a prospective female client who has a crush on Harry and whose father is a hillbilly millionaire oil man. Release date, 2/10/49.

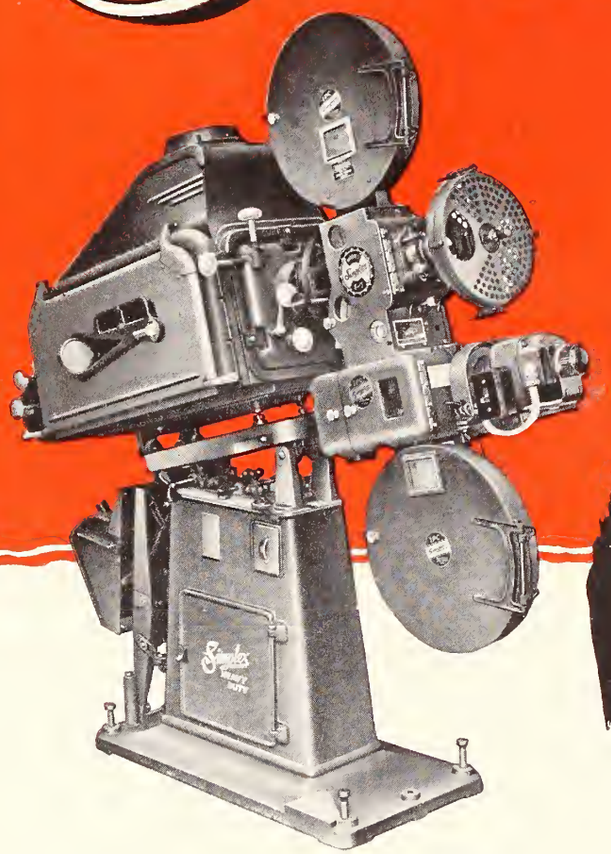
SITKA SUE (Col.—1752) Laff Tours. 10½ mins. Vera Vague is sent to Outer Mongolia by her tea group but ends up in Alaska. Her narration of self-taken movies is comic. Release date, 1/20/49.

OUR DAILY BREAD (RKO—93,104) This Is America No. 4. 16 mins. Shows how the staff of life, bread, is the product today of the labors of a hundred people from all walks of life in one of the biggest businesses in the world. Scientists, engineers, farmers, buyers, financiers, distributors, transportation men and bakers are among those responsible. Release date, 2/4/49.

Simplex

T. M. REG. U. S. PAT. OFF.

THEN—NOW and ALWAYS



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APR 11 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

SEE MOVIE THEATRES AS BOON IN CURBING JUVENILE DELINQUENCY

For facts about picture shows and their influence on youth, read statements of those who know—from police officers to educators—in article commencing on page 8

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REGULAR FEATURES:

National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

APRIL 9, 1949
Vol. 50 No. 15

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy, $2 a year.

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DEAR FRIENDS:

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Sincerely yours,

M-G-M BRANCH MANAGERS AND THEIR STAFFS
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CITY	PLACE	ADDRESS	"STRATTON STORY"		"SECRET GARDEN"	
ABERDEEN, S. D.	Capitol Theatre		4/20	9:30 A.M.	4/20	11:15 A.M.
AKRON, OHIO	Copley Theatre	Copley Road	4/21	10:30 A.M.	4/21	2:30 P.M.
ALBANY, N. Y.	20th-Fox Screen Room	1052 Broadway	4/19	2 P.M.	4/20	2 P.M.
ALBANY, OREGON	Venetian	231 West 1st Street	4/20	10:30 A.M.	4/20	2:30 P.M.
ALTOONA, PA.	Logan Theatre	1116 11th Avenue	4/19	10:30 A.M.	4/19	2:30 P.M.
ANAMOSA, IOWA	Niles Theatre	109 E. Main Street	4/19	10:30 A.M.	4/19	2:30 P.M.
ATLANTA, GA.	20th-Fox Screen Room	197 Walton St., N. W.	4/19	2 P.M.	4/20	2 P.M.
BALTIMORE, MD.	Capitol Theatre	1530 W. Baltimore	4/20	10:30 A.M.	4/20	2:30 P.M.
BIRMINGHAM, ALA.	Strand Theatre	1913 Second Ave., N.	4/20	10:30 A.M.	4/20	2:30 P.M.
BOISE, IDAHO	Vista Theatre	Vista and Cassia Streets	4/20	10:30 A.M.	4/20	2:30 P.M.
BOSTON, MASS.	M-G-M Screen Room	46 Church Street	4/21	2 P.M.	4/20	2 P.M.
BUFFALO, N. Y.	20th-Fox Screen Room	290 Franklin Street	4/19	2 P.M.	4/20	2 P.M.
BUTTE, MONT.	American Theatre	25 West Park Street	4/18	10:30 A.M.	4/18	2:30 P.M.
CAPE GIRARDEAU, MO.	Broadway Theatre		4/19	10:30 A.M.	4/19	2:30 P.M.
CHARLESTON, W. VA.	Price Theatre	11th and Myer Streets	4/19	10:30 A.M.	4/19	2:30 P.M.
CHARLESTON, S. C.	Garden Theatre		4/28	10:30 A.M.		
CHARLESTON, S. C.	Arcade Theatre				4/28	2:30 P.M.
CHARLOTTE, N. C.	20th-Fox Screen Room	308 S. Church Street	4/19	1:30 P.M.	4/20	1:30 P.M.
CHEYENNE, WYO.	Lincoln Theatre	1615 Central Avenue	4/21	10:30 A.M.	4/21	2 P.M.
CHICAGO, ILL.	H. C. Igel's Screen Room	1301 S. Wabash Ave.	4/19	2 P.M.	4/20	2 P.M.
CINCINNATI, OHIO	RKO Palace Bldg. Screen Room	16 East Sixth Street	4/19	8 P.M.	4/20	8 P.M.
CLEVELAND, OHIO	20th-Fox Screen Room	2219 Payne Avenue	4/19	1 P.M.	4/20	1 P.M.
COLUMBIA, S. C.	Carolina Theatre		4/27	10 A.M.	4/27	1:15 P.M.
COLUMBUS, OHIO	Boulevard Theatre	1312 W. 5th Avenue	4/18	10:30 A.M.	4/18	2:30 P.M.
DALLAS, TEXAS	20th-Fox Screen Room	1803 Wood Street	4/19	2:30 P.M.	4/20	10:30 A.M.
DENVER, COL.	Paramount Screen Room	2100 Stout Street	4/19	2 P.M.	4/20	2 P.M.
DES MOINES, IOWA	20th-Fox Screen Room	1300 High Street	4/19	1 P.M.	4/20	1 P.M.
DETROIT, MICH.	Max Blumenthal's Screen Room	2310 Cass Avenue	4/19	1:30 P.M.	4/20	1:30 P.M.
DULUTH, MINN.	Strand Theatre		4/22	9:30 A.M.	4/22	11:15 A.M.
ELDORA, IOWA	New Grand Theatre	Edgington Avenue	4/20	10:30 A.M.	4/20	2:30 P.M.
ERIE, PA.	Shea Theatre	1824 West 10th Street	4/26	10:30 A.M.	4/26	2:30 P.M.
EVANSVILLE, IND.	Washington Theatre	967 Washington Street	4/20	10:30 A.M.	4/20	2:30 P.M.
FARGO, N. DAKOTA	Fargo Theatre		4/19	9:30 A.M.	4/19	11:15 A.M.
FRANKFORT, KY.	Capitol Theatre	209 W. Main Street	4/21	10:30 A.M.	4/21	2:30 P.M.
FT. WAYNE, IND.	Auditorium Theatre	411 West Berry Street	4/20	10:30 A.M.	4/20	2:30 P.M.
GRAND RAPIDS, MICH.	Midtown Theatre		4/20	10:30 A.M.	4/20	2:30 P.M.
GREEN BAY, WISC.	West Theatre		4/20	10:30 A.M.	4/20	2:30 P.M.
HARRISBURG, PA.	Penway Theatre	18 State Street	4/20	10:30 A.M.	4/20	2:30 P.M.
HARTFORD, CONN.	Webster Theatre	29 Webster Street	4/18	10:30 A.M.	4/18	2:30 P.M.
HOUSTON, TEXAS	Santa Rosa Theatre	Park Place & Telephone Rd.	4/18	10:30 A.M.	4/18	2:30 P.M.
INDIANPOLIS, IND.	20th-Fox Screen Room	326 No. Illinois St.	4/19	1 P.M.	4/20	1 P.M.
JACKSON, MISS.	State Theatre	Capitol Street	4/21	10:30 A.M.	4/21	2:30 P.M.
JACKSONVILLE, FLA.	Florida Theatres Screen Room	Florida Theatre Bldg.	4/21	10:30 A.M.	4/21	2:30 P.M.
KANSAS CITY, MO.	20th-Fox Screen Room	1720 Wyandotte Street	4/19	1:30 P.M.	4/20	1:30 P.M.
LANSING, MICH.	Downtown Theatre		4/21	10:30 A.M.	4/21	2:30 P.M.
LITTLE ROCK, ARK.	Heights Theatre	5600 Kavanaugh Blvd.	4/21	10:30 A.M.	4/21	2:30 P.M.
LINCOLN, NEB.	Nebraska Theatre	1144 P Street	4/18	10:30 A.M.	4/18	2 P.M.
LOS ANGELES, CAL.	20th-Fox Screen Room	2019 S. Vermont Ave.	4/19	2 P.M.	4/20	2 P.M.
LOUISVILLE, KY.	Bard Theatre	2470 Bardstown Rd.	4/19	10:30 A.M.	4/19	2:30 P.M.
LUBBOCK, TEXAS	Plaza Theatre	2705—26th Street	4/21	10:30 A.M.	4/21	2:30 P.M.
MADISON, WISC.	Play Circle Theatre	Wisconsin U. Campus	4/21	10:30 A.M.	4/21	2:30 P.M.
MEMPHIS, TENN.	Idlewild Theatre	1819 Madison Ave.	4/19	10:30 A.M.	4/19	2:30 P.M.
MIAMI BEACH, FLA.	Colony Theatre	Lincoln Road	4/19	10:30 A.M.	4/20	10:30 A.M.
MILWAUKEE, WISC.	Warner Screen Room	212 W. Wisconsin Ave.	4/19	1:30 P.M.	4/20	1:30 P.M.
MINNEAPOLIS, MINN.	20th-Fox Screen Room	1015 Currie Avenue	4/19	2 P.M.	4/20	2 P.M.
MINOT, N. DAKOTA	State Theatre		4/18	9:30 A.M.	4/18	11:15 A.M.
MOBILE, ALA.	Brookley Theatre	Michigan Ave. and Eagle Dr.	4/18	10:30 A.M.	4/18	2:30 P.M.
MOLINE, ILLINOIS	Roxy Theatre	1506—15th Street	4/21	10 A.M.	4/21	2:30 P.M.
MONTGOMERY, ALA.	Clover Theatre		4/20	10:30 A.M.	4/20	2:30 P.M.
NEW HAVEN, CONN.	20th-Fox Screen Room	40 Whiting Street	4/19	2 P.M.	4/20	2 P.M.
NEWARK, N. J.	Little Theatre	562 Broad Street	4/22	10:30 A.M.	4/22	2:30 P.M.
NEW ORLEANS, LA.	20th-Fox Screen Room	200 S. Liberty Street	4/19	1:30 P.M.	4/20	1:30 P.M.
NEW YORK, N. Y.	M-G-M Screen Room	630 Ninth Avenue	4/19	2 P.M.	4/20	2 P.M.
OKLAHOMA CITY, OKLA.	20th-Fox Screen Room	10 North Lee Street	4/19	1 P.M.	4/20	1 P.M.
OMAHA, NEB.	20th-Fox Screen Room	1502 Davenport Street	4/19	1 P.M.	4/20	1 P.M.
PHILADELPHIA, PA.	M-G-M Screen Room	1233 Summer Street	4/19	11 A.M.	4/20	11 A.M.
PHOENIX, ARIZ.	Palms Theatre	2612 N. Central	4/20	10:30 A.M.	4/20	2:30 P.M.
PITTSBURGH, PA.	M-G-M Screen Room	1623 Boulevard of Allies	4/19	2 P.M.	4/20	2 P.M.
PORTLAND, ORE.	B. F. Shearer Screen Room	1947 N. W. Kearney St.	4/19	2 P.M.	4/20	2 P.M.
PROVIDENCE, R. I.	Hope Theatre	Hope and Fourth Streets	4/21	10:30 A.M.	4/21	2:30 P.M.
RALEIGH, N. C.	State Theatre		4/28	10 A.M.	4/28	1:15 P.M.
READING, PA.	Plaza Theatre	123 N. 5th St.	4/21	10:30 A.M.	4/21	2:30 P.M.
RICHMOND, VA.	Lee Theatre	934 W. Grace Street	4/22	10:30 A.M.	4/22	2:30 P.M.
ROCHESTER, N. Y.	Webster Theatre	314 Webster Avenue	4/19	10:30 A.M.	4/19	2:30 P.M.
SACRAMENTO, CAL.	Alhambra Theatre	Alhambra Blvd. and K St.	4/21	10:30 A.M.	4/21	2:30 P.M.
SAGINAW, MICH.	Daniel Theatre		4/19	10:30 A.M.	4/19	2:30 P.M.
SALT LAKE CITY, UTAH	20th-Fox Screen Room	216 E. First St., So.	4/19	1 P.M.	4/20	1 P.M.
ST. LOUIS, MO.	S'Renco Art Theatre	3143 Olive Street	4/19	1 P.M.	4/20	1 P.M.
SAN ANTONIO, TEXAS	Laurel Theatre	2310 San Pedro	4/19	10:30 A.M.	4/19	2:30 P.M.
SAN FRANCISCO, CAL.	20th-Fox Screen Room	245 Hyde Street	4/19	1:30 P.M.	4/20	1:30 P.M.
SAN DIEGO, CAL.	North Park Theatre	2895 University Ave.	4/21	10:30 A.M.	4/21	2:30 P.M.
SANTA BARBARA, CAL.	Mission Theatre	618 State Street	4/19	10:30 A.M.	4/19	2:30 P.M.
SEATTLE, WASH.	Jewel Box Preview Theatre	2318 Second Avenue	4/19	1 P.M.	4/20	1 P.M.
SHREVEPORT, LA.	Glenwood Theatre	3331 Line Avenue	4/19	10:30 A.M.	4/19	2:30 P.M.
SIOUX CITY, IOWA	Victory Theatre	615 Fifth Street	4/19	10:30 A.M.	4/19	2:30 P.M.
SIOUX FALLS, S. DAKOTA	State Theatre		4/21	9:30 A.M.	4/21	11:15 A.M.
SPOKANE, WASH.	Post Theatre	N. 226 Post St.	4/21	10:30 A.M.	4/21	2:30 P.M.
SPRINGFIELD, ILL.	Esquire Theatre	1324 S. MacArthur Blvd.	4/20	10:30 A.M.	4/20	2:30 P.M.
SPRINGFIELD, MASS.	Liberty Theatre	739 Liberty Street	4/19	10:30 A.M.	4/19	2:30 P.M.
SYRACUSE, N. Y.	Wescot Theatre	524 Wescott Avenue	4/18	10:30 A.M.	4/18	2:30 P.M.
TOLEDO, OHIO	Avalon Theatre	3301 Monroe Street	4/21	10:30 A.M.	4/21	2:30 P.M.
TOPEKA, KANS.	Crystal Theatre	418 Kansas Ave.	4/19	10:30 A.M.	4/19	2:30 P.M.
TULSA, OKLA.	Tower Theatre	1105 S. Denver	4/21	10:30 A.M.	4/21	2:30 P.M.
UTICA, N. Y.	Oneida Square Theatre	1229 Park Avenue	4/21	10:30 A.M.	4/21	2:30 P.M.
WASHINGTON, D. C.	20th-Fox Screen Room	932 New Jersey, N. W.	4/19	2 P.M.	4/20	2 P.M.
WICHITA, KANS.	Civic Theatre	125 W. Douglas	4/20	10:30 A.M.	4/20	2:30 P.M.
WILKES BARRE, PA.	Sterling Theatre	N. Main Street	4/19	10:30 A.M.	4/19	2:30 P.M.

"MA and PA KETTLE" is busting "The Egg and I" grosses wide open!

MEMO TO PRINTER:

No red ink on this page, please!

This is a business report on

"MA and PA KETTLE"

VARIETY

'Kettle' Preem in K.C., Giant $30,000

Kansas City, March 29.
World preem of "Ma and Pa Kettle" with stars of film in for personals pushed Tower, Uptown and Fairway to terrific total.

Orpheum (RKO) (1,000; 45-65)
"Kiss ... cide"

In Kansas City, playing the Uptown, Tower and Fairway, "MA and PA KETTLE" topped "THE EGG AND I" by nearly $1,000 -- and holds.

In St. Louis at the Fox Theatre, it opened almost $1,000 better than "THE EGG AND I"-- and holds.

In Topeka it opened to almost 2½ times "THE EGG AND I" figure. In Pittsburgh, Kan., it opened a couple of dollars short of double "THE EGG AND I" opening gross figure.

In Coffeyville, Ft. Scott, Hutchinson, Salina, Newton, St. Joseph and all the way down the line of more than 50 towns that opened day-and-date with Kansas City, "MA and PA KETTLE" is busting "THE EGG AND I" grosses wide open.

That **U-I SHOWMANSHIP FORMULA** is really paying off!

first **"THE LIFE OF RILEY"**
then **"RED CANYON"**
then **"MA and PA KETTLE"**
and the CURRENT HOT ONE from U-I is
"CITY ACROSS THE RIVER"

The hilarious sequel to "The EGG and I"

"MA and PA KETTLE"

starring

Marjorie MAIN · Percy KILBRIDE

with RICHARD LONG · MEG RANDALL

Screenplay by Herbert Margolis, Louis Morheim and Al Lewis · Produced by LEONARD GOLDSTEIN

Directed by CHARLES LAMONT · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

THE EDITORIAL PAGE

Oscars and Hamlets

We have no wish to pass judgment as to whether, artistically or otherwise, "Hamlet" deserved, one, two, six or nine Oscars. But we most certainly will express our honest opinion as to the net worth of the latest in the industry's farce-comedy, "Academy Awards."

In the first place, the whole idea should have been filed away for future—distant future—use when the jitters hit this business.

Obviously, if your house is in disorder, you either clean it up or just continue to have a disordered house. Perhaps *disorder* isn't the proper word, but whatever the term you choose, there were so many urgent matters demanding attention that it was sheer waste of time to put Hollywood on notice, as happened this year, that it doesn't know how to make pictures as well as they make 'em in Britain.

This page reported two years ago, and again this past fall, on visits to Hollywood at times when the industry was supposed to be adjusting itself to meet many perplexing problems, that the men in production who were in a good position to make substantial contribution to the necessary effort seemed to be more concerned about who was going to win an Oscar than they were about putting things in shape to meet drastically changed conditions due to curtailed foreign revenue, heavy inventory of high-cost product for a declining domestic market, and a multitude of other problems.

The whole Academy-Award picture became cock-eyed. Electioneering ran rife. Studios, supposed to be cutting costs while their own home offices were cutting sales and field personnel and advertising budgets, were permitting large amounts to be spent in ballyhooing their "entries" in the Academy sweepstakes. And, as was to be expected, when there are a lot of horses around there proved to be a lot more—well, sweepings —than stakes.

▲ ▲ ▲

Beware of Phonies

An old racket has popped up again and theatremen should be very careful not to get their fingers burned as, apparently, some already have.

The gimmick is an old one. An individual or company makes a deal with a theatre to distribute merchandise which is promoted by contributions from local merchants, who cheerfully go for it because of the theatre angle. Then the fly-by-night makes off with the money and the "valuable merchandise" is never delivered. The merchants, naturally, put the blame on the theatremen, maintaining that they only accepted the proposition because they were showed contracts signed by the theatre to advertise and distribute the giveaways.

The only safe way we know to avoid being burned is to insist that the promoters deposit all funds in escrow with a bank designated by the theatreman, with such funds to be released when the merchandise is delivered.

▲ ▲ ▲

Instilling Confidence

We like the manner in which Universal is broadcasting news about current product and play dates in trade advertising. You'll find some of this news elsewhere in this issue and we believe you will find it informative and good reading.

There seems to be a very level-headed philosophy at U-I that when there's something to shout about they go ahead and shout. They are to be congratulated and, most certainly, encouraged by exhibitors who for too long have been left in the dark by too many outfits concerning available product.

▲ ▲ ▲

OK for Movies

Movies are doing a good job, and some smart news reporting you will find in this issue proves it.

By all means read—and preserve the quotations for future reference—what public officials in several towns have to say about the movies as being not only wholesome but beneficial recreation for the young.

▲ ▲ ▲

Admission Cuts

There's been a lot of talk about recent reduction in box-office scales at certain New York downtown theatres. Lest Mr. Theatreman in sections remote from Times Square gets the impression that admission prices are being cut generally, let us assure him that such is not the case.

Some of the de luxe theatres on the Main Stem have been scaled too high for too long a time. We expressed ourselves on this touchy subject 'way back during the war boom when we felt that much antagonism was being generated because of the high prices charged for the poor as well as the good pictures.

As far as the country as a whole is concerned, admissions are not out of line. Indeed, they have not been increased in anything like the proportion of rise in most commodities.

—*CHICK LEWIS*

WHAT'S NEWS

In the Film Industry This Week

Exhibition

RCA demonstrated large-screen theatre television this week in New York which it expects to sell by the end of 1949 for "less than $25,000" before the current convention of the Society of Motion Picture Engineers which is now accepting television engineers to membership and plans to change its name to Society of Motion Picture and Television Engineers.

Meanwhile out in Colorado Springs Charles P. Skouras announced to a convention of Fox Intermountain managers that the company was adding two years' pay as a death payment to its benefits for employes which already include retirement pay and $10,000 group insurance, while in New York Telenews announced it would produce its newsreel twice a week instead of once as hitherto and would continue also to produce a daily newsreel five times a week.

All types of amusements spent $1,258,000 for newspaper space in 1948, Advertising Age revealed, but in Washington, where the president proposes and Congress disposes, exhibitors this week had to take to radio to ballyhoo their wares as striking pressmen stopped Washington newspapers. Two towns in Georgia—Hogansville and Griffin—okayed Sunday movies by a two-to-one vote in the city council, while one town in Georgia—Piedmont—rejected the proposal that movies be permitted on the day of rest.

In New York Exhibitor and Distributor Siritzky found a way to cash in on the six-hour triple feature of French films they were showing by putting in a sandwich and coffee bar and in Chicago Warners reportedly refused to sell the Balaban and Katz Belmont first-runs because the house is offering three features.

Distribution

MGM will inaugurate a series of "friendship meetings" on April 18 covering 96 cities and designed to get exhibitors together with Leo's ambassadors at the luncheon table and in the screening room where "The Stratton Story" and "The Secret Garden" will be shown. Exhibitors meanwhile were discussing 20th-Fox's anticipated policy of higher film rentals, while Fox exchanges were keeping very silent over policies.

In Wilmington, Kroger Babb announced formation of HP, Inc., to handle Hallmark, Hollywood and Hygienic Productions with a sales set-up of 16 zones. In New York Al Suchman joined Selznick, Sidney Lefkowitz was sent from the MGM home offices to help Burtus Bishop in the midwestern division, Herbert Yates was reelected president of Republic, and RKO announced that it would take over "The Outlaw" from United Artists and put it into general release Aug. 20.

Litigation

The Justice Department this week kicked the Proskauer Plan for arbitration right in the broader section of its pantaloons, terming it a plan "to cement the power of these major defendants to continue their domination of the industry." The Department also reiterated its plea for divorce to the New York federal statutory court and opposed the changes which the Little 3 had requested.

Bank Night was declared legal in the Rock Island area of Illinois by State's Attorney Bernard J. Moran on the premise that you didn't have to buy a ticket to get in on the drawing, and the bootlegged film inquiry has been extended by the FBI to Hawaii where federal agents seized MGM's "Tarzan's New York Adventure" and Columbia's "The Destroyer" allegedly from Henry George Freitas.

General

Oscars will be safe for another year as the Academy of Motion Picture Arts and Sciences decided to continue the presentation even if the majors did not contribute. The majors' position in discontinuing help was upheld in New York by Producer Lester Cowan on the grounds that it would kill any talk that they were subsidizing and controlling the awards. Cowan would like the restoration of an award committee to make the decision and would add exhibitors to this committee.

In Washington, President Truman heard the Screen Actors Guild and the International Alliance of Theatrical Stage Employes tell him British film actions were curtailing Hollywood employment and said he would ask the State Department what it was doing.

In Hollywood, Technicolor was sticking out its chest this week over the fact that it had beat its own record by putting out 39 features in 1948 compared to 31 in 1947 and processing 264,705,795 feet of 35-mm. film, compared to 222,017,439 in 1947. Net profits were $1,775,834.32 in 1948 compared to $1,422,752.03 in 1947 or $1.25 a share compared to $1 in 1947.

In New York, the Motion Picture Association of America was sponsoring March of Time's "Report on the Atom," James Nasser was signing a pact with United Artists to produce a maximum of 25 pictures in five years. "The Quiet One" received awards from the Protestant Motion Picture Council and the New York Newspaper Guild, Filmiscas was formed to finance production of English-speaking films in Mexico with Seymour Nebenzal's "M" as the first, and Joseph Bernhard resigned as president and director of Cinecolor to devote all his time to Film Classics.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

20th-Fox Starts New Sales Policy?

Twentieth Century-Fox seemed to have started the machinery to get increased rentals in at least one situation this week as exhibitors across the nation continued to discuss the prospective sales policies of that company, some with acerbity and some with a "let's wait and see" attitude.

In several sections of the country it was established that the company would no longer permit penciling in dates on features pending negotiations of actual terms and that it was demanding percentage "all the way down the line" on its "Down to the Sea in Ships."

From $25 to $50?

San Francisco reported that all $25 contracts would have to be submitted to New York for review and that it was rumored a $50 minimum would be demanded before approval. This San Francisco report seemed to foreshadow similar action elsewhere though all exchange centers were silent as to policy.

Among those taking issue with 20th-Fox on what he termed its "'Revolutionary' schemes of picture-selling" was Ed Zorn, president of the United Theatre Owners of Illinois, affiliate of the Theatre Owners of America.

"This new effort of the 20th Century Fox executives must not be taken too lightly," Zorn wrote his membership. "They have hired the talent, and they expect to do the job. Their first argument for higher rentals is their contention that the theatres of America made a net profit of $200,000,000 in 1948. Their source of information is not quoted, and we will not presume to dispute it. If this figure is accurate, it represents an 11 per cent earning on investment. According to the U. S. Department of Commerce, more than $2,000,000,000 is invested in the motion picture industry. This $2,000,000,000 investment is broken down as follows: 25 million in distribution, 125 million in production, and the balance of 1,850 million is invested in motion picture theatres. Thus, taking their own figure of $200,000,000, this represents only an 11 per cent earning on the total amount invested in motion picture theatres. . . not too high a return.

12 to 1 Ratio

"The fact remains that theatre investment is at the ratio of 12 to 1 with production and distribution combined. It's the old story of the tail wagging the dog."

"This new onslaught, on the part of Fox, must be resisted at all costs."

North Central Allied's General Counsel Stanley D. Kane called upon the membership for a "last-ditch" opposition to the new policy.

In New York, addressing a luncheon given by 20th-Fox at which the company executives outlined their problem, Ted R. Gamble, speaking as board chairman for the Theatre Owners of America, declared that he thought exhibitors would be willing to discuss and listen to distributor views on rentals but that he did not expect the members of TOA or any other exhibitors would welcome a rise in rentals "per se."

Reason

Gamble said exhibitors did not like the sliding scale because they found it had been used to establish a policy and "then departed from it to get more rentals."

He thought that before the question of increased rentals was brought up to exhibitors that possibly 20th-Fox and others should exam-

(*Continued on Page* 42)

Facts and Figures

Average production cost of several of the major companies was $400,000 in 1941 and $1,500,000 in 1948, 20th Century-Fox General Sales Manager Andy Smith told an exhibitor meeting called by his company in New York last Friday.

Other facts and figures which Smith revealed are:

Total profit in 1947 for seven majors was $30,000,000; in 1948 the same seven suffered a loss of $16,000,000 or a decline between 1947 and 1948 of $46,000,000.

From four to five of every 10 pictures in 1940 got their production costs from domestic distribution. In 1948 only one of every 10 pictures was able to recover production costs domestically.

Smith was said to have gotten his figures from the Motion Picture Association of America.

RCA Demonstrates Theatre Television

To Cost 'Less than $25,000', SMPE Meeting is Told

By AARON NADELL

Large-screen theatre television developed by RCA which expects to have it ready for sale at "less than $25,000" by the end of 1949 was demonstrated this week at the 65th semi-annual convention of the Society of Motion Picture Engineers at the Hotel Statler, New York.

The convention decided to ballot members for approval to change the organization's name to the Society of Motion Picture and Television Engineers and decided to admit television engineers to membership. It also accepted the Theatre Owners of America as a sustaining member.

Television dominated the program of the convention with 17 of the 65 papers covering that subject. Other subjects included:

Discussions

A discussion of considerations in selecting motion picture theatre sights; a Western Electric presentation of improved magnetic recording on film and Eastman Kodak's method of cooling film by air blast at the aperture, thus permitting stronger projection light with safety. This last development is of especial interest to drive-ins.

At the banquet Wednesday night Eastman Kodak Sales Manager Donald E. Hyndman was presented with a plaque as a testimonial to his contributions to the Society.

States Attorney Finds 'Bank Night' Legal

Bank Night in the tri-city area of Rock Island, Ill., was declared legal and not a lottery this week by Illinois State Attorney Bernard J. Moran.

Moran, who recently had taken action against money giveaways in theatres, said that he reached the opinion that the bank night operation was legal when exhibitors showed him the public may register free of charge on the day the giveaways are to be made without attending the theatre and that they had the same opportunity to win as those paying admission. As long as this policy is pursued, he sees no violation of Illinois' gambling laws, he declared.

Gov't Opens Fire on Divorce Defenses, Little 3 Requests

The Justice Department this week opened fire on the defenses Warner Bros., Loew's (MGM) and 20th Century-Fox had erected against divorce and counter-attacked the efforts of Columbia, Universal and United Artists to change the clearance, admission price, franchise and other trade practice rulings affirmed by the U. S. Supreme Court.

The Government reply to both the theatre-owning Big 3 and the non-theatre-owning Little 3, was contained in a brief filed in connection with the anti-trust suit to be resumed before the three-judge New York federal statutory court on April 19.

Rejects Arbitration

The main Government contention insofar as the Big 3—Warner Bros., Loew's (MGM), 20th Century-Fox—is concerned is that divorce of theatres from sales is still a necessity. It rejects the Proskauer Plan for arbitration (see p. 7, colm. 3) and in reply to the Big 3 contention that they have changed practices since the U. S. Supreme Court appeal and hence divorce is unnecessary, says:

1) That changes in film licensing "have not changed the remaining major defendants' power or purpose to exclude independent exhibitors and distributors from the first-run market."

2) "The control of first-run films which affiliation with a single major defendant gives a first-run theatre assures exclusion of independent exhibitors from the first-run field under any competitive method of licensing."

The Government claims that Warners along with the Little 3, never installed competitive bidding and that while Fox and Loew's did, they did not make it apply to their product where their own houses were concerned and that they apparently had instituted it only in those areas where they thought it should be instituted.

"In 147 cities between 25,000 and 100,000 population where an affiliated first-run theatre was in nominal competition with other first-run theatres," the Government states, "Loew's permitted competitive bidding . . . for a first-run of its films in only 26 of 47 cities; Fox in only 16. . . . In 80 cities of more than 100,000 population, other than New York City, where an affiliated first-run theatre was in nominal competition with other first-run theatres, Loew permitted competitive bidding . . . for a first-run of its films in only 15 . . . Fox in only 10."

The Government claims further that even during 1948 in cities of over 25,000 population where the majors had their own theatres, there was no substantial competition for one another's films.

With what must seem an ironic note to the Big 3, actions of Paramount, which got out of the suit through a consent decree, are cited in two instances in an attempt to establish the need of divorce.

Cites Toledo

The first of these is the situation in Toledo.

"In brief," the Government recites, "the defendant Paramount and its wholly-owned exhibition subsidiary, Balaban and Katz, quickly showed this independent that even the best theatre in a city cannot survive competition for first-run films form a vastly inferior theatre owned by a major defendant. They first deprived his theatre of films supplying half of its profits, without competition, and then invoked competitive bidding to deprive it of its principal remaining film supply."

Lost Lease

B&K, the Government continues, lost its lease on the 43,408-seat Paramount to an independent and retired to its 904-seat Princess. Not only, the Government contends, did Paramount pictures follow the B&K move but B&K demanded bidding on Fox product, which had previously gone to the Paramount. The independent exhibitor who got the Paramount lease away from B&K is now negotiating for its return to B&K, the Government says.

The Government again noted a Paramount order in an effort to prove the need of divorce. The order, issued in 1926, prohibited any sales department members from owning "an interest in a motion picture theatre."

As to the actual theatre operating picture, the Government acknowledges that "some new first-run competition has recently sprung up as a result of competitive bidding but the general pattern of first-run film distribution in these

(*Continued on Page* 12)

Gov't Rejects Proskauer Plan

The Justice Department this week formally and flatly rejected the Proskauer Plan for arbitration declaring its "sole present purpose . . . is to cement the power of these major defendants to continue their domination of the industry."

The Department, which made its objections through a reply brief filed in the Government anti-trust suit, made it plain however that after judgment was entered in the case, it would be willing to consider "voluntary arbitration" if backed by a "substantial group of exhibitors."

This week's development only formalized what had been known for months and seemed finally to doom the plan drafted by Warner Bros. Attorney Joseph Proskauer which was first revealed by SHOWMEN'S TRADE REVIEW exclusively. (Dec. 25, 1948, p. 9; Jan. 29, p. 5.)

Big 3 Support

It had at first been supported by Paramount, Warner Bros., Loew's (MGM), and 20th Century-Fox, and opposed by Columbia with tacit opposition on the part of United Artists and Universal. The Paramount support was lost when that company escaped the present suit through a consent decree.

In rejecting the Proskauer Plan, the Government said:

"The arbitration proposal of these major defendants is not supported by the other defendants for the obvious reason that the sole present purpose of the proposal is to cement the power of these major defendants to continue their domination of the industry. The system's primary purpose, to lay a permanent legal basis for continued discrimination in favor of affiliated theatres, is frankly stated in the provision exempting disputes arising out of discrimination by a distributor in favor of his own theatres.

"The proposed system of arbitration would, in effect, reinstate the consent decree of 1940 with minor modifications, intended to include competitive bidding disputes. . . . It is presented without support from any of the exhibitors whom it is ostensibly intended to benefit and appears to us to be unworthy of serious discussion its its present form."

Juvenile Delinquency

Juvenile delinquency is something much older than the movies, is something which the movies have done little to aggravate and something for which they can take credit for curbing.

Startling as it may seem, this is the opinion not of industry public relations writers, but the summarized views which police officials, probation officers, students of juvenile problems, educators, clergymen and even mothers have expressed in a cross-country study conducted by SHOWMEN'S TRADE REVIEW.

Not that those who expressed these opinions were ready to place the diadem of public-spirited service on the brow of the industry or clothe it in the white cloak of unsullied virtue. Far from it. There were rumbles of discontent against places which showed sex movies or managements which played the wrong films at the wrong time when children were expected to attend the theatre. There were complaints of lust, brutality and crime.

Understanding

But there was also an amazing and almost general understanding that juvenile delinquency was not spawned on the day Thomas Edison displayed his marvelous new invention and that it did not grow menacing as the invention grew from a backroom novelty into a national pastime.

There was, for example, the reasoning of the lawyer in the San Francisco district attorney's office, who trenchantly observed that criminality in youth was not a product of the present day and age. The Romans, he remarked, had practical experience with it, a practical experience reflected in certain clauses of the Justinian laws. The same problem faced the French and found expression in the statute law whose codification was one of the honest glories of Napoleon's reign. And the less glamorous British, whose unwritten common law is the accumulated judicial wisdom of advancing mankind, made provision for the youth who plundered and stole and were at odds with society.

Mother Knows Best

And there was the mother in San Francisco who thought the movies had an obligation to the community but didn't think it was fair to expect motion picture theatres to act as baby-sitters for many parents of the community.

This last was pointed up by the Cleveland house manager who reported that one mother who was leaving her offspring in his house remarked:

"Where else could I get a baby-sitter for an entire afternoon for 10 cents."

Further there was a strong body of opinion that where movies are used judiciously with managers and parents cooperating, they can not only tend to curb delinquency but they even decrease the vandalism of children in the theatre itself.

This latter problem—that of vandalism in the theatre—was brought out in Cleveland. There it has been shown that when theatres and women's groups worked together realistically, juvenile delinquency and its accompanying vandalism are negligible.

And there it has also been demonstrated that when such realistic cooperation does not exist, delinquency flourishes.

Teamwork

Two showmen who believe that concerted action with parents and teachers is a good thing are Fred Holzworth, manager of the Hilliard in suburban Lakewood, and Frank Cost, manager of the Show in suburban Euclid.

About three years ago they joined with local educators, leaders of Parent-Teacher Associations and other civic groups in an educational program for both parents and children. The program stressed respect for property and pounded home the manager's responsibility for the protection of property. It is slanted to teach parents how much damage their darlings can do when they have no respect for the property of others and also, through the classroom, to stress the importance of public behavior.

"Today," Holzworth, who talks almost like a professor now, points out, "the children who would ordinarily be of the destructive age, have had three years of social behavior indoctrination. They have been taught respect for property both at home and at school. They are not destructive. And today, at our theatres, we have practically no problem of juvenile delinquency."

If you think Holzworth sounds like a wide-eyed visionary, you'll correct that impression pronto when you find that he has no intention of relaxing the supervision exercised at his Hilliard Square. The women's groups provide chaperones who serve on shifts every Saturday. Their presence is enough to maintain order. The big point though is that Holzworth and Cost, by helping parents and teachers, helped themselves and almost eliminated the damages done their houses by impossible children.

Another cheerful word about the industry comes from Capt. Arthur Roth, superintendent of Safety Education of the Juvenile Bureau for the Cleveland Police Department.

Nary a Case

Capt. Roth has spent 32 years dealing with the problems of juvenile delinquency. Not during the entire period has be found that motion pictures were a contributing factor to delinquency.

"We of the Juvenile Bureau," the Captain declared, "operated a boys' summer camp for several years. We had some 300 boys at the camp, all taken from what we term high-risk areas. We could not trace a single case of delinquency to a motion picture.

"Most movies today are educational rather than destructive in their effect upon youth, we find. We have found, however, that it is bad for the youth of any years to stay in a movie theatre too long, or to see too many crime pictures.

"It has been our experience that youths with delinquent tendencies do not get their ideas of delinquency from the movies but rather that, when caught, they give any excuse, including the movies, for their act."

Capt. Roth indicated that parents were a great deal to blame for delinquency. It was in Cleveland where the mother made her classic baby-sitter remark. It was in Cleveland too where another theatre manager reported that two children under five years of age appeared with a note pinned on them asking the manager to call a taxi after the show and send them home to the address indicated!

Not agreeing altogether with Capt. Roth is a fellow officer, Capt. Steinfeld of the Salt Lake City Youth Bureau. Capt. Steinfeld believes that movies which glamorize sex, crime and brutality can be harmful, but that some pictures which show that crime does not pay and that the criminal suffers through his misconduct, can be beneficial. In this latter category he placed "He Walked by Night."

A somewhat similar view is held by Chief Probation Officer Edward A. Brubaker of Harrisburg, Pa.

Two Views

"As to the movies," Brubaker declared, "I have two completely opposite views. I think some pictures our children are seeing are excellent in their entertainment and educational value for young while others are . . . bad."

In this connection Brubaker made a point that the way a picture is displayed on its marquee can be important.

"In my visits each night to a great many neighborhood theatres as I check on the whereabouts of some of my several thousand probationers," he remarked, "I am sometimes shocked at the films with their playing up of gangsterism, rackets, stories of unfaithfulness and the like. . . .

"On the other hand, I find other pictures which I'd recommend for any and all children."

Names Names

In this group, Brubaker mentioned "Miracle on 34th Street," "The Return of October," "Life With Father," "Scudda Hoo, Scudda Hay," "The Babe Ruth Story," "Green Grass of Wyoming," "Beyond Glory." And the reissues "Four Feathers" and "Flying Tigers."

The probation officer believes in the value of kiddie shows sponsored by several Harrisburg theatres.

"All of these," he said, "give the children something to do on their Saturdays and keeps them out of trouble. However, I do not approve of movies on school nights nor on Sundays, for my charges particularly need to learn the discipline of study during school evenings and the Sunday School and church training provided on Sundays."

He also praised Harrisburg exhibitors for their interest in youth movements such as Boys Club, on whose board of directors several local exhibitors serve, and for their remembrance at holidays, such as the annual dinner and movie party which the State gives for orphans.

In connection with managerial cooperation, Brubaker said that he appreciated the help his office received from exhibitors. About a year ago, he recalled, there was a wave of what juvenile delinquent observers term school ab-

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Daily High

All types of amusements—motion pictures, legitimate attractions, night clubs, ball parks, circuses—spent a total of $1,258,000 in daily newspaper advertising during 1948, an increase of 231.9 per cent over the $379,000 spent in 1941, figures gathered by the American Newspaper Publishers Association and published in Advertising Age reveal. The increase does not necessarily imply greater use of newspaper space but is in part reflected in higher rates.

It's a big problem but the movies didn't create it, the movies don't aggravate it, and the movies do much to curb it. In this balanced nation-wide survey of educators, police officials, probation officers, mothers, is an answer to unjust attacks, Mr. Exhibitor

senteeism but what the truant officers and the absentees still call hookey.

Investigation showed that the truants were at movie matinees.

Brubaker called a conference of theatre managers and together they worked out a system by which all under-age children were noted as they entered the theatre by the cashier who immediately notified the probation office. Meanwhile an usher checked to see where the suspects sat and led the probation officer to the children when he arrived.

Exhibitors Help

With the aid of schools in furnishing theatres their lists of holidays, the theatres succeeded in helping the probation office in solving its hookey . . . pardon, its absentee problem.

In the nation's capital, Washington, D. C., a distinguished senator, whose comprehensive investigation into cartels has not led him to forget his interest in youth, believes that the motion picture is a potent weapon to battle juvenile delinquency.

He also believes that for the most part the industry is cooperating and doing a first-rate job, but that it is up to the industry to clamp the lid on the minority which ignores the majority.

He is Sen. Harvey Kilgore, West Virginia Democrat. The senator believes that films which might incite teen-agers to crime should not be made. He thinks that state and local censorship is of no great use in this question and these pictures must be stopped at the source.

"There is no doubt," Sen. Kilgore declared, "that the majority of the large producers have cooperated in every possible way to curb juvenile delinquency, but some, more interested in profit than in cooperating for the success of this worthy task, sometimes more than offset the goodwill engenedered by the majority."

Sen. Kilgore is at present seeking a practical solution to some juvenile crime problems through his Federal Youth Correction Act.

Motion pictures are out in front when it comes to battling juvenile delinquency and are a great aid to authorities, Dorel L. Denison, lieutenant in charge of the Kansas City Police Department's Youth Bureau, believes.

Not that Denison doesn't hold that movies could be improved. One objection he has to them is the problem they offer in keeping children out late. To Denison 11 P.M. is late enough for any of the younger set to be out and he has an agreement with the all-night theatres to see that their young patrons get out of the house by that time.

But Denison's biggest objection to movies is the predominance of drinking scenes. He feels that many of these are neither in keeping with truth or traditions of American life today and that they lead youngsters to believe that no one ever goes out to dinner with his wife, or family, or girl friend without going to places where drinks are served.

Not to Blame

However, he does not think the movies themselves on the whole contribute to juvenile delinquency since, in his opinion, what they see on the screen does not have any lasting effect on the youngsters. Theatre-going, he declares, has one decided advantage for the young—it keeps them off the streets.

Also movies, he finds, have an important part in instilling a respect for law and order and teaching ideals about citizenship to the young.

The police officer finds that films like "Drums Along the Mohawk" are valuable in this respect as are the better historical, pioneer and westerns. Western stars such as Gene Autry and Roy Rogers, he thinks, play important roles for youngsters in that they present clean-living, honest personalities on the screen.

Motion pictures are also to be commended, the lieutenant finds, in that they belabor the point that crime does not pay. Here, Denison believes, they might go even farther in stressing the penalties and sufferings resulting from crime. He takes off his hat to "Canon City" in this respect and believes that they can help even more when they show the causes leading up to delinquency and crime, such as is done in "The Big City" and "Knock on Any Door," which the lieutenant specifically mentioned.

Drops 38 Per Cent

In Boston juvenile delinquency has dropped 38 per cent in one year and almost without exception welfare organization leaders give the movies an especial pat on the shoulders for improving the type of pictures which can fit into children's programs.

The child angle is particularly important to such interested parties as the Rev. Dana A. Greeley, pastor of the famous Arlington Street Unitarian Church.

"I object strenuously," Dr. Greeley declared, "when a picture is shown under some such title as 'Red Pony,' obviously with an intent of appealing to all the 'family trade,' and then have it gruesome and shockingly in bad taste for children.

"But I do believe with equal certainty that motion pictures in the past 12 months have cleaned their own house considerably and that the good picture of today has a splendid influence on children and in the curbing of so-called juvenile delinquency."

Educator Speaks

Headmaster Hodgman of the Beaver Country Day School, one of greater Boston's exclusive schools for girls, believes that historical novels when correctly filmed are of tremendous influence in curbing delinquency. He believes that in social welfare work the modern picture has done its full share in showing that crime truly does not pay and that the Brotherhood of Man has been aided by showing of pictures depicting equality and social rights regardless of race.

A Boston father who requested that his name be withheld had some very definite views.

"I know that I much prefer my own children to attend motion pictures rather than to be left entirely to their own resources for amusement.

"I believe," he continued, "that the motion picture of today is a great force for good and that censorship is a thing of the Dark Ages, by that I mean censorship should be that of the parents and people themselves. We cannot regulate morals by law. It must be done by education and self-teaching.

"I believe that is where motion pictures enter into the scene. They are causing young children to realize that good does triumph and that our great country is built upon a doctrine of liberty, equality and fraternity."

Another Boston defendant of the movies is Walter M. Burse, president of Suffolk University.

"Today's motion pictures," Pres. Burse declares, "have left behind them the ideas of a decade ago when perhaps some of them were much too blood-curdling and suggestive. I believe that today motion pictures play an important part in keeping children off the streets, in teaching lessons of good government, of good morals and of obeying the law."

Prof. Burse pointed out that Suffolk has installed motion pictures in an auditorium seating more than 1,000 persons and that the University has welcomed visits from such stars as Jane Wyman and Margaret O'Brien.

Delinquency Curb

"Motion pictures of the better sort," he added, "definitely have their influence in curbing juvenile delinquency. It is now about time that instead of pointing to the pictures as the source of ideas for such delinquency some one speak up and give the industry credit for its splendid work in educational films, in developing the youth mind and along the lines of good morals and good influences. I believe it deserves an accolade."

Boston educator Burse's views are echoed from the west coast—Los Angeles, home of movie making—where Mrs. Joseph C. Wenger, president of the southern California district of the California Federation of Women's Clubs, declared that movies do not contribute to juvenile delinquency and that anyone who thinks on the subject must realize that the industry has actually done much toward correcting the juvenile problem.

Speaking of delinquency, she said:

"It is not the fault of the pictures, but that of the parents. It's their problem, right in the home. The trouble is that many parents are too slipshod about allowing their offspring to see certain films."

Los Angeles also saw another form of exhibitor-parent cooperation when women representatives of leading organizations met with showmen to discuss that tabu subject—molestation of children in theatres.

Child Molesters

The meeting was called by the Business and Professional Women's Club of Los Angeles and among the exhibitor delegation was Paul Williams, general counsel of the Southern California Theatre Owners Association, and Spence Leve, Fox West Coast district manager.

Both pointed out that cases of molestation were few and Leve gave the clubwomen something to talk over with their husbands at night

(*Continued on Page* 12)

Six-Hour Sit With Snacks

If anyone could figure out how to make a six-hour sit tie in with a snack, trust Siritzky International to do it. During the six-hour run of the French trilogy—"Marius," "Fanny," "Cesar"—at its Elysee in New York, they put in a ham-and-cheese sandwich plus coffee snack bar into the house. The boys figured rightly that if the customers sit six hours they'd want to snack and the new venture showed a profit.

This Kind

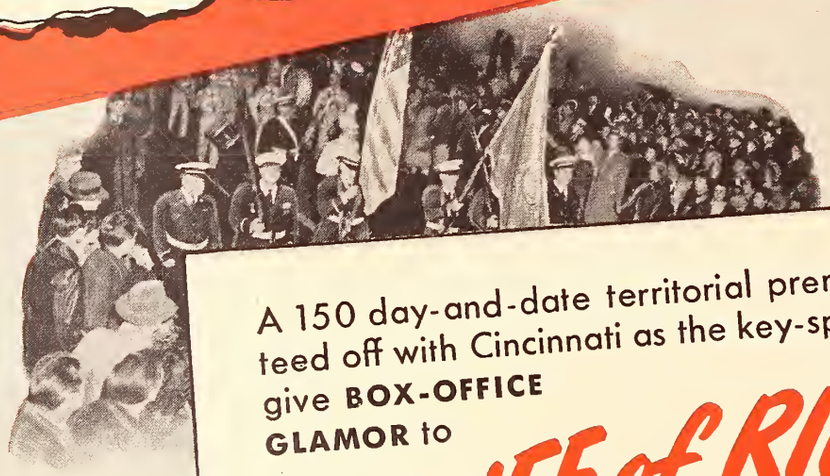
BOXOFFICE

Speaking of Glamor

Universal-International has launched an extensive program of what used to be called "Hollywood openings." This combines personal appearances of U-I players at key premieres with much more than the usual fanfare given to big openings. And, as was demonstrated in the first of these events held in Cincinnati last week, this is an excellent means, not only of creating wide-area interest in a particular picture, but it also has a revitalizing effect public relations-wise for the industry as a whole.

Contacts by screen personalities with the press, public and exhibitors under such favorable circumstances as were afforded "The Life of Riley" opening at Cincinnati can do much and give new meaning to glamor as it applies to this business.

Ben Shlyen



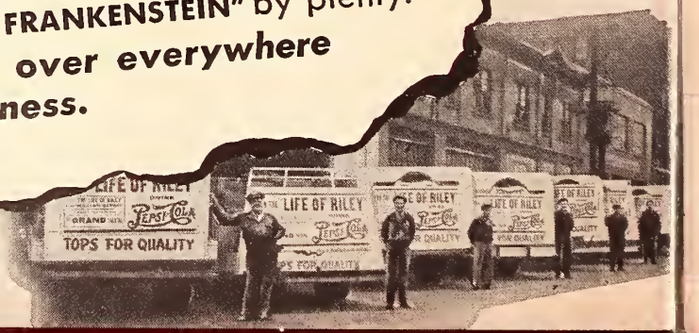
A 150 day-and-date territorial premiere teed off with Cincinnati as the key-spot to give **BOX-OFFICE GLAMOR** to

'THE LIFE of RILEY'

They'll talk about this promotion for years, with the whole live radio show, "THE LIFE OF RILEY", broadcast right from the stage of the Grand Theatre in Cincinnati. Box-offices all over the territory did handsprings, and from that time on the picture has brought "THE LIFE OF RILEY" feeling to exhibitors all over the country, **out-grossing such favorites as "ABBOTT & COSTELLO MEET FRANKENSTEIN"** by plenty.

It's holding over everywhere to Top Business.

Universal International



# of Glamor PAYS OFF AT THE BOX-OFFICE!

Premiering in Kansas City, with the personal appearances of Marjorie Main and Percy Kilbride, and a tremendous promotion campaign

'MA and PA KETTLE'

OUT-GROSSED EVERY PREVIOUS UNIVERSAL HIT!

Immediately following premiere, picture opened to terrific business in Salt Lake City, Topeka and Wichita, out-grossing even the famed "EGG AND I", with **hold-overs everywhere!**

"We predict 'MA AND PA KETTLE' will bring out some ancient shinplasters and oversize folding money from the purses of people who seldom go the movies."
—*Kansas City Star*

The Governor of Utah declared a holiday for

'RED CANYON'

COLOR BY TECHNICOLOR

when this exciting Western opened at the Utah and Capitol Theatres in Salt Lake City as part of the Intermountain Four-State premiere celebration. You never saw such grosses, **almost doubling previous top 'TAP ROOTS' figures!**

Even after the parades and fanfare were forgotten, the **BOX-OFFICE GLAMOR** stayed right on!

And are you watching the Promotion on

'CITY ACROSS THE RIVER'

NOW PLAYING
CAPITOL THEATRE, NEW YORK

"IT'S BIG TIME"
says WALTER WINCHELL

UTAH 'Welcom
Star of "RED CAN
ANN BLY

And we're chugging right along for hold-over business everywhere!

Ride high with U-I

Find Films Don't Cause Crime

(*Continued from Page 9*)

when he complained about parents who "park their kids in the show from noon until 6 P.M. on Saturday."

"Children get tired and restless," he explained, "and frequently move into seats where they may be approached by undesirables. In cases where the theatre manager has asked police help, parents have been uncooperative. They either wish to avoid publicity for the child or trouble for themselves."

The meeting decided that this was a problem not for theatres alone, but for parents, schools, churches and other groups.

Moving up the coast to San Francisco, the fact is established that the Golden Gate City is strong for the view that movies have helped put a halter on delinquency. That city, has seen a 37 per cent delinquency drop since 1946, and while Lt. John Meehan of the Juvenile Bureau there finds films often place "too cheap a price on life," he adds that the scrupulous manner in which major theatres are conducted gives the police department immeasurable help in their work with the younger generation.

Delinquent Parents

Lt. Meehan, however, finds that while juvenile delinquency sank, cases of parental delinquency have risen almost 45 per cent. He is outspoken in saying that he felt the lack of proper home influence was the greatest contributing factor in creating criminals of teenagers.

"The only film," said Lt. Meehan, who is also the police department's representative on censor cases, "which ever worry us are shows at the 'honky-tonk' houses with more interest in the 'quick buck' than standard show business.

"We have to watch the so-called 'sex-education films carefully, but none of the big downtown houses or standard neighborhood shows want to show that type of picture."

Lt. Meehan finds that various PTA and Parochial School Mother's Clubs have been active in working up Saturday matinees for children. He obviously believes in this type of presentation just as he believes there are certain movies especially good for youngsters.

In this category he listed "I Remember Mama," Walt Disney films, "The Babe Ruth Story," and "The Boy With Green Hair," terming them pictures "which revealed wholesome American life."

Attorney Defends

To Alvin E. Weinberger of the San Francisco District Attorney's office, motion pictures are no more responsible for juvenile delinquency than any of the other factors which are similarly blamed.

Weinberger makes the point that crime among the young is not a problem of the past five decades, and that it was provided for not only in the codified Roman and Napoleonic law, but also in the British common law.

"Call delinquency the result of an emotional lapse or a psychological quirk," he remarked, "The delinquent youth can be from any family or any environment. We shall have to look to the psychiatrist to unlock the door to the problem. Meanwhile I doubt if even the 'plunging neckline' of Miss Jane Russell in 'The Outlaw' was the cause of any outbreak in crime.

Roy C. Votaw, assistant chief of the California Youth Authority, which handles statewide juvenile problems, is another who doesn't see the root of the evil in movie attendance.

"At a recent conference I attended on causes of delinquency," he told SHOWMEN'S TRADE REVIEW, "two reporting psychiatrists from eastern medical centers said there was no scientific foundation to the statement that films are the cause of criminality among the young."

Votaw is impressed by the efforts the industry made for "Youth Month" and through the documentary, "Report for Action," produced under sponsorship of the Theatre Owners of America." He is using the film regularly.

Other Bay Area groups which are interested in youth—PTAs, religious organizations, newspaper writers and teachers—were generally of the opinion that movies did not contribute toward increasing juvenile delinquency. They placed emphasis, however, on the opinion that efforts must be made to maintain a healthy standard of product in theatres which cater to the young.

"Our theatremen should feel responsible to the young generation as a part of their civic, business and personal interest," a member of a mother's club, who has been active in suggesting features for neighborhood theatres, declared.

"But neither do we expect the theatres to become baby-sitters for the entire community."

Truman Listens

President Truman last weekend heard representatives of the International Alliance of Theatrical Stage Employes and the Screen Actors Guild declare that the British quota and freezing of American film rentals was causing unemployment in Hollywood.

The President, who received SAG Representative Ronald Reagan and Kenneth Thomson and IATSE representative Roy Brewer and Richard F. Walsh, assured them of his interest in their problems and promised to speak to the State Department concerning possible solutions.

HP Films Divides Nation into 16 Zones

Format of HP, Inc., new distributing company which comprises Hallmark Productions, Hollywood Productions and Hygienic Productions was announced this week by President Kroger Babb.

The new organization whose officers consist of Roadshow Personnel Director Charles B. Meade, National Sales Manager Jack Thomas and General Manager Everett C. Adams, has divided the United States into 16 zones with a manager to operate out of each zone.

Two Majors Sue Zotos For Rentals Accounting

Two suits were filed this week alleging incorrect film rental receipts in St. Louis in the U. S. federal court for the eastern district of Missouri by Loew's, Inc., and Paramount against Christ Zotos, owner of the Roosevelt Theatre.

Auger Drops Dead At SMPE Meeting

Edward Auger, 67, widely known to exhibitors and one-time RCA national office representative, died suddenly in the Statler Hotel lobby, New York, April 4, a few minutes before the demonstration of large-screen television which he was to attend.

Gov't Argues For Divorce

(*Continued from Page 7*)

cities (of 100,000 or more) remains substantially unchanged from that of 1943-44. . . ."

Further, the Government claims that:

"Fox's theatres now pay a higher proportion of Fox's total feature film rental (14.2 per cent) than they did before the court's decision and Warners' theatres pay the same proportion of Warners (19.5) as they did before the decision, notwithstanding a 40 per cent increase in Warners' total feature film rentals. These figures show that their first-run theatres now represent a more significant section of the first-run film market than ever before."

Necessitated

The Government further contends that divorce is needed for the Big 3 in view of the Paramount and RKO consent decree, and that failure to divorce the Big 3 theatre holdings from distribution would result in giving them an advantage over the consenting parties and of nullifying the consent decrees already arrived at.

"In short," it continues, "the effect of withholding divorcement relief as to Fox, Loew and Warner would tend to nullify the competitive benefit of the relief already granted against Paramount and RKO."

In a comment covering both the Big 3 and the Little 3, the Government points out that not one defendant has presented suggestions on an anti-discrimination clause and suggests the phraseology of the Paramount consent decree on the subject which prohibits:

". . . licensing of any feature for exhibition upon any run in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuits or others."

This suggestion is almost certain to be opposed by one of the Little 3—Columbia—which reportedly wants the right to choose its customers.

Other than the anti-discrimination clause, the Government pays little attention to the Little 3.

It opposes its request to have the court legalize franchises when they do not create monopoly and asks that the RKO and Paramount consent decree terms on franchising be made part of the court's decision insofar as both Big 3 and Little 3 are concerned. This would outlaw franchises excepting where necessary to permit an independent to compete with a defendant or the affiliate of a defendant.

It also opposes requests to include admission prices in contracts for purpose of estimating revenue only and to change clearance decisions. The Little 3 would want clearance individually arrived at to be legal, provided the terms were not "unreasonable." They further want the court to rule that uniform clearance, individually arrived at and the result of business practices, not be considered an act of conspiracy.

The Government terms both these requests a "direct attempt to weaken" the force of the decision.

The Government completely ignored the Little 3 objection to Paragraph 10, by which the Justice Department seeks to outlaw move-overs, extended runs, rebates when a house is closed, averages and underages, etc.

Suit Ammunition

This inattention worried one Little 3 lawyer who declared that his company wanted this voided as insurance against exhibitor suits. He claimed that if it became law, it would be used by exhibitors.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

His Young Wife

(Italian Dialog—English Titles)
Armanac, Inc. Comedy-Drama 98 mins.

AUDIENCE SLANT: (Adult) Long and talkative comedy and pathos that won't hit home with lots of foreign film fans but will probably please Italian audiences.

BOX-OFFICE SLANT: Best for foreign patronage theatres, as against art houses—especially where there's a good Italian following. Gino Cervi a prominent star.

Cast: Carlo Campanini, Vera Carmi, Gino Cervi, Luigi Pavese, Domenico Gambino, Laura Gore, Alberto Sordi, Paola Veneroni, Enrico Effernelli. Credits: Producer, Lux Pan Films. Director, Mario Soldati. From the comedy by Vittorio Bersezio. Photography, Massimo Terzano. Music, Nino Rota. English titles, Charles Clement.

Plot: "The Misfortunes of Mr. Travet," as this film is sub-titled, have multiplied during his 32 years of hard, honest and too docile labor in an unrewarding civil service position. He does have a beautiful young wife, however, and her chance meeting with the new director-in-chief of the ministry seems about to lead Travet to better things. Instead, it leads to rumors that sully his wife's and his own honor, and at last he asserts himself. It costs him his job, but a friend offers him a better one, and the ministry, when it learns the truth, does likewise. He makes the clean break.

Comment: Comedy and pathos are mixed in the familiar continental style but this picture is too long and talkative, and the central role of Travet a bit too flat and depressing to hit home with the many whose taste for foreign films is not dependent upon their own national backgrounds. Italian audiences will probably like it a lot, because it has a realistic flavor—it's about people they might know. Consequently, this film is best for foreign patronage theatres, especially where there's a good Italian following, as against art houses. Carlo Campanini is so crestfallen as Travet that the role is rather boring. Vera Carmi as his wife has less screen time, it seems, than Laura Gore, a young domestic and the most attractive person in the cast save for Gino Cervi. The latter is forceful in the role of the director and does much for the film. He is one of the more prominent Italian actors, having starred in the critically-favored "Four Steps in the Clouds" and in "The Spirit and the Flesh." "His Young Wife" is based on a popular Italian stage comedy of the late nineteenth century.

Flamingo Road

Warner Bros. Drama 94 mins.

AUDIENCE SLANT: (Adult) A suspenseful, highly dramatic tale that runs the gamut from love through vicious hatred, scandal and eventual murder in self-defense, with Joan Crawford again proving that she is without doubt an actress of outstanding ability. While essentially a woman's picture, its subject matter is likely to appeal more strongly to thinking adult audiences in metropolitan, neighborhood and average community centers than in small-town or rural areas.

BOX-OFFICE SLANT: The same combination responsible for "Mildred Pierce" also made this picture, and since it has all the ingredients that spelled box-office for the former film, there should be little doubt about its box-office reception.

Cast: Joan Crawford, Zachary Scott, Sydney Greenstreet, David Brian, Gladys George, Virginia Huston, Fred Clark, Gertrude Michael, Alice White, Sam McDaniel, Tito Vuolo. Credits: Directed by Michael Curtiz. Screenplay by Robert Wilder. Additional dialog by Edmund H. North. Based on a play by Robert and Sally Wilder. Photography, Ted McCord. Produced by Jerry Wald. Original music by Max Steiner.

Plot: A carnival girl falls into the bad graces of a crooked politician who tries to run her out of town. When he is unsuccessful, he frames her and sends her to jail. When she comes out, he continues to torment her. Eventually she is forced to threaten his life because he is ruining her husband. But all ends well when she is acquitted of killing him, by virtue of self-defense.

Comment: "Flamingo Road" looks like another Joan Crawford winner, for involved in its making is the same combination responsible for the highly successful "Mildred Pierce"; Producer Jerry Wald, winner of the Irving Thalberg Award for consistent high quality of production; veteran Director Michael Curtiz and Co-Star Zachary Scott. Here is a suspenseful, highly-dramatic tale that runs the gamut from love through vicious hatred, scandal and eventual murder in self-defense. And in the leading role Miss Crawford interprets these emotional moods in her exceedingly capable manner, proving once again that she is without doubt an actress of outstanding ability. Zachary Scott is splendid as the weakling deputy sheriff, while Sydney Greenstreet in a harrowingly villainous portrayal of a grasping, power-seeking politician adds another finely-drawn characterization to the gallery of memorable screen menaces. The picture introduces a new leading man—a Crawford find—who appears for the first time before the cameras in "Flamingo Road." He is David Brian, an unusually able actor whose initial screen portrayal leaves little doubt about his future in this field. Gladys George is excellent in a supporting role, and some former screen favorites perform well, including Gertrude Michael and Alice White. While "Flamingo Road" is essentially a woman's picture, its subject matter is likely to appeal more strongly to thinking adult audiences in metropolitan, neighborhood and average community centers than in small-town or rural areas. From the box-office standpoint, there should be little doubt concerning its reception. One is bound to give some thought to the many references made in the dialog regarding politics and most folks' attitude on voting.

National Reviewing Committees' Classifications

SLEEPING CAR TO TRIESTE (EL)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Morally objectionable in part for all.)

SCOTT OF THE ANTARCTIC (EL)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

LITTLE WOMEN (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Big Jack

MGM Comedy-Drama 86 mins.

AUDIENCE SLANT: (Family) A picture tailor-made for the special talents of Wallace Beery and Marjorie Main. The usual ruffian-with-the-heart-of-gold idea has enough laughs, some of them slapstick, to entertain family audiences in average communities.

BOX-OFFICE SLANT: The names of Beery and Main should help draw patronage, and in small towns, rural areas and the neighborhood houses, the film might go alone. Otherwise, it's strictly supporting material.

Cast: Wallace Beery, Richard Conte, Marjorie Main, Edward Arnold, Vanessa Brown, Clinton Sundberg, Charles Dingle, Clem Bevans, Jack Lambert, Will Wright, William Phillips, Syd Saylor. Credits: Producer, Gottfried Reinhardt. Director, Richard Thorpe. Screenplay, Gene Fowler, Marvin Borowsky and Osso Van Eyss. Story, Robert Thoeren. Photography, Robert Surtees.

Plot: Wallace Beery, a renowned Maryland bandit, becomes attached to Richard Conte, a doctor in constant trouble because he steals bodies for medical study. Beery becomes interested in Conte's work and enables him to complete successfully the first abdominal operation in the United States, at the cost of his own life.

Comment: A picture tailor-made for the special talents of Wallace Beery and Marjorie Main. Beery, in his traditional role, is a villainous cutthroat with a fondness for nursery rhymes. Miss Main is his spouse and the byplay between the two provides considerable down-to-earth humor. The slapstick is in relatively good taste and furnishes additional laughter. Richard Conte is well-cast as the doctor interested in research when research was frowned upon. The serious note injected by the latter is combined rather well with the comedy by Director Richard Thorpe. Gottfried Reinhardt's production is a competent one. The supporting roles are filled by some of Hollywood's best known character actors, although aside from the three principals none of them has much to do. The names, the popularity of the Beery brand of humor and the general public craving for fun should give this one a big boost, especially in small towns, rural areas and neighborhood houses.

The Lovable Cheat

Film Classics Comedy 74 mins.

AUDIENCE SLANT: (Adult) This continental type of comedy, is likely to get a more favorable reception in "class" and art theatres than in the regular runs, though only as fair entertainment. It will not particularly appeal to average audiences.

BOX-OFFICE SLANT: Might get by as a second feature in most situations. Some of the cast names are sufficiently familiar to arouse local interest.

Cast: Charlie Ruggles, Peggy Ann Garner, Richard Ney, Alan Mowbray, Iris Adrian, Ludwig Donath, Fritz Feld, John Wengraf, Otto Waldis, Edna Holland, Minerva Urecal, Helen Servis, Jody Gilbert, Judith Trafford, Buster Keaton, Curt Bois and others. Credits: A Skyline Pictures Production. Produced by Richard Oswald and Edward Lewis. Associate Producer, Rosario Castagna. Directed by Richard Os-

(*Continued on Page* 16)

FROM EAST TO WES

EL PASO, TEX.

In The West—

BIGGEST DAY'S GROSS IN 19-YEAR HISTORY AT SOUTHWEST PREMIERE

EL PASO OPENING BEATS CHRISTMAS WEEK PREMIERES OF "PALEFACE" AND "ROAD TO RIO" AND TOPS "WELCOME STRANGER" BY 35%

TOPS "WHISPERING SMITH" IN FT. WORTH DALLAS, OKLAHOMA CITY, AND SAN ANTONIO, BY MARGINS AS HIGH AS 40%

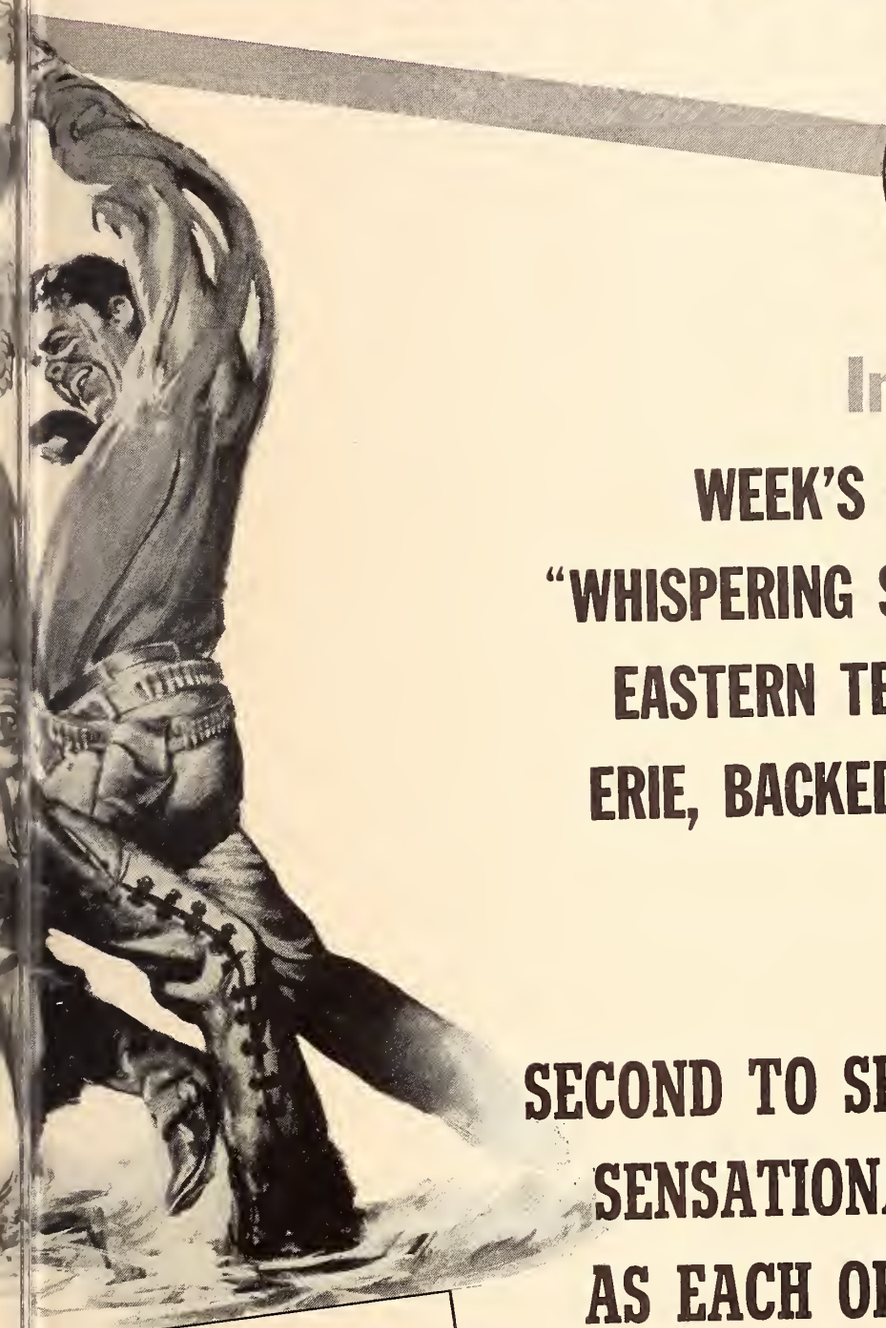
FLASH! SAN FRANCISCO OPENING TOPS "PALEFACE" AND EQUALS "EMPEROR WALTZ"

The proof's pouring in that it's in the PARAMOUNT'S

JOHN PAYNE · GAIL RUSSELL
STERLING HAYDEN
GEORGE "Gabby" HAYES · DICK FORAN in

"EL P

T..EL PASO'S BEST!



ERIE, PA.

In The East—

WEEK'S GROSS TOPS SMASH "WHISPERING SMITH" BUSINESS IN FIRST EASTERN TEST AT WARNER THEATRE, ERIE, BACKED BY TYPICAL PARAMOUNT PROMOTION

SECOND TO SEVENTH DAYS EVEN MORE SENSATIONAL THAN OPENING DAY, AS EACH OF LAST SIX DAYS BEATS "WHISPERING SMITH" FIGURES

in from all directions
he top class of
S westerns.....

ASO"

Color by CINECOLOR

with

Eduardo Noriega · Henry Hull · Mary Beth Hughes
H. B. Warner · Bobby Ellis · Directed by Lewis R. Foster

Based on a story by J. Robert Bren and Gladys Atwater
Screenplay by Lewis R. Foster
Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Box-Office Slants

The Lovable Cheat

(*Continued from Page* 13)

wald. Screenplay by Edward Lewis and Richard Oswald, from a play by Honore De Balzac. Photography, Paul Ivano. Art direction, Boris Leven. Musical score, Karl Hajos.

Plot: It is 1860 in Paris. Charlie Ruggles' partner has absconded with his funds, and the apparently wealthy Ruggles is deeply in debt and the government is confiscating his furniture. Ruggles attempts several tricks in order to get sufficient credit to repay his debts, even to planning to marry his daughter to a count when she really loves a bank clerk; but all turns out well when the partner returns and Ruggles gets the money he needs to satisfy his creditors.

Comment: The ironic thing about this picture is that its type of comedy is most suited for "class" audiences, yet the picture is not quite good enough to win praise from that segment of the population. And while most of its playing time will involve small town and neighborhood theatres, it will not particularly appeal to average audiences. As a matter of fact, the tricks of a wealthy Parisian who has lost all his money to get sufficient credit to repay his debts are humorous for a while, but in this case they take up most of the footage, with romantic interest merely a brief sideline. Then too, the action is somewhat static, since all of it occurs within or just outside the principal character's home. It is like a photographed stageplay. Charlie Ruggles does well in the leading role, and he has adequate support from Peggy Ann Garner, Richard Ney, Alan Mowbray, Ludwig Donath and others, including Buster Keaton who demonstrates that a long absence from the screen has not diminished his flair for comedy. Richard Oswald and Edward Lewis, who individually and collectively contributed to the film's production, direction and screenplay (*see credits above*) have done a fairly satisfactory job; but their efforts have not produced a picture capable of attaining wide popularity.

The Wandering Jew

(Italian Dialog—English Titles)

Globe Films **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) A story of Jews under Nazidom which, while offering nothing new, is well done and stars a very attractive couple.

BOX-OFFICE SLANT: The theme of the homeless Jew and especially the World War II phase of his wandering are established selling points. Star of this film is Valentina Cortese, now in Hollywood. O. K. for art and foreign-language houses and some others, depending upon audience tastes known to manager.

Cast: Valentina Cortese, Vittorio Gassman, Noelle Norman, Pietro Sharoff, Harry Feist, Cesare Polacco, Giovanni Hinrich, Angelo Calabrese, Armando Francioli, Fosca Freda. **Credits:** Director of Production, Giuseppe Fatigati. Director, Goffredo Alessandrini. Story, G. B. Angioletti. Scenario, Alessandrini and Angioletti. English titles, Charles Clement.

Plot: When the Germans take Paris in World War II, a group of Jews seeks the aid of wealthy Matthew Blumenthal. He knows no cause, save himself, and offers his aid in such a way that they refuse. When they are rounded up by the Nazis, however, he renounces his beautiful German protectress and goes off to the concentration camp. This change in attitude is largely due to love at first sight for a Jewess named Esther, with whom he is reunited after he engineers a prison break.

Comment: This is a story of Jews under Nazidom which offers nothing new. It is well done, however. The concentration camp scenes are striking, the performances are uniformly good, and the leading parts are played by a very attractive couple. The girl is Valentina Cortese, now in Hollywood, and the sensitive-faced man is Vittorio Gassman. Noelle Norman, in her smaller part as the German protectress, is a very handsome blonde. No problems are solved by this film. Matthew's initial identification of himself with the Jews seems to be due almost entirely to the personal attraction of Esther. Once in the concentration camp, no philosophic musing is needed to shape one's attitude; one is for one's fellow-prisoners and against one's captors, especially when they are the obvious villains of this story. Were it not for his union with Esther, one might wonder whether Matthew after his prison break would not become again "an island entire of himself." The theme of the homeless Jew and especially the World War II phase of his wandering are established selling points. Outside of the broad theme this film has no connection with Eugene Sue's famous novel of the same name, published a century ago. "The Wandering Jew" should be O.K. for art houses and foreign language houses and some others, depending upon audience tastes known to the manager.

'Sleeping Car to Trieste'

A large and varied cast of passengers, especially satisfactory to those who like British films, form the backdrop for an internationally important diary hunt on the Orient Express. Smooth villain Albert Lieven commits a murder and nearly shifts the blame. Jean Kent, Derrick De Marney and Paul Dupuis are prominent in the action. Jock MacGregor in London tagged this film accurately (STR, Nov. 6, 1948) as "a crisp comedy thriller which moves at a good pace . . . maintaining interest in the many minor characters without allowing them to detract from the main plot." An Eagle Lion release running 95 minutes.

The Lawton Story

(Cinecolor)

Hallmark Prodns. **101 mins.**

Drama-Easter Pageant

AUDIENCE SLANT: (Family) The folksy, sentimental plot revolving around a precocious child must take second place to the colorful, dramatic and impressive Easter Pageant, which is this picture's chief entertainment asset and should have considerable appeal for family audiences.

BOX-OFFICE SLANT: Should go over best in average communities, rural areas and neighborhoods where family audiences predominate. The drawn-out folksiness of the regular plot will bring large-city difficulties, but the pageant itself, which deserves special campaigning, should insure reasonable returns in many theatres. An ideal picture for the Easter season.

Cast: Ginger Prince, Forrest Taylor, Millard Coody, Ferris Taylor, Gwyn Shipman, Darlene Bridges, Willa Pearl Curtis, Ray Largay, A. S. Fisher, Hazel Lee Becker. **Credits:** Producer, Kroger Babb. Associate producers, J. S. Jossey and Neil E. Bogan. Director, William Beaudine. Pageant director, Harold Daniels. Original story, Mildred A. Horn. Screen treatment, Milton Raison. Screen story, Scott Darling. Original pageant story, Rev. A. Mark Wallock. Narrator, Knox Manning. Photography, Henry Sharp.

Plot: When Rev. A. Mark Wallock, regular producer of the Lawton, Okla., Easter pageant, becomes ill, the pageant goes on anyway, while the minister sees it on television. His young niece, Ginger, takes advantage of the pageant to reconcile the minister and his banker brother.

Comment: An overlong sentimental, folksy plot introduces "The Lawton Story," but once that is over there is the spectacle of the Easter Pageant (an annual event in Lawton, Okla.), photographed in Cinecolor, that should provoke much interest and have considerable appeal for family audiences everywhere, particularly among churchgoers. This portion of the picture has been well done and is rather impressive. Furthermore, it is unique in that this type of spectacle has never previously been brought to the screen. In the regular plot, Ginger Prince is a very talented little girl who is given too much footage. From an overall standpoint, there is considerable merit in the ambitious production of Kroger Babb and his associates, J. S. Jossey and Neil E. Bogan, but William Beaudine's direction fails to improve on the excessive folksiness of Scott Darling's screenplay. Henry Sharp's Cinecolor photography is excellent. Special campaigning on the colorful spectacle of the Easter Pageant will be necessary but should pay off, as this is the picture's outstanding asset, has wide appeal and is something very definitely salable. The picture's release around Easter will undoubtedly prove an exploitation advantage.

Professor, My Son

(Italian Dialog—English Titles)

Lux Film Dist. Corp. **86 mins.**

Comedy-Drama

AUDIENCE SLANT: (Family) A good bit of pathos and even more comedy, wrung out of dry cloth by the sterling Aldo Fabrizzi.

BOX-OFFICE SLANT: Very good for foreign-language houses, okay for art houses and not bad for some other spots. Play up comedy aspect and Aldo Fabrizzi, star of "Open City" and "To Live in Peace." Nice for twin bill.

Cast: Aldo Fabrizzi, Mario Soldati, Giorgio de Lulio, Mario Pisu, Raffaele Caporilli, Conchita Nava, Lisette Nava, Diana Nava. **Credits:** Producer, Lux Films. Director, Renato Castellani. Story, Emilio Cecchi, Suso Cecchi D'Amico. Photography, Carlo Montuori. English adaptation and titles, Clare Catalano.

Plot: Devotion to his son consoles a school porter for the loss of his wife and his own low station. From infancy the child is called by the respectful title "Professor," and when he finally earns that title in his own right his father's cup is running over. The difference in their social standings, however, is awkward for the son, and the father makes the final gracious gesture of quietly leaving the school which had been his home for 30 years.

Comment: A good bit of pathos and even more comedy are here wrung out of dry cloth by the sterling Aldo Fabrizzi. The story outline suggests little but the oft-told tale of ironic parental disappointment; watch Fabrizzi, the gentle, soulful-eyed man persecuted by the Nazis as a priest in "Open City" and as a farmer in "To Live in Peace," make it live. He adds comedy with

his masterly handling of the father-raising-child and bewilderment-at-officialdom routines, or just by chewing a stick of gum. He receives comic support from Mario Soldati, whose excellent performance as a professor, is not without a nice suggestion of heroic individualism; from the Nava sisters, though their scenes tend Italian-like to noise and disorder; and from sly camera commentary on Italy's checkered political background of recent decades. The bold Nava sisters strike some poses that will dress up an ad or lobby display, if you wish. But it's Fabrizzi's picture. Play him up as one of the best foreign stars. Play up the comedy angle. Light but entertaining, "Professor, My Son" is a nice one for twin bills. It should be very good for foreign-language houses, okay for art houses and not bad for some other spots.

Rimfire

Screen Guild Drama 61 mins.

AUDIENCE SLANT: (Family) An outdoor action picture that will please average patrons. It has good characterizations and an interesting mystery story.

BOX-OFFICE SLANT: Where people like outdoor action films, this should do well at the box-office.

Cast: James Millican, Mary Beth Hughes, Reed Hadley, Henry Hull, Fuzzy Knight, Victor Kilian, Chris-Pin Martin, Margia Dean, Jason Robards, John Cason, George Cleveland, Ray Bennett, Glenn Strange, Stanford Jolley, Ben Erway, Stanley Price, Lee Roberts, Don Harvey, Cliff Taylor, Dick Alexander, Marjorie Stapp. Credits: Directed by B. Reeves Eason. Original Screenplay by Arthur St. Clair, Frank Wisbar and Ron Ormond. Photography, Ernest Miller. Produced by Ron Ormond. Associate Producer, Ira Webb.

Plot: A government secret-service man is sent into a town to find the whereabouts of stolen gold bricks. While there he becomes involved in a series of mysterious killings, all identified by the spade cards. These are attributed to the ghost of a gambler who was innocently hanged for crooked playing. However, the killer turns out to be someone no one suspects, and when he is uncovered, the gold bricks are found.

Comment: Where people like outdoor action films, this should do well at the box-office. It has the excitement contributed by a wild border town trying to bring law and order to its citizens, and added to that is a mystery story that turns out to be a real mystery. To bring this interesting element into the story, the producers, Ron Ormond and Ira Webb, had to sacrifice some of the action, a condition that might not sit well with the younger followers of this type of fare. But for the average moviegoer, there are good characterizations in an interesting, entertaining story. James Millican, Reed Hadley, George Cleveland and Victor Kilian handle the top roles capably, with Fuzzy Knight and Chris-Pin Martin furnishing the comic moments. Direction was handled by B. Reeves Eason, who gave the picture as much action as the story could take.

Too Late for Tears

United Artists Crime Drama 99 mins.

AUDIENCE SLANT: (Adult) Story intrigues the interest and will please all devotees of crime pictures and afford some entertainment, through sharp characterizations and good acting and directing, to moviegoers in general.

BOX-OFFICE SLANT: Sure "box-office" for theatres whose patrons are addicts of crime pictures. Good for most first-runs. Subsequents should "go for it." Cast names and crime plot are the angles for exhibitors to stress.

Cast: Lizabeth Scott, Don DeFore, Dan Duryea, Arthur Kennedy, Kristine Miller, Barry Kelley. Credits: Produced by Hunt Stromberg. Directed by Byron Haskin. Screenplay by Roy Huggins from his Saturday Evening Post serial. Photographed by William Mellor. Music, Dale Butts.

Plot: When the occupant of a passing car tosses a bag containing $60,000 into their car, Lizabeth Scott wants to keep it against her husband's (Arthur Kennedy's) better judgment. Eventually she kills Kennedy and agrees to share the money with Dan Duryea who claims it is his. Then she poisons Duryea and flees to Mexico with the money. There she is trapped by Don DeFore, brother of her first husband, who thinks she also murdered his brother.

Comment: In spite of having more footage than is needed to tell the story, this adventure in crime by a money-mad woman intrigues the interest, affording a good deal of taut entertainment in the development of the plot and the characterizations by the actors. Production, direction and photographic chores are well done and keep up a sustained interest, till it flags somewhat near the end. As a story, the film will succeed or fall by its plot and the acting. The plot, aside from dragging in spots, is filled with action, a number of surprise twists and a dramatic ending. Lizabeth Scott as the woman led by desire to keep the $60,000, to double murder, and probably another before the action opens, plays the role intensely, with all the hardened criminal instincts of a brutal killer. She finesses with Dan Duryea, blackmailer-owner of the money, leading him to believe she is willing to share it with him, until he becomes a partner in her crimes. Duryea is excellent in his part, playing it with a nonchalant lightness, mostly, that affords relief from Miss Scott's intensity. Don DeFore as the brother of her first husband, who is convinced of her guilt and forces her to admit it, also employs a light touch and does it convincingly. Kristine Miller as Kennedy's sister acts naturally and pleasantly. "Too Late for Tears" is sure "box-office" for devotees of crime films in most first-runs. Subsequents should "go for it."

Hideout

Republic Crime Drama 61 mins.

AUDIENCE SLANT: (Family) An interesting, often exciting and generally entertaining story of the unraveling of a jewel theft.

BOX-OFFICE SLANT: Worth dualling with a good comedy in first-run theatres and particularly well adapted to neighborhood and smaller town situations where it will doubtless bring in the coin.

Cast: Adrian Booth, Lloyd Bridges, Ray Collins, Sheila Ryan, Alan Carney, Jeff Corey, Fletcher Chandler, Don Beddoe, Charles Halton, Emory Parnell, Nana Bryant, Paul E. Burns, Douglas Evans, Smoki Whitfield. Credits: Associate Producer, Sidney Picker. Director, Philip Ford. Screenplay by John K. Butler. Adapted from William Porter's Saturday Evening Post serial. Cameraman, John McBurnie.

Plot: After a jewel theft, Ray Collins frames two of his accomplices and goes to a small Iowa town posing as a long-ago local college graduate who he knows is dead. District Attorney Lloyd Bridges traces the crime to Collins, despite the attempt to baffle him by Adrian Booth, another accomplice. Pertinent clues are placed in his hands by his secretary, Sheila Ryan, who is in love with him.

Comment: An always interesting, often exciting, story of jewel thieves. It is a modest-budget production that will entertain all audiences, for the story is tautly written, well acted, has many lighter moments and an exciting fight in which Miss Booth shoots the two accomplices Collins had framed when they attack Bridges. Direction and camera-work are excellent. Acting by the three featured players and by Miss Ryan is all that could be desired and holds the interest. Remainder of the cast is adequate. Moral that crime never pays is not overstressed. Worth dualling with a good comedy in the first-runs and especially adapted to neighborhood theatres and smaller situations where it will bring in the coin.

Father's Day Award To 'Lambertville Story'

"The Lambertville Story," a Paramount Pacemaker Short produced and directed by Justin Herman, has been chosen by the National Father's Day Committee as "The Father's Day Picture of 1949." Paramount will be presented with the award at a luncheon to be attended by 1,200 members of the Committee at the Waldorf-Astoria Hotel on May 26. The picture will be screened at the luncheon and released the following day, May 27.

Stevens Ponders 'Tragedy' Remake

"An American Tragedy," Theodore Dreiser's classic novel, is being considered by Producer-Director George Stevens as his first picture for Paramount. If his plans go through, it is expected that Montgomery Clift will appear in the picture. An earlier version starring Sylvia Sidney and Philips Holmes was made by Paramount in 1931.

'Scott of the Antarctic'

Reviewing this Technicolor picture at the Royal Command Performance in London (STR, Dec. 18, 1948), STR London Chief Jock MacGregor described it as "sombre entertainment" that "will appeal especially to better-class audiences." This reviewer agrees with MacGregor's appraisal of this "magnificent, painstaking semi-documentary of Scott's ill-fated expedition." However, as far as American audiences are concerned, reactions are likely to vary—from those who see an outstanding achievement in this sombre, realistic drama, to those who see little entertainment value in the utter failure that doomed the expedition almost from the start. Regardless of opinions, however, it must be said that there is a certain fascination and cumulative suspense in those scenes marking the expedition's progress to the South Pole and the ill-fated return journey. Except for the better-class theatres, where it should be most appreciatively received, the box-office value of "Scott of the Antarctic" is problematical; but carefully-planned advertising, publicity and exploitation on a national and local scale might widen its popularity and increase its box-office value. The cast of this Michael Balcon Production is headed by John Mills and Derek Bond. A J. Arthur Rank presentation released by Eagle Lion. Running time, 111 minutes.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

TIME FOR THAT SPRING HOUSE CHECK

By Jack Jackson

With the Spring Sprite dancing all over the calendar and Jack Frost safely ticketed into the limbo of yesterdays, the time is again at hand when a little attention to maintenance problems may save you sizable chunks of currency and keep the customers—and the insurance agent—more comfortable and contented.

Let's start with the front and check the roof of the marquee first. The rains, winds and snows of Old Man Winter may have resulted in weakening struts, rotting the metal along the seams to the point where water leaks through and may cause shorts in the electric wiring. If it needs it why not give it a coating of roofing tar? You can buy the preparation almost any place and your porter can do the work nights—if the roofers' union don't catch him. If the struts or other bracings have become loose, attend to them at once, as they offer a prime risk for injury to passersby.

Carefully examine the light fixtures in the soffit. Check every socket to make sure the connections are perfect. There's no use paying the light company for current you don't get light from. Take out each bulb and have it carefully washed and examined for imperfect contact. How about the soffit paint job? If it's checked and scaled, use a blowtorch to burn off the old paint before applying new flat white. Painting over checked or scaly coating is a plain waste of money. How about washing off the marquee border—and repainting it if necessary—before going on to other things?

Do the poster frames need repainting or will a good cleaning job get them in proper shape? Remember, these frames are the final point of customer contact before ticket sales. If they're dirty and unattractive, be ready to see a lot of potential customers walk away and go to the house across the street. Are new backgrounds and surrounding art for the display of standard accessories in order, or do they need replacing? How are the lights in the shadow boxes? Is the front attractive or does it need paint as well as soap-and-water treatment? What can be done to improve the looks of the box-office, inside and out? New curtains? Paint?

Now let's go up on the roof to see how much refuse has blown off other buildings and whether or not the drains are in danger of being stopped. Be sure to examine the flushings and places where the gravel has been scraped or blown to the point of baring the roofing paper. If a blanket of tar and a couple of hours work seems advisable, have it done at once, because the spring rains are sure to be heavy and place considerable burden on the traps, drain pipes and inlets.

Upright Sign Standards, Repair Ladder, Electrical Outlets

While we're on the roof let's see about the upright sign standards, the condition of the repair ladder, electrical outlets from the building, etc. If any part of this particular piece of equipment seems to be out of order or in need of repair, don't handle it with untrained theatre employes. Call the sign service man, electrical craftsmen or others licensed under state and city laws to do the work. This is a very dangerous job for those untrained in its performance and —unless you have an unusually complete coverage insurance policy—you can be left holding the sack in case of injury to workers or passersby.

The lobby must have particular attention due to the strong lighting that shows up the slightest neglect. Check the light fixtures, the wall frames, the display setpieces, doors, door hardware, door checks, etc. After the long winter it is advisable to have the maintenance man give the door hinges, door checks, etc. a thorough going-over and, if possible, wash all of these units with oil. If the walls can do with a good job of cleaning you are in position to save the cost of repainting, but don't do so at the price of leaving dirty eyesores to greet the customers. Be certain to make the ticket receptacle, etc. conform to the general lobby scheme. While you're about it, plan carefully a complete change in lobby lighting to emphasize the new refurbishing job. With summer in the immediate offing, make the place as cool-looking as possible without detracting materially from visibility of advance messages about coming attractions. If colored light bulbs are not available, try using light blues, pinks, greens, etc. in gelatin covers for spotlights, cove lighting, etc. Take advantage of the current bargains in upholstery material in the event your lobby furniture possess that weary war-worn look. If the cost is too high, try some of the new cleaning compounds that revive old colors or arrange for inexpensive covers.

Get all the drapes down and off to the cleaner. While they are down get soap and brushes in the hands of the cleaning staff and see to it that they do a thorough job of scrubbing the corners and crevices hidden all winter by the drapes. When the drapes come back, subject them to a dose of wintergreen, pine or other deodorant, to get rid of the smell of cleaning fluid, before re-hanging.

Better see to the cleaning of the janitor's closet in person. Strange as it seems, this storage place for the accessories for cleaning is usually the filthiest spot in the theatre. Check all exit areaways to be certain that trash of any kind has not accumulated that might prove a hazard in case of a quick spill being necessary. See that all panic bolts on exit doors are in perfect condition. Test every fire extinguisher, and if your house happens to be equipped with fire hose, be on hand when it is stretched and tested. Have the exit lights, their covers and their connections carefully examined. Do the same for every aisle light, since it is possible that a poor connection here may result in a short that will give a shock to persons touching the aisle standards.

Go over the carpet cautiously to make sure of no bad seams or breaks that could result in

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Redmon Named Lawler Aide in Kansas City

Joe Redmon, former manager of the Esquire Theatre, Kansas City downtown first-run, has been named assistant to Senn Lawler, Fox Midwest Theatres chief of advertising and publicity, it was learned this week. In his new post Redmon will also handle circuit publicity.

Leon Robertson, city district manager, has moved H. D. "Bus" Carroll from the Fairway back to the Esquire. Roy Hill succeeds Carroll at the Fairway, coming in from Springfield, Mo., where he managed the Jewell in Jim Long's district.—KC.

Mink Using Video

First Cleveland theatreman to utilize television as an exploitation medium is Max Mink, RKO Theatres city manager. Each Thursday and Friday for 20 minutes over station WEWS-TV, he has a program on which Dorothy Fuldheim, staff commentator, speaks on current Palace showings, with stills as background.—CL.

Rodeo Queen Picked

Contestants for the title of queen of the 1949 Phoenix World's Championship Rodeo were judged on the stage of the Fox Theatre in Phoenix, Ariz., by a panel of local judges. Dorothy Hughes emerged the winner.—PX.

BARGAIN HUNTING!

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

THE HOLLYWOOD REPORTER

TRADEVIEWS by W.R. WILKERSON

• WE HEARD SO MUCH TALK about the Stanley Kramer production of "Champion" that we took a look at it last night with the thought it could not be as good as painted. We're happy to report it's better.

Here is as good a piece of entertainment as any producer, major or minor, ever turned out; produced by what can be termed a "small independent." However, its values in production accomplishment match and exceed those in most of the recent top major efforts, accomplished at five times the cost of Kramer's offering.

Everything about the show is top drawer. It has a fine, believable script of the Ring Lardner original, has been perfectly directed by Mark Robson, who was one of the mob whose contract was dropped at RKO, and was magnificently photographed by Frank Planer, who is relatively new to Hollywood, arriving from Germany about 1939. It also boasts a great musical score by Tiomkin.

The cast would get frowns on any major lot, but they're all excellent and each will be playing important roles in top major pictures just as quickly as our big studios can work out deals with them. They're all new and fresh and lend great values to the picture. Kirk Douglas, who was originally brought out here by Hal Wallis, later went over to 20th for a role in "A Letter to Three Wives," with both producers dropping their options on his services. He is now set for some big going. A fine actor, a great personality. Ruth Roman has been grabbed by Warners as a result of this picture, and Lola Albright, who was one of the stock players MGM dumped recently, will land a choice ticket and quick. Paul Stewart is new to us, but we understand he has done some good parts hereabouts, and he would be an asset to any picture.

The picture makes sense in every department, will certainly do a big gross in its UA distribution, and proves beyond any doubt that "It can be done" when you discuss good pictures at reasonable costs—pictures that will match our best and shows that will delight our ticket buyers

Our congratulations to Stanley Kramer and his production organization

"AS GOOD A PIECE OF ENTERTAINMENT AS ANY PRODUCER, MAJOR OR MINOR, EVER TURNED OUT!"

is the

SCREEN PLAYS CORP. presentation of

"CHAMPION"

UA's Boxoffice "CHAMPION"!

Jackson . . .

(*Continued from Page* 18)

accidents. Do a little carpet-swinging so that the spot in front of the door and at the end of each aisle looks fresh and clean. There are chemicals on the market that can do wonders in the way of cleaning carpet without ever taking it from the floor. They dry so quick that the cleaners can be admitted at midnight and the carpet cleaned and thoroughly dried for next day's opening. Be extra careful about the condition of stair carpet and the area in front of exit doors. It's easy and inexpensive to shift the stair tread carpet into the position of the riser and may keep you out of a lawsuit.

Aisle Standards

Go over every seat in the house for bad floor connections, torn upholstery, exposed springs, rough edges that tear silk stockings, loose tacks, loose or broken hinges, etc. Be particularly careful about aisle standards being anchored solidly. A solid aisle standard will support many loose center seats and a loose standard frequently results in the whole aisle getting wobbly. You can give a fine new look to the seating auditorium by giving the seat backs a coat of colored, quick-drying lacquer. It can be applied by the staff in a few hours and—provided you take the precaution to give each back a rub-down with alcohol before painting—the seats will be dry in a few hours. Unless the alcohol is used, you'd better section off the theatre and do a few seats each night, blocking off those painted previously until thoroughly dry.

Seasonal Bulb Change

Give the wall brackets, cove lighting and other auditorium light fixtures a thorough cleaning and plan the seasonal bulb change so close at hand. If your theatre is located in the warmer climate, make the change to cool colors at the same time the fixtures are being cleaned. Don't forget to be careful of the wattage used. Don't use a 25 where a 15 will do a better job, and by all means don't permit a 15 to be used where a 150 is needed.

With menial labor more plentiful and less expensive than during recent years, this is your chance to have the walls washed and cleaned. There is some exceptionally colorful and beautiful wall paper on the market now—where whole panels up to 8x20 can be covered with a complete scene or reproduction of some famous painting—that can be purchased reasonably. You may be able to give the impression of an expensive redecorating job, and one that will greatly enhance the atmosphere of your theatre, at trifling cost.

Expensive to Replace

Examine the rest rooms minutely and write down every fault you can possibly discover. Then allocate to individuals on the janitor staff the job of correcting each situation. Loose toilet seats, tissue or soap containers, towel cabinets, etc. are an invitation to vandals and expensive to replace. Leaky water connections are an unwarranted expense. One leaky toilet can waste 10,000 gallons of water daily. Make sure that the vents are in working order, with covers tightly in place. If an exhaust fan is used, be sure that it is housed with extra heavy wire netting to prevent injury to meddlers. Check all floor and urinal drains and have any defect corrected. Institute a policy of periodic daily examinations that will enable you to make soap and water do the disinfectant job now done with cakes, spays, deodorant bars, etc. Your customers will like the clean soap-and-water smell a lot better.

Store rooms should be thoroughly renovated. Move every case and carton out while the floors are completely done over. Use a hose on the platforms or whatever device you use to keep materials off the floor and do a soap-and-water job on all cabinets. Dust off all cases or packages before replacing, making sure that each is marked as to contents. This is a swell time to check the contents against your theatre inventory. You may find many surprises.

The dressing rooms back stage—if you have any—should be given as much attention as the office. You may have stage shows, and it is advisable that you be in readiness to take advantage of such traveling units as may present themselves. If you have a fly loft, go after it with a vengeance. Get ride of the accumulation of cobwebs and dirt that gathers in long neglected places. Clean off the screen frame and the loudspeaker housing. Grab the sound service man on his next visit and make a date for thorough examination of all the sound equipment back stage. If your stage is equipped with draperies, lighting facilities, etc. go over them thoroughly. A loose electrical contact back stage is more dangerous than one in your office. A screen cleaning job may also be in order.

Last in this discourse but most assuredly first on your schedule should be thorough attention to all units and accessories of the cooling system. Call in the experts for examination of motors, condensers, etc. and have them carefully check electrical connections and switches. You can lose a heap of money paying for power that is not delivered to its highest efficiency to your plant. Have them use blowers on the ducts to make sure that no dust or refuse is blown into the theatre when the plant goes into operation. Check all louvres to make sure of their working order. By all means tally your supply of freon and thoroughly check all factors of your units for possible leaks. This stuff is still scarce and expensive. Be sure of the efficiency of the oil lines, filler spots, connections, etc. A burned-out motor is not only expensive to replace and costly to operate in hot weather but can easily be the cause of fire.

Gee, I'm all tired out just writing about it. Will your back be sore when you get through doing all this!!

Introducing Ray Kirschbaum

With great warmth of feeling and no little pride, we introduce young Raymond Kirschbaum as a most welcome and esteemed editorial colleague.

Ray is the son of my old friend and widely admired cartoonist, the late Dick Kirschbaum, whose adroit pencil, delightful sense of humor and deep understanding of showmen and showbusiness illumined the cartoons he did for STR all through the years since its founding several years ago.

Fittingly, young Ray's introduction is with a tribute in the drawing below to his talented and popular father. We know you are going to enjoy Ray's cartoons and we're delighted to have a "chip of the old block" as our fellow worker in bringing interesting features to our readers.

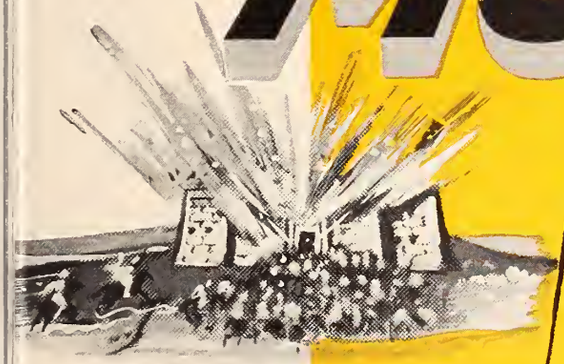
—*Chick Lewis*

There will be **ACTION!**

IN EVERY THEATRE

where

OUTPOST IN MOROCCO



"OUTPOST IN MOROCCO"
starring
GEORGE RAFT
with
AKIM TAMIROFF • MARIE WINDSOR
AND A CAST OF THOUSANDS
Executive Producer SAMUEL BISCHOFF • Produced by JOSEPH N. ERMOLIEFF
Directed by ROBERT FLOREY •

WILL PLAY TO TREMENDOUS BUSINESS!

for a raft of dough thru UA!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Leo Raelson Goes in for Ingenious Showmanship

"Several weeks ago you wrote an editorial with reference to theatre managers getting back on the ball and using a little showmanship with the product they play.

"Once again I am proud to say your editorial was just what the doctor ordered. It worked better than a hypo-needle. I found the old bag of tricks just as good as new, and the public liked them."

It's always a pleasure to receive a letter like this, because it makes us modestly proud that our frequent editorial campaigns urging smart showmanship are being put into practice.

The message quoted above comes from Leo Raelson, manager of the Main Street Theatre, Flushing, N. Y., and to prove his statement, he sends along details of some stunts used recently.

Raelson who, by the way, is an I.M.P.S. member, piqued the public's interest in "Road House" by having his staff cut out a six-sheet, mount it, place a flittered border around the title and then focus a spotlight on it. Results was "a super display," and the cost was only $1.20.

Going still further on the same picture, he borrowed a table and four chairs from a nearby restaurant and placed the five-piece unit on the sidewalk in front of the theatre. Each chair carried a sign to the effect that it was reserved for Ida Lupino, or Richard Widmark, or whoever the other leading players of the picture might be. And on top of the table was

(*Continued on Page* 25)

LOOKS SIMPLE, doesn't it? But would you have thought of it? And even in its simplicity, it was rather unique and attracted much attention. The stunt was on 20th-Fox's "Road House," and the table and chairs were promoted from a restaurant. Credit for this fine showmanship goes to I.M.P.S. Member Leo Raelson, manager of the Main Street Theatre, Flushing, N. Y.

I.M.P.S. Member Report

Candy Company Sweetens Dallas Airway for Kids

A candy company considerably sweetened the Saturday matinee at the Dallas Airway, for patrons and manager alike. I.M.P.S. Member Dan W. Goodwin, then manager of the Airway and now of the Peak, both in the Long Theatres group, reports a tie-in available to others which enabled him to draw some 300 more than average in children and a good house of adults.

The Brock Candy Co. of Chattanooga, Tenn., furnished the theatre without charge a supply of balloons and candy to use as giveaways and prizes on what they call their Brock Kiddies Matinee. The candy company has a press book drawn up on the entire deal which will be supplied any theatre that wishes to run the matinee. The book contains many suggestions for games to be held on the stage, with suggested number of contestants and candy bar prizes.

In return for the merchandise the company requires the theatre to run a short color trailer on the screen for a period of three weeks prior to the playdate and to stock their Brock Bar during the same period. Goodwin rigged up a lobby display on the show and had a short trailer of his own made to draw attention to the attraction. He offered extra prizes to the two adults who brought the most children. Run with the regular Saturday show, it was a great success from everyone's point of view.

Players, Executives to See 'Champion' Premiere

With Kirk Douglas, Arthur Kennedy, Paul Stewart and Luis Van Rooten, all of whom appear in the picture, expected to be on hand, United Artists was to hold its premiere of Screen Plays' "Champion" this Saturday (9) at the Globe Theatre in New York. Scheduled to be present, on the production side, were Stanley Kramer, producer of the picture; Mark Robson, who directed, and George Glass, vice-president of the producing company.

Boston Gets 'Garden'

MGM's part Technicolor film, "The Secret Garden," will have its world premiere in Boston late in April.

Enticed the Mayor

The mayor of Massena, N. Y., won extra newspaper publicity for "Three Godfathers" when it played Manager Bill Hulbert's Massena Theatre. The mayor, a devotee of western thrillers, became so engrossed in the action that he forgot he was to attend the crowning of the queen of an ice show until a telephone message from the rink was relayed to him. He sped to the rink in a police car. On the sports page of the local newspaper appeared a story under this caption: "Western Thriller Entices Mayor, Coronation Waits."

Names in Ads

Fred Lentz, manager of the Athens, Athens, O., advertises his attractions in the Nelsonville, O., newspaper. Anyone in that town who found his name in any ad in the paper received a pass to the Athens by calling at the newspaper. This brought in out-of-town patrons.

96 Cities to Hold MGM 'Friendship Meetings'

A series of "Friendship Meetings" covering 96 cities in connection with MGM's Silver Anniversary and the screenings of two of its features—"The Stratton Story" and "The Secret Garden"—will get under way April 18, it was announced this week.

Using as a theme, "MGM is bringing pictures to its customers who cannot come to regular trade showings," at least 64 of the meetings will be held in non-exchange centers making use of local theatres. The remainder will take place in exchange cities at exchange projection booths.

Invitations to the meetings, which will be accompanied by luncheons at which MGM division, district and branch managers will serve as hosts, will be issued through the exchanges.

In connection with the screenings of "The Secret Garden," MGM will award a total of $450 prizes. These will be $100 for the best expressed exhibitor opinion on the feature; another $100 for the best expressed opinion on the feature by a guest who is not an exhibitor, and a third award of $250 to a charity which the winning guest may designate.

20th-Fox in Hunt For New Artist Talent

To bring about a revitalized merchandising approach to its motion pictures and to broaden the scope of the company's poster art department, 20th Century-Fox has instituted a talent hunt for artists, it was announced this week by Jerry Novat, director of the film company's poster art department.

The Art Students League of New York has already joined the search by having one of its classes submit rough sketches for the forthcoming "Prince of Foxes." The winning sketch will bring its artist a cash award, and if it is actually used, the artist's services will be engaged to execute the finished art work. However, Novat emphasized, the search is not limited to the Art Students League. He said the film company is interested in securing new artists with fresh ideas.

'Bad Boy' Preview in 12 Detroit Theatres

Twelve Detroit theatres were to present a midnight preview of Allied Artists' "Bad Boy" on April 8, a week prior to its downtown first-run engagement. Proceeds will go to the Heart of Variety charity fund, according to an announcement by Edward Stuckey, chief barker of the Variety Club of Michigan.

A Hotel Service

The Hotel Revere in Morristown, N. J., places a weekly program of Reade's Community Theatre in that city under the glass tops of the bureaus in each of its 40 rooms, as the result of an arrangement worked out by Reade City Manager Ralph Lanterman. He provides the unfolded programs and the hotel does the rest, at no cost to the theatre, even identifying it as being "one block from the hotel" in a monthly brochure.

GRIST for the SHOWMANSHIP MILL

Equity and Eagle Lion have arranged one of the largest tieups in industry history with the Boys Clubs of America whereby the 300,000 members will plug Equity's new Red Ryder Cinecolor series starring Jim Bannon. Through an arrangement wth Stephen Slesinger, owner of Red Ryder, Jimmy Montgomery, winner of the "Boy of the Year" award, will spend two weeks at the Red Ryder Ranch at Pagosa Springs, Colo. In addition, plans are under discussion to draft the youngster for a role in a forthcoming Ryder film to be produced this summer. Literature is going to each of the 275 Boys Clubs in more than 100 cities regarding the film tieup which will be announced at all club meetings. All exhibitors will be notified of the Boys Clubs' cooperation which can be used in connection with playdates involving the first two Ryder films, "Ride, Ryder, Ride" and "Roll, Thunder, Roll."

* * *

The magazine supplement, *Nowadays,* appearing in 306 small-town papers with a total circulation of 800,000, is included in RKO Radio's advertising schedule for Glenn McCarthy's "The Green Promise." As devised by S. Barret McCormick, national director of advertising, the specialized schedule also covers other publications not often used for motion picture advertising, including *Southern Agriculturist, The Future Farmer, Successful Farming, Country Gentleman, Farm Journal* and the *National 4-H News.* All carry full pages. Full-page ads have already appeared in *Look* and *The Saturday Evening Post,* and there are also page ads in the Ideal Movie Group, Dell Screen Unit and Fawcett Screen Unit of motion picture fan magazines.

* * *

Eagle Lion's "Tulsa," which will have its world premiere in Tulsa, Okla., on April 13, will be plugged in 73 key cities through a series of contest tieups set with Admiral radios in which prizes of Admiral radio-phonograph consoles and table models will be awarded winners of local contests in cities where the company has major distribution. The tieup will get its initial kickoff in Boston for the "Tulsa" opening there on April 15. All local disc jockeys will feature the three recordings already released of the title song, and have been set to enter the contest sponsored by *Radio Program* magazine which offers cash prizes for the best radio contest suggested by the title. Admiral radio outlets in the 73 cities will extend full cooperation in the way of window displays of stills and poster paper, and tieup posters plugging the three platters, with full local credits.

Radio Show Tie-in

Shea's Buffalo Theatre in Buffalo, N. Y., has tied in with radio station WBEN's early morning radio show which is broadcast direct from Laube's Old Spain—a "Breakfast at Sardi's" type of program. The theatre gives guest tickets to all those attending the broadcast in return for which WBEN gives the theatre's current attraction a number of announcements.—BUF.

How Many Gold Nuggets

For "Yellow Sky" at the Strand, Cumberland, Md., Manager Johnny Manuel had a contest conducted by a jewelry store to guess the number of gold nuggets in its window display.

'City Across River' Its Own Best Salesman, Says Shane

Producer Sees Valuable 'Word-of-Mouth' Through Special Group Showings

The biggest single factor in selling Universal-International's "City Across the River" to the public is the picture itself which, through advance screenings before special groups and even through public exhibition, can engender valuable word-of-mouth publicity.

Maxwell Shane

On that point Maxwell Shane is thoroughly convinced. "City Across the River" happens to be his "baby." And, unlike the majority of producers, he's sticking close to the potentially healthy offspring until it is ready to romp successfully, minus his parental guidance, through theatres across the nation.

In New York for the film's premiere at the Capitol Theatre this week and to participate in a number of radio programs and press interviews, Shane is one of the most unorthodox and versatile of picture-makers. Some produce, some direct, some even collaborate on screenplays. Shane did all three of these things in connection with "City Across the River" and, what's more, he is currently active in promoting the film. Not until it has been firmly launched on its exhibition career will he turn his energies to other channels.

Cites Previews

In support of his contention that the picture will sell itself, Shane cited several previews that had taken place during the past few weeks. High school principals, attendance officers, Parent-Teacher Association members, vocational high school principals and other special groups have seen "City Across the River." On one occasion, the picture was taken to Magistrates' Court in lower New York where, by means of portable equipment, it was screened for all the magistrates.

These special showings have aroused a great deal of comment, some of it controversial ("as was to be expected," declares Shane, "for when you tell the truth you can't help but tread on somebody's toes"), but all to the film's ultimate good. By following this procedure in their own situations, Shane believes, exhibitors can create their most potent selling angle—word-of-mouth.

Particularly Effective

But, of course, the selling doesn't end there. Particularly effective is a simple catchline being used in the New York campaign: "'The Naked City' of Brooklyn." For, like that realistic picture about New York's homicide bureau, "City Across the River" has the sincere ring of authenticity in its juvenile crime subject matter, most of it having been filmed on location in Brooklyn just as Manhattan and Queens were actual photographic locales for the successful "Naked City."

Last Sunday, Columnist Drew Pearson, who delivers an introductory commentary for the Shane picture, broadcast his weekly radio program from the Hotel St. George, where a reception was held for 200 people active in combating juvenile crime. During the broadcast Pearson cited State Supreme Court Justice George Beldock for his activities in connection with Youth United, an anti-juvenile delinquency organization which he formed and still heads, and awarded Justice Beldock a "Servants of Brotherhood" (S. O. B.) scroll.

Actual presentation of the scroll took place Thursday night on the stage of the Capitol, where Pearson appeared opening day.

Further Impetus

To lend further impetus to the picture, three of its principals—Peter Fernandez, Joshua Shelley and Al Ramsen—are appearing on 21 radio shows during their stay in New York.

Shane, who is associated with Maxwell Geffen in Geffen-Shane Productions, the producing organization behind "City Across the River," plans to continue his promotional activities on the picture. He goes to Boston shortly for the film's opening there on April 21, and he'll be actively engaged in the campaign heralding its forthcoming engagement in Chicago.

From picture-promotion the versatile Shane will again turn to picture-making, probably to production of "The Salem Frigate."

SHOP THE EASY WAY

Look over the market for your needs! It's easy—and most efficient—See

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

Paramount to Release Gratis Reel April 10

Paramount has set April 10 as release date for the gratis reel, "Eyes on Hollywood," 9-minute short presenting behind-the-scenes studio shots with advance flashes from 11 forthcoming Paramount productions.

The picture, screened in New York this week for the trade press, is the third in a series instituted by Advertising Manager Stanley Shuford, who inaugurated the idea two years ago. Last year's release ran up a total of 13,000 bookings.

Narrated by Alan Ladd, the reel presents on-the-lot scenes and impressions of a new screen moppet, Mary Jane Saunders, as she essays her first work as a movie starlet in "Sorrowful Jones," with Bob Hope starred. Productions highlighted in the subject are "Samson and Delilah," "The Heiress," "A Connecticut Yankee in King Arthur's Court," "Bride of Vengeance," "El Paso," "Sorrowful Jones," "The Great Gatsby," "Red, Hot and Blue," "Bitter Victory," "Manhandled" and "Dear Wife."

Wins Sports Editor Okay

Sports Columnist Billy Kelly of the Buffalo, N. Y. *Courier-Express,* after attending a preview of "The Set-Up," wrote in his column: "Fistic fans shouldn't miss this one." Buffalo sports writers and others had been invited to attend the preview by General Manager Robert T. Murphy of the Twentieth Century Theatre. —BUF.

Money Dates for May

With good weather calling the public out of doors, exhibitors will need to exercise their showmanship ingenuity to get patrons into the theatre. Mother's Day and Memorial Day are the best occasions for promotional activities, but there are other observances that will net publicity if taken advantage of. In the first week of May are half a dozen observance periods on which the exhibitor might well capitalize.

MAY 1—CHILD HEALTH DAY. As this is also May Day, a good publicity stunt would be to sponsor a Maypole dance for children in a public park or a vacant plot, promoting candy, ice cream, gum, etc., as gifts for them, not forgetting to have posters and handbills advertising the theatre's next feature and its coming children's matinee. Small prizes (or tickets) to the best boy and girl Maypole dancer, and the youngest, would stimulate interest. Advertise the Maypole dance as an activity to promote child health. This ties in with National Baby Week which starts on May 1.

MAY 1-7—NATIONAL BABY WEEK. A baby parade is a natural, with promoted prizes—baby blankets, clothes, food, etc.—for the healthiest baby, the blondest, the fastest creeper, the cutest, etc. Book any available shorts on baby shows, parades, care of babies and the like. Urge book shops and libraries to display books on the care of babies, with theatre's card. A diapering contest for fathers will attract both men and women and furnish much amusement to patrons. Display in lobby pictures and drawings by staff artist of smiling baby faces. A photographer might take pictures of babies in the lobby at reduced rates in return for the publicity the theatre would give him.

MAY 1-7—BE KIND TO ANIMALS WEEK. Book animal pictures that will appeal to both kids and adults, both feature and shorts. If the American Society for the Prevention of Cruelty to Animals is active in your community, tie up with it to sponsor a newspaper-radio-public school contest on instances of kindness to animals the writers have observed. Pet shop and animal food dealers should be asked to contribute the prizes and take co-op ads. A parade of children with their animal pets, ending at the theatre, will create much interest, especially if good prizes for the best trained, best-cared for animals are promoted from dealers. May 1 is Humane Sunday and the clergy might be induced to speak on the subject.

MAY 1-7—NATIONAL MUSIC WEEK. Book a good musical feature and shorts. Help to promote greater interest in good music through demonstrations on various nights through stage appearances of bands, choral societies of colleges, high schools, fraternal organizations, music schools and societies. Friends and relatives of the participants will turn out. Dealers in music and records should contribute suitable prizes, such as radios, phonographs, record albums, books of folk songs, etc.

MAY 1-8—NATIONAL FAMILY WEEK. An occasion for goodwill building. Try to induce the clergy to preach on the family as the basis of society, the healthy influence of good homes on children, instilling respect for the rights of others, tolerance, prevention of juvenile delinquency, etc. A good stunt would be special rates for large family parties—perhaps the half dozen largest families in town. Tie up with newspaper editor, radio manager, or both, in a search for the oldest family in town in either age or years of residence; invite the entire family to be theatre's guests; also promote a bang-up restaurant dinner for the family. Submit photos of the family to every newspaper. Same might be done for the newest family in town.

MAY 2-8—RESTAURANT WEEK. Approach prominent restaurateurs for permission to imprint bottoms of their menus with copy on theatre's feature and for window cards in return for credit on screen and in lobby, or a line advising patrons to visit the cooperating restaurant for an after-theatre supper snack. Try them for a cooperative ad.

MAY 7-14—NATIONAL GOLF WEEK. Theatre might get excellent publicity in sports columns of newspapers by conducting a golf contest for amateurs—a junior golf tourney; sports editor might even sponsor it, or even the manager of a radio station. Promote prizes from golf equipment dealers. Have well-known golf players as theatre guests, with sports editor or radio sports commentator as emcee to introduce them to the audience. Book a short or two on golf and golfers. Ask book stores and libraries to display books on golf, with theatre card.

MAY 8—MOTHER'S DAY. This is the exhibitor's first really big money date for the month and should be played up for every extra dollar it can bring in. Tie up with newspaper and radio station in the search for the oldest mother in the city, or the mother with the most children or most grandchildren. Have her, and them, as theatre guests, and promote a hotel or restaurant dinner for them, or an after-theatre supper. Have pictures taken of winners and submit them to city editors. Promote flowers to be given to the first 100 mothers attending the theatre on Mother's Day. Admit mothers free who are accompanied by their sons at a special hour to be advertised. Arrange with taxicab company for free transportation to and from the theatre for mothers unable to walk. Arrange for a Mother's Day Gift Book of theatre tickets. Have Gold Star Mothers as theatre guests. Run a 30-second trailer asking patrons to pay a silent tribute to their mothers. Promote from a milliner a new hat for the oldest mother or the one winning any sort of contest. A free telephone call from a mother to her son or daughter in the U. S. would make a fine prize for the winner of any kind of a contest. Special rates to members of Mothers Clubs would build up goodwill. Display in lobby photos or other portraits of noted mothers in general and in the community.

MAY 9-14—NATIONAL COTTON WEEK. How about a cotton fair in the lobby? Have seamstresses, housewives and school girls enter cotton garments and other articles which they have made out of cotton. A mothers' or women's club might sponsor it, arranging to donate some or all of the articles to charity. Prizes could be promoted from dealers in cotton cloth for the best one or two in each variety of articles entered. Household department of a newspaper should be interested, perhaps sponsor it.

MAY 12—NATIONAL HOSPITAL DAY. As a community service run a trailer urging citizens to support the city's hospitals. If any hospital has a drive on to raise funds, stage a benefit performance, with part or all of the proceeds going to the hospital.

MAY 15—"I AM AN AMERICAN (or, CITIZENSHIP) DAY." Use patriotic displays of flags, red, white and blue bunting and flowers under marquee, in lobby and auditorium. Try to have any new class of persons being sworn in as citizens to take the oath of allegiance in the theatre. Book a feature and shorts typically American in character.

MAY 15—STRAW HAT DAY in some communities. Have your staff wear straw hats (with ribbons bearing the feature's title around the hats). If you can get photos of male stars wearing straw hats, use them for window displays.

MAY 21—AMERICAN RED CROSS founded in 1881. Join in any observance by the local Red Cross chapter, especially if a drive is on for funds or for new members. Decorate lobby with Red Cross emblems and slogans. Might try making up a slogan for it, bringing in title of current feature. School essay contest on the Red Cross, its founding, spread and activities would garner much publicity.

MAY 23-29—NATIONAL POPPY WEEK. Allow buddy poppies to be sold in the lobby. Decorate lobby with real and large artificial poppies. Get school elocution pupil to recite "In Flanders Field" from which the sale of buddy poppies originated. Try for school essay contest on the origin of the poppy insignia, what it stands for and how the money raised is used. A drill by a veteran's organization would attract patrons and garner publicity.

MAY 30—MEMORIAL DAY (except in Alabama, Florida, Georgia, Louisiana, Mississippi, North and South Carolina and Tennessee). Book patriotic feature and shorts, show them at a special morning performance and seek a veterans' organization to sponsor it. Invite Gold Star Mothers to be theatre guests, have photos taken of them and submit to editors. See that theatre is represented in any parade, and try to get it to end at, or at least to pass, the theatre, with ceremonies in the lobby. Arrange for Boy and Girl Scouts or other youth organization to give a drill on the stage with Americanism exercises, such as salute to the flag, oath of allegiance. Sponsor stage appearances of bands and choral groups from schools, patriotic and fraternal societies, with prizes promoted from dealers; contestants' friends and relatives will turn out. Display the American flag, in proper position, on theatre front; other flags in lobby and auditorium, plus red, white and blue flowers and bunting. Send flowers to hospitals and shut-ins. A school essay contest on the origin and meaning of Memorial (first called Decoration) Day will appeal to editors, radio stations, civic and women's clubs for sponsorship. May 30 is also Confederate Memorial Day in Virginia.

Other Observances and Anniversaries

May 6—Manhattan Island purchased from the Indians.
May 8—President Harry S. Truman born in 1884.
May 10—Confederate Memorial Day in North and South Carolina.
May 11—Minnesota admitted to the union, 1858.
May 15—Air mail service established, 1918.
May 17—First Kentucky Derby, 1875.
May 17—Postal money order established, 1864.
May 22—National Maritime Day.
May 22-28—World Trade Week.
May 23—South Carolina joined the union, 1788.
May 29—Rhode Island became a state in 1790 and Wisconsin was admitted in 1848.

'Red Shoes' Sells Out Minneapolis Charity

At a special "Red Shoes" premiere for charity the World Theatre in Minneapolis sold out all seats for $5 each. Held the evening before the opening of the regular roadshow engagement, the special performance was backed thoroughly by local society for the benefit of the Crippled Child Relief. Choice of that particular organization was whimsical, inasmuch as the film concerns the irresistible urge to dance and a pair of magic dancing shoes.

The event was well publicized for Manager Frank Sohner by the Relief group, among the more impressive breaks being the presence of a WCCO (CBS outlet) microphone in the lobby for pre-showing interviews of local personalities.

A $15,000 dress-up of the house, part of the Mann-Guttman circuit in the Twin Cities headed by Ted Mann, was completed in time for the event. The special audience used 100 new balcony seats and saw new drapes, new lighting, a repainted auditorium and new decorations. The ballet motif was reflected in the latter by such items as a "ballet lamp," which was also featured in a tie-up by the exclusive Kaufman furniture store. The base of the lamp represents a dancer's legs, a skirt being simulated by the shade.

Sohner announced the premiere on his modern marquee, of course, and for a touch of opening night excitement got the Reid H. Ray Co. to provide one of those "Hollywood" searchlights. He was able to present the Relief organization with a check for $1650.

Store Sponsors Harris' Show for Children

Manager Ed Harris of the EL Rey Theatre, Los Angeles, packaged an hour of film cartoons and stage-acts—a magician and an animal act—for a Saturday morning show for children and then sold the whole shebang to Mullen & Bluett's Wilshire store. M & B's Boys' Shop, in turn, gave tickets away to a crowd that jam-packed the theatre.

The store plugged the kid circus through a 5½x10-inch newspaper ad headed "Hey, Kids" opposite a large laughing head of a boy, enumerating the features—ring master, magician, trained dogs, rope tricks and cartoon movies. The Wilshire *Citizen* published a three-column, front-page picture of the boys jamming the sidewalk in front of the theatre waiting for the doors to open.

DIFFERENT TWIST. Remember the old lobby artist stunt? Well, it was given a different twist recently by Manager Frank Morin of the Regal Theatre, Hartford, Conn., for RKO Radio's "The Boy With Green Hair." Morin had an artist in the lobby drawing pictures of patrons who wanted to see how they would look with green hair. Above, a youngster takes advantage of the offer as Morin (right) looks on.

I.M.P.S. Member Report

Leo Raelson Goes in for Ingenious Showmanship

(*Continued from Page 22*)

this sign: "Reserved for your entertainment—'Road House' (playdate)." There was also a card crediting the cooperative restaurant. You can just imagine how folks were stopped in their tracks by such an unusual display. How often can you see a table and chairs on the sidewalk (unless, of course, someone is moving or is being dispossessed)?

Well, that was on "Road House." Now on "The Paleface" Brother Raelson used a gag that dates nearly back to the Indians, but the results were nevertheless potent. It's the old vitamin gag. From a drug store he promoted 3,000 capsules, and beside each capsule was a folded piece of paper with tie-in copy to the effect that just as "Jane Russell packs a wallop as Bob Hope learns in 'The Paleface'," so do the cooperating drug store's vitamins "pack a health wallop. They give you the bloom of health and keep you from being a 'Paleface'."

Paper Indian feather headdresses were distributed to youngsters a week in advance, with a shoe shop taking space on the front of the headdresses and thus lessening their cost.

On another picture, "Bill and Coo," the I.M.P.S. member persuaded a local merchant to sponsor the show for children. Announcements were made at various schools, before Parent-Teacher Association meetings, etc. As a result, there were plenty of youngsters on hand to see the film.

Brother Raelson's campaigns are fine examples of ingenious showmanship in practical action, and he deserves congratulations for a good job well done. Let's hear more from you, Leo, and let's hpe that I.M.P.S. members and other theatremen will follow your lead and jump on the showmanship wagon.

Air Forces Screening

Good advance publicity for "Command Decision" was obtained by Manager George E. Freeman of Loew's Poli, Springfield, Mass., by screening the picture at the nearby Westover, Mass., Army Air Forces base, with officers, enlisted men and members of the Civil Air Patrol attending.—HFD.

GROUP PLUGGING. RKO Radio has placed a series of multi-colored posters in the London area boosting a number of its forthcoming releases there, including some which are going only to the independent exhibitors. This display dominates Coventry Street which links Piccadilly Circus with Leicester Square.

HI, BOGIE. But wait a minute. That's not Humphrey Bogart in the flesh. That's Bogie in a life-sized cutout which Russ Bovim used as the center of attraction in his "Parade to Easter" display at Loew's State, St. Louis. And Bogie talked, too, for behind the set-piece was a sound machine which played a plug for Columbia's "Knock on Any Door," prepared by Bogart. Sure looks real, don'tee?

Phelan's Modest Stunts Helpful in Long Branch

Unpretentious but effective promotion for successive pictures at no cost to the theatre were arranged by Manager Tom Phelan of Reade's Strand in Long Branch, N. J.

Photographs of famous race horses, borrowed from the nearby Monmouth Park race track, were fashioned into a lobby display to accompany "Winner's Circle."

Phelan made novel use of a kit of stills for "The Gallant Blade," advertising that he would give away star or scene stills of Larry Parks to the first 25 women attending the opening matinee. The stills had been mounted on a 40x60 prior to playdate as advance ballyhoo.

For "The Countess of Monte Cristo," Sonja Henie ice-musical, he promoted 25 song sheets from the publisher and used them for music shop window displays.

Piccirillo Uses Freak Card to Plug 'Freaks'

With the revival of an exploitation picture titled "Freaks," Manager Mike Piccirillo of the Center Theatre, Hartford, Conn., had recourse to a freak card which got his theatre and its feature plenty of attention. He sent a midget, dressed in a uniform, through the streets to distribute the card which bore the head of a "pinhead" labeled "Can a pinhead think?" with the following printed matter: "Can you take it? Stare at the pinhead for 10 seconds. If he turns green then you're too weak to see 'Freaks'," followed by theatre and playdate.—HFD.

Hunted Up June Brides

To exploit "June Bride," Manager Paul Henry of the Ravenna, Ravenna, O., went through the newspaper files to get a list of local and county women who were married during June. If they read the ad which appeared for four days in a local paper they were eligible for a pass to see the film.

Sound Sparks Bovim's Campaign on 'Any Door'

The off-the-beaten-track flavor given "Knock on Any Door" by Russ Bovim, Loew's State, St. Louis, resulted in a campaign which paid off handsomely both in tear-sheets and business.

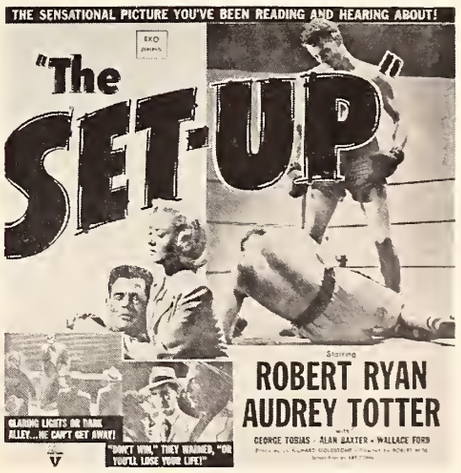
Working with the local distributor of MGM records, Russ arranged several tieups around the recording of the "Humphrey Bogart Rhumba." Twenty-five attractive cards, plugging the record and carrying complete playdate and theatre credit, were set in strategic points around the city. In addition the tieup supplied sufficient records to use as prizes in a number of radio contests, all of which ran for a full week before opening. Radio cooperation extended even to the disc jockies, all of whom were given copies of the "Bogart Rhumba" and all of whom plugged "Knock on Any Door" when playing the record.

The theatre itself became a selling place for Bovim when he arranged to have a phonograph play the "Bogart Rhumba" continuously in the outer lobby. For his upper lobby Russ erected a life-sized cutout of Bogart (*see cut*). Behind this he had a sound machine which played a specially recorded plug for the film made by Bogart. This display was put in two weeks before opening and Bovim reports it was one of the most talked-about parts of his campaign.

Copies of the novel from which the film is adapted proved valuable in many book store windows and they also served an important purpose when used as prizes on cooperating radio shows. Television entered the campaign when the same arrangement was made with one of the programs to use the novel as its prize for the week.

Cooperative advertising is always important in campaigns, and for this one Bovim worked out a deal with the Stone Jewelry Company which resulted in full-page ads, complete with film and theatre credit.

And just to make sure everyone in the city knew of his film, Russ sent a sound truck, appropriately bannered, on a tour of the city opening day and the day preceding opening.



ADS AS WINDOW CARDS. RKO Theatres are utilizing the large-sized ad mats on RKO Radio's "The Set-Up" as tack cards and window cards for display in barber shops, bars, gymnasiums, garages, etc., in addition to the many store window opportunities. Other exhibitors can duplicate this procedure at low cost by reproducing the ads by quick offset process, where such plants are available, or by casting up the ad mat and having a job printer do the printing. Reproduced above is one of the ads which makes an extremely effective window or tack card.

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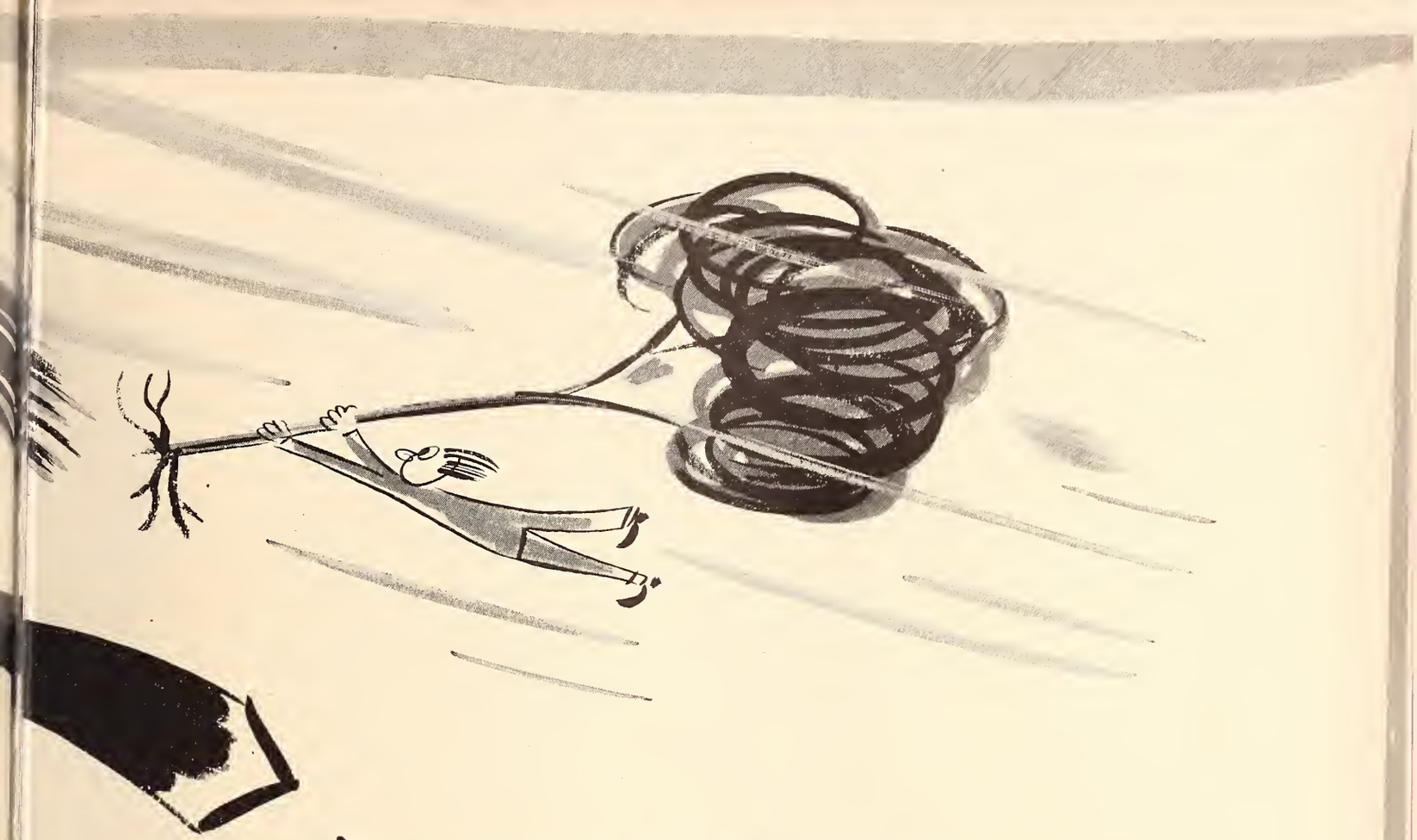

DON'T LET IT PASS YOU BY

ET ON THE 20th GRAVY TRAIN

WITH

e's No Business Like 20th Business!

CENTURY-FOX

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Rosalind Russell, who started work this week in Columbia's "My Next Husband," has purchased "Oh Promise Me," an original screen comedy by Leigh Jason and Louise Randall Pierson. The property is owned by Miss Russell personally and does not come under her independent producing setup of Independent Artists.

* * *

Producer Lindsley Parsons has re-signed Roddy McDowall to a new long-term contract. Producer and actor have been associated for the past two years, during which time McDowall starred in "Rocky," "Kidnapped" and "Tuna Clipper." Planned for early filming under the new deal is "Red Rover," based on James Fenimore Cooper's famous novel.

* * *

Lou Appleton of Knickerbocker Productions, left for Paris, Rome and Venice to set up his production schedule for "The Thief of Venice," which will roll in June. Appleton and his associates plan to shoot most of the picture in Venice entirely in English dialog from a script turned in by Jesse Lasky, Jr. No releasing deal has been set.

* * *

Ellen Corby, who won an Academy Award nomination for Best Supporting Actress for her performance in "I Remember Mama," has been signed by Pine-Thomas for a featured role in Paramount's top-budget picture "Captain China." Film is scheduled to roll the middle of April with Lewis Foster directing.

* * *

As a starring vehicle for Greer Garson, MGM has purchased an original play by Producer Edwin H. Knopf, "Mr. Imperium," the romantic story of a girl who falls in love with a king. Written by Knopf for the New York stage, the play was bought by the studio instead. Knopf will write the screenplay as well as produce the picture.

* * *

Samuel Goldwyn has assigned Ben Hecht to do the screenplay on "Edge of Doom," a novel he purchased from Leo Brady, previously unknown author. Book will be published in August and is about the murder of a priest by a young man in personal conflict with the Catholic Church. Hecht has already started his assignment.

* * *

Another best-selling South Sea adventure novel "Fair Wind to Java," has been purchased by Republic as a starring vehicle for John Wayne. The new book is authored by Garland Roark, who wrote "Wake of the Red Witch," studio's biggest money-maker in years.

* * *

Alan Marshal was signed by 20th Century-Fox on a one-picture deal to play opposite Claudette Colbert in "Three Came Home" which rolls in April with Jean Negulesco directing.

* * *

Benedict Bogeaus purchased one of the last stories written by Damon Runyon, "Johnny One-Eye." The plot was taken from an actual Broadway incident about a big-time mobster, a six-year-old girl and a mongrel dog. United Artists will release the picture.

* * *

Theodora Lynch, coloratura soprano under contract to the studio, will sing a special arrangement of the aria from "Cavalleria Rusticana" in Monogram's "Forgotten Women." The picture is scheduled to go before the cameras sometime next month, with Jeffrey Bernerd producing.

* * *

Charles Lamont will direct "Bagdad," Yvonne De Carlo's next picture for Universal-International. This will be the fourth teaming of Miss DeCarlo and Lamont, who directed her first Universal picture "Salome, Where She Danced."

* * *

Samuel Goldwyn has borrowed Susan Hayward from Walter Wanger for the co-starring role opposite Dana Andrews in "My Foolish Heart," Julius J. and Philip G. Epstein's screen adaptation of "Uncle Wiggily," the J. D. Salinger story which appeared in *The New Yorker*. Mark Robson will direct.

PICTURES STARTED LAST WEEK

COLUMBIA. South of Death Valley—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

My Next Husband—Principals: Rosalind Russell, Robert Cummings, Marie McDonald. Director, Norman Foster.

MGM. Battleground—Principals: Van Johnson, John Hodiak, Ricardo Montalban, George Murphy. Director, William Wellman.

MONOGRAM. Kid Comes West—Principals: Johnny Mack Brown, Max Terhune. Director, Ray Taylor.

REPUBLIC. Wyoming Bandit—Principals: Allan "Rocky" Lane, E. Waller. Director, Phil Ford.

SCREEN GUILD. Ringside — Principals: Don "Red" Barry, Tom Brown. Director, Frank McDonald.

TITLE CHANGES

"Mr. Joseph Young of Africa" (RKO) now THE GREAT JOE YOUNG.

Studio Roundup

There was unexepected action and some which will not be incorporated into the film when Director Michael Curtiz took the cast and crew of Warners' "The Octopus and Miss Smith" to Malibu for location shooting. Curtiz crawled under a boathouse to give instructions to Jane Wyman and Dennis Morgan and was almost knocked out when a falling beam hit him on the forehead. The gash in the director's head was patched up by studio first-aid men and he resumed shooting later in the day. Robert Douglas, a member of the film's cast, will go into the same studio's "Barricade" when he finishes his current assignment.

Elia Kazan has been called in from New York to direct Darryl Zanuck's "Pinky" at 20th Century-Fox. Kazan, who had been on the point of leaving to stage "Death of a Salesman" in London, replaces the ailing John Ford. Ford stepped out on doctor's orders after being bedded for two weeks with a sprained back and shingles.

RKO's "The Big Steal" resumed production this week after a 30-day layover. Cast, headed by Robert Mitchum and Jane Greer, started with some outdoor scenes, moved into the studio then and will fly to Mexico later this month to wind up location sequences.

Hans Conreid, who plays Professor Kropotkin on radio's "My Friend Irma," has been signed for two film roles. He replaces the late Felix Bressart in Hal Wallis' version of "My Friend Irma" and has also joined the cast of Skirball-Manning's "Love Is Big Business."

Emphasis at MGM, where both "Battleground" and "Annie Get Your Gun" got under way this week, has been strictly warlike. Prop department received a railroad carload of battle equipment including motor vehicles and hand grenades from the Aberdeen Proving Grounds. Actors and extras have been practicing hand-to-hand combat, judo and bayonet practice, with additional practice for the parachute jumps which will be used only for main title background. Van Johnson, John Hodiak, George

(*Continued on Page* 30)

Advance Planning Avoids Pitfalls, Says Kaufman

Joe Kaufman

"Correct advance preparation on a screenplay and story avoids many expensive pitfalls after shooting starts," declares Joe Kaufman, associate producer, in an exclusive STR interview. And Kaufman speaks from experience, for with Producer-Director Roy Del Ruth he made two successful Allied Artists pictures, "It Happened on Fifth Avenue" and "The Babe Ruth Story."

"Everyone concerned with the making of the picture must consider costs and values in advance," he continued. "If these preparations are made, then any emergency that arises during production can easily be met without adding any extra expense or wasting any precious time.

"For instance, 'Red Light,' the picture we are now shooting, was two years in preparation. I bought the original story two years ago and we worked on it until we were sure everything was ready. And I feel that we have a very fine picture coming up, one with an interesting and entertaining message and the qualities that spell box-office."

Originally, "Red Light," too, had been scheduled for Allied Artists release, but casting problems made it necessary to seek another distribution outlet—United Artists—for this one picture.

Kaufman started in show business in the exhibition field many years ago and passed through distribution and other phases of the industry. Four years ago he became associated with Roy Del Ruth and, together, they formed Roy Del Ruth Productions.

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With the return of the *great* American story... Backed by NATIONAL ADVERTISING to the 24,342,250 CIRCULATION of Life, Saturday Evening Post, Collier's, Time, Sport Magazine and Motion Picture magazines... Ready for the all-new audiences of new millions who want to see one of the biggest and best-loved pictures in screen history!

SAMUEL GOLDWYN presents

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THE PRIDE OF THE YANKEES

with

TERESA WRIGHT • WALTER BRENNAN

and BABE RUTH Himself

VELOZ and YOLANDA • RAY NOBLE and his ORCHESTRA

ALL NEW PRINTS! NEW POSTERS, ADS, LOBBIES AND OTHER ACCESSORIES!

Directed by SAM WOOD

Screen Play by Jo Swerling and Herman J. Mankiewicz • Original Story by Paul Gallico

•

Re-released through RKO Radio Pictures, Inc.

LONDON OBSERVATIONS

Williams Survey Sheds New Light On Product Needs; Up Pops 'Divorcement'; Government Money Courted

By JOCK MacGREGOR

The BFPA's statistical section is, I am told, preparing the most comprehensive survey yet attempted and one which, when completed in the summer, will provide those exhibitors who dislike the quota with a further headache. Already a list of 500 cinemas which have allegedly received over-generous relief has been forwarded to the BOT.

Jock MacGregor

* * *

A comprehensive statistical survey of British exhibition has been prepared by Arnold Williams, managing director of National Screen Service, and published in our London contemporary *The Cinema*. He presents the most illuminating facts and leaves it to the reader to draw his own conclusions.

His findings are:

Total cinemas in U.K.	4,772
ABC and CMA circuits	979
Circuits over 20 halls	680
Smaller circuits and independents	3,113
One program change weekly (excluding Sunday)	638
Two changes weekly (excluding Sunday)	3,347
More than two changes weekly	787
Total halls open on Sundays	2,743
Separate Sunday program	2,544
No Sunday change	199
Halls with fixed single feature policy	305
Halls showing double features	4,467
Total seating capacity	4,177,400
Average seating per hall	875
Smaller circuits and independents	2,782,400
ABC and CMA circuits	1,395,000
Takings per annum (including tax)	£106,000,000
Average takings per seat per annum	£25. 7s. 5d.
Takings per annum (excluding tax)	£68,000,000
Average takings per seat per annum	£16. 5s. 6d.

Mr. Williams includes a breakdown of seating and halls under exchange areas:

Area	Halls	Seats
Scotland	589	593,600
Northern Counties	407	309,750
Yorkshire	478	397,225
Manchester & District	405	367,325
Liverpool & remainder of Lancs.	252	228,725
Cheshire & N. Wales	164	111,800
Birmingham & Midlands	613	510,125
Eastern Counties	259	203,800
South Wales	267	186,875
S.W. Counties	466	346,275
S.E. Counties	393	375,550
Greater London	351	456,650
N. Ireland & Isle of Man	128	89,700
TOTAL	4,772	4,177,400

Of the 125 halls with more than 2,000 seats, 101 belong to Associated British or Rank's CMA; 43 are in Greater London and 33 in Scotland.

The figures can well set London, New York and Hollywood talking. The number of cinemas changing bi-weekly brings up the question of a forty per cent quota and a potential British output of approximately 84 pictures. The 2,544 halls which have separate programs (usually booked at a low flat rental) for Sundays makes sense of the producers' case for four- and seven-day runs. The importance of the Londoner is obviously overemphasized.

* * *

"Divorcement" is being whispered here and is believed to be a finding of the Portal investigation into distribution and exhibition. However, it is being courted by the independent producer who believes he would stand a better chance.

The problem could not be easily solved. The mechanics would take long to work. Millions of theatre money are invested in films, and with outside money reluctant to come forward even when a release was guaranteed, they would seem to be even more disinterested without this inducement.

* * *

Many continue to look to the government for finance to increase production. It is tragic that this cannot be solved by Anglo-American cooperation. Hollywood may have its ups and downs, but if it were not for its overall success it would not inspire so much petty jealousy. It has at least a formula for making internationally popular pictures. Nationalization of the British film industry would be a harder blow for Hollywood than any of the restrictions so far enforced.

* * *

I was glad to hear that following our remarks on Sarah Churchill's performance in "All Over the Town," she has had a Hollywood offer. She is under contract to Sir Alexander Korda, but has yet to make a film for him.

* * *

Korda has stopped routine bookings on his product for the summer months. Pre-releases at resorts, however, will continue, though the decision as to whether they are held at CMA or ABC houses has yet to be settled.

Studio Roundup

(*Continued from Page 28*)

Murphy and Ricardo Montbalban star in "Battleground." William Wellman is directing, with Busby Berkeley handling the direction on "Annie Get Your Gun," the other starter. Judy Garland stars in the Technicolor musical. Florence Bates has been added to the cast of MGM's "On the Town."

Frank McDonald this week began direction on "Ringside," a prizefight story, for Screen Guild, with Don Barry and Tom Brown in the leads.

Columbia also launched a pair—"My Next Husband" and "South of Death Valley" both rolling April 5. Norman Foster is directing the former, with Rosalind Russell, Robert Cummings, Marie McDonald and Gig Young the stars. The other is one of the Charles Starrett-Smiley Burnette series westerns, with Ray Nazarro directing. George Reeves has been given the title role in Columbia's new serial, "The Adventures of Sir Galahad."

Another western gets the gun at Monogram, where "The Kid Comes West," one of the Johnny Mack Brown-Max Terhune series, rolled under the direction of Ray Taylor.

Still on the western front, Republic put "Wyoming Bandit" into work. Like the others, the film is a part of a series, the Allan (Rocky) Lane group. Phil Ford is directing.

Pre-production filming is underway on Paramount's "Sunset Boulevard," with camera crews filming scenes along Sunset Boulevard just before dawn.

Elizabeth Firestone, daughter of rubber tycoon Harvey S. Firestone, Jr., will compose the musical score for Robert Montgomery's "Come Be My Love" at Universal-International. This is her first film assignment.

Welsch, Peters to Make 'Floodtide'

Screen rights to A. P. Herbert's 1920 novel, "House by the River," have been acquired by Howard Welsch and Hugh Peters, who head Equity Pictures, and will be adapted for the screen under the title of "Floodtide" for Republic release.

The leading roles will be played by Louis Hayward and Lee Bowman, and Fritz Lang will direct from a screenplay prepared by Mel Dinelli. Republic will participate in the financing of the picture, which is scheduled to start April 25.

Ginsberg Sets 5 for April, May Starts

Henry Ginsberg, Paramount studio head, has given the green light for the start of five more productions during April and May, bringing to 12 the number of pictures going before the Paramount cameras during the first four and a half months of this year.

The new pictures and their scheduled starting dates are: "Copper Canyon," April 11; "Sunset Boulevard," April 18; "Dead Letter," May 14; "Little Boy Blue," May 16; "Where Men Are Men," May 18.

'Lost Boundaries' in Final Production Phase

Entering the final phase of production, Louis de Rochemont is completing the New England sequences of William L. White's "Lost Boundaries." Now on location at Portsmouth, N. H., the unit will shortly move to Kennebunkport, Me., where the final scenes will be filmed. The cast, under the direction of Alfred Werker, stars Beatrice Pearson and Mel Ferrer, and features Richard Hylton and Susan Douglas. Film Classics will release the film in June.

Garson, Soderberg To Script Garbo Film

Henry Garson and Robert Soderberg have been engaged by Walter Wanger and Eugene Frenke to write an adaptation of Balzac's "Duchesse de Langeais," which Wanger and Frenke expect to produce, with Greta Garbo, in Europe this summer. This would probably replace the biography of George Sand as the picture to mark Miss Garbo's return to films.

Zanuck Takes Over

Production of Louis D. Lighton's "Twelve O'Clock High" has been taken over by Darryl F. Zanuck at 20th Century-Fox. Lighton is in London preparing "The Black Rose" for filming in North Africa.

Ann Miller to Star

Ann Miller will star in "Singin' in the Rain," new musical planned by MGM to be produced by Arthur Freed. Nacio Herb Brown, who wrote the song hit of the same title, will compose additional numbers for the film.

'Case History' Bought

Screen rights to "Case History," a forthcoming novel by Victoria Wolfe, have been acquired by MGM. Deborah Kerr is being considered for the leading role.

Sullivan Named

Barry Sullivan has been named for a leading role in MGM's "Tension."

KNOCK ON ANY DOOR is one of those rare pictures . . . Every engagement a successful engagement!

In 30 situations where the picture has opened, 246 days of extra playing time have already resulted. For your own benefit, check the picture's proven value in these engagements.

Held over for extended runs:

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BOSTON	NEW ORLEANS	PORTLAND, Ore.
HARTFORD	ST. LOUIS	SALT LAKE CITY
LOS ANGELES	TOLEDO	RIVERSIDE, Cal.
SEATTLE	CHAMPAIGN, Ill.	PHOENIX
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BUFFALO	NEW HAVEN	TUCSON

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Humphrey BOGART

KNOCK ON ANY DOOR

Introducing JOHN DEREK • with GEORGE MACREADY • ALLENE ROBERTS • SUSAN PERRY • Screen play by Daniel Taradash and John Monks, Jr.

A SANTANA PRODUCTION OF THE NOVEL BY WILLARD MOTLEY • Directed by NICHOLAS RAY • Produced by ROBERT LORD

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BUFFALO

Co-Managers William Breet and William Rosenow will reopen their new Skyway drive-in on the Athol Springs Circle, Lake Shore highway, on April 16, following a splurge advertising and exploitation campaign . . . Manager Andy Geitner of the Geitner at Silver Creek and wife are back from a three-month trip to New Orleans, Houston and down the Mexican coast.

David Leff has arrived in Buffalo to take over the management of the United Artists exchange where he succeeds Jim Winn, transferred to UA's Boston exchange . . . Irene Dunne was in Buffalo last Monday evening to appear on the "Cavalcade of America" broadcast from Kelinhans Music Hall. She portrayed the character she made famous in "I Remember Mama."

Friday of last week marked the 15th anniversary of Joseph Warda's taking over of the 1,000-seat Lancaster in Lancaster, N. Y.

Sweet-tooth burglars entered the Jubilee Theatre here, smashed a show case and took approximately $25 worth of candy, gum and cigarettes. Manager James H. Beasley said entry was gained by forcing a rear window . . . Burton Houston of Philadelphia is a student salesman at the MGM exchange, under the tutorship of Jack Mundstuck. Office Manager Mary Ryan has received a card from Jack Gilmore, former exploiteer, stating that he still is "vacationing" at Mackinaw Island . . . Mary Golbersuch, MGM assistant cashier, is back on the job after an attack of tonsilitis. Floyd Fitzsimmons, MGM exploiteer, was in town.

Fred Itzenplitz, manager of Shea's Kensington, has installed new lenses and projection machines . . . George A. Mason, manager of the Great Lakes and Edward Miller, manager of the Hippodrome, toured to Rochester last weekend with District Manager James H. Eshleman to look over the Paramount houses.

At a meeting of the board of directors in the Variety Club the other evening plans were formulated for the big "Bad Boy" premiere, Friday evening, April 22, in the Hippodrome. Chief Barker Myron Gross presided. . . . George Gammel is redecorating and renovating the New Ariel and Colonial theatres in the Gammel community circuit. . . . Marvin Atlas of the Commodore is passing out the cigars. The new boy's name is Robert Emanuel.

Jack Read of the Hollywood, Gowanda, and Mrs. Read are motoring to Fort Lauderdale, Fla., for a vacation lasting until May 1 . . . Lawrence Flavin, formerly with National Screen Service, has joined the RKO exchange staff as assistant shipper . . . Lillian Meister, secretary to Jim Eshelman, Paramount chief, has returned to her desk, following several days' illness . . . Bill Brereton, director of advertising and publicity, Basil Theatres, has been appointed area publicity chairman for the industry's Bond Drive, May 16-June 30.

PORTLAND

A tax program which includes a levy of from two to 12 per cent on places of amusement has been submitted to Portland's city council by Commissioner Ormond Bean as a measure to meet the city's growing expenses.

Robert L. Lippert Theatres Construction Supervisor J. Earl Henning announced that work has started in the company's modern, 400-car drive-in at Medford, Ore., the first for that area. A May 15 opening is anticipated. Patrons will come from northern California as well as southern Oregon. Lippert Theatres operates five California drive-ins, at Fresno, Visalia, Modest, Sacramento and Concord.

Some 50 managers and administrative heads of Evergreen Theatres in Washington and Oregon attended the Charles P. Skouras Showmanship Conference at the Benson Hotel, Portland, March 31, for the kick-off dinner to start the Charles P. Skouras Showmanship Campaign April 17 to July 16. Attending from Seattle were President Frank L. Newman, Sr., his assistant W. H. Thedford, Film Buyer Frank K. Christie, Treasurer G. S. G. Patterson, Merchandising Manager Lowell Parmentier, Washington District Manager Carl Mahne, Advertising Manager Vic Gauntlett, Purchasing Agent Robert Haase, Seattle District Booker Bob Rosenberg, and the following house managers: Dan Redden, Delmo Larison, Marvin Fox, Chris Casper, Jack Dudman, John Bardue, Jack Hamacker, H. J. Murphy and Roland Rousse.

Others at the conference and dinner were Roseburg, Ore. City Manager C. H. Robbins, Eastern Washington Manager (from Spokane) James O'Connell. From Portland were Oregon State Manager M. M. Manager, Publicity Director Russ Brown and staff and among other house managers the following: Frank Pratt, Oscar Nyberg, J. Kaskey, J. Zareki.

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Money Giveaway Bill

A bill to legalize money giveaways in Minnesota has been introduced in both houses of the Minnesota legislature. The bill would permit the playing of any game of chance where there is no consideration involved.

ATLANTA

A daughter was born recently to MGM Booker Ed Bender and his wife . . . Monogram Southern Exchange Manager Jimmy Hobbs was in Florida on a business trip . . . Astor Pictures of Georgia President William Richardson is just back from that state . . . Screen Guild of Georgia President John W. Mangham entertained SG Stars Lash LaRue and Peggy Stewart at a dinner and cocktail party at the Atlanta Variety Club.

"Henry V" is returning to the Peachtree Art Theatre soon for its third showing there . . . Film Classics Manager Ralph McCoy is back from a Florida visit and Southern Automatic Candy President Charles Durmeyer from Tennessee . . . President Ed Stevens of Stevens 16-mm. exchanges will be one of the speakers at the meeting of the theatre owners on May 8-10.

Work is progressing in E. L. Pullman's 500-seat theatre at Starke, Fla., with a June 1 opening expected . . . Martin Theatres announced that the name of its theatre in that city will be changed to the Martin in honor of the late Roy Martin who was killed in a plane crash . . . In Atlanta from Lakeland, Fla., were Monogram's Florida sales representative, Jack Barrett and his wife.

Monogram's Mrs. Daisinell Sherman observed a birthday. Ditto Variety Club Chief Barker Fred Coleman, owner of the East Point Amusement Co. . . . United Artists Manager Johnnie Bachman checked in at his office following a sales meeting in Dallas, Tex., and then checked for a trip to Florida . . . Hugh Manning, former owner of the Manning and Wink Theatres in Tennessee and Georgia visited friends on the row as did Capt. J. A. Rebb, 82-year-old former owner of many theatres in Atlanta.

Florence Chamblee, head of Monogram Southern's accounting department, is confined to her home by illness . . . J. R. Long has returned to the Dixie, East Gadsden, Ala., as manager . . . Mrs. Phoebe Thompson is the new assistant manager of the Beach at Jacksonville, Fla. . . . Manager John Caronnel of the Monroe, Key West, Fla., will reseat that house . . . Construction has started on Harry M. Voorhis' Theatre for Negroes at Orlando, Fla.

Coral Auto Theatre Company has opened its fourth drive-in in Miami Beach, Fla. . . . Fire recently destroyed the small Negro theatre in Clewiston, Fla., owned by George Tobias. . . . Eagle Lion Southern District Manager Grover Parsons and Southern Publicity Director Addie Addison have returned from out-of-the-city business trips.

MILWAUKEE

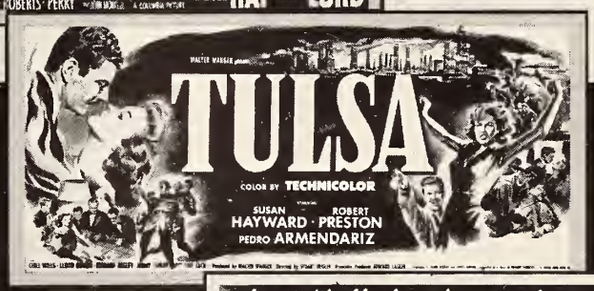
Invitations have been sent out by Lou Elman, Chief Barker of the rejuvenated Variety Club of Wisconsin, for the first dinner party of the group. It's for members, stag, and will be held April 11 in the Circus Room of the Wisconsin Hotel. Tickets can be obtained from all film exchange managers and at the Circus Room on the day of the event . . . Eddie Cantor and Jack Carson were in town, Cantor to visit the Premier Brewery, owned by his radio sponsor,

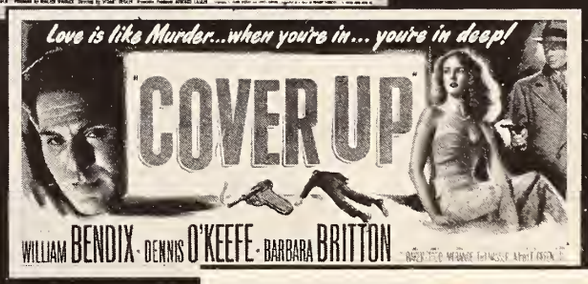
(*Continued on Page* 34)

Keep Posting!

"The motion picture good enough to sell itself has not yet been made"

Martin Quigley





NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

REGIONAL NEWSREEL

(*Continued from Page 32*)

the president of Pabst Brewing Co.

H. F. Bancroft, formerly branch manager for 20th Century-Fox in Milwaukee and more recently with Fox in the southwest is reported to be division manager for Eagle Lion in Dallas, Texas . . . Charles Fox has been commuting between his Empress Theatre here and the Alvin in Minneapolis during the illness of Paul Horwitz, manager of the latter. Horwitz was sent to the Asbury Hospital after a slight heart attack.

MGM Exploiteer Louis Orlove, of the Milwaukee-Minneapolis-Wisconsin territory, is back at the grind after 46 days in the hospital and several days at home . . . Shows have been cut to three a week (Friday, Saturday, Sunday) due to a drop in attendance at the Wisconsin Theatre in Beaver Dam . . . The Odeon there, however, contemplates no such cut and is even installing new seats. Both are Fox-Wisconsin houses.

Connie Pappas of Milwaukee's Towne Theatre was seen on the Row last month . . . Another visitor was Bill Ashmann, former manager of the Pathe Exchange here and recently with the DeVry Corp. in Chicago . . . Winnie De Lorenzo, distributor for Quality Premiums and operator of the Independent Film Exchange here, took a three-day business trip to Minneapolis . . . Harry Melcher has gone to Hot Springs for a vacation.

COLUMBUS

The first drive-ins to open for the season were Frank Yassenoff and Harold Schwartz' East Side and the CCC. They opened April 1. The same owners' Riverside will open about April 15, the Academy's National Auto will open this weekend, and the three Miles drive-ins —West Broad, East Main and Scioto Drive— are expected to open by Easter.

Cleveland Finance Director Hanrahan said, in the hearing on the House bill which would return the 3 per cent admissions tax to the State, that Cleveland officials wished to retain the tax for the city and "they may want to increase the tax."

A weekly movie review program on radio station WOSU at 7:15 P.M. Mondays has been started by Newt Mitzman, Ohio State University student, who was at one time an operator in Cleveland Theatres . . . Robert Benner, former assistant to Academy Theatres Supervisor John Hardgrove, has joined Hallmark Productions in Wilmington, Ohio . . . Mr. and Mrs. Milton Yassenoff are the parents of a second daughter, Susan Frances.

PHILADELPHIA

The first major stage show at Atlantic City in more than 10 years will be Joe E. Brown's "Harvey" which opens at the Stanley-Warner Warner Theatre on April 13 . . . It is rumored that Al Jolson is demanding 60 percent of the gross to play at the Earle here.

Roger Mazer, recent South Philadelphia high school graduate, has sold an original story to MGM based on his school days . . . Eagle Lion exploiteer Max Miller is preparing to move into a new apartment.

Spyros Skouras, 20th Century president, was honored at a dinner last week at the Ben Franklin at which time he was awarded a citation for distinguished service from Samuel Kornfeld, B'nai B'rith official. The award honors the company for its contributions to democracy and understanding.

Dave Levin, manager of the Pike, is recuperating in St. Joseph's Hospital following an operation . . . Florence Resnick, 20th Century-Fox, left last week for a visit to Jackson, Mississippi . . . Mrs. Dora Samuelson recuperating from an operation, is expected to return to her post with Allied sometime in April.

Mrs. Marjorie Ewer has resigned as a stenographer at United Artists to await a visit from Mr. Stork . . . Ralph Cohen has resigned from Capitol to become a theatre manager . . . The Capitol exchange has moved to its new location . . . E. K. "Ted" O'Shea, Paramount assistant general sales manager, visited the local exchange last week.

Fred Meyers, eastern division manager, and John Scully, district manager for Universal-International, held a sales meeting at the local exchange last week . . . The drive-in theatres in the Philadelphia area have opened for the summer season.

Marion Nardy is the new voice on the Stanley-Warner switchboard, replacing Claire Happ, who has resigned . . . Joe Nevison, manager of the S-W Bromley has resigned to take up insurance. He had been with Warner Bros. for many years as a manager . . . Janet Gilliard, Screen Guild booker, is back at her desk after a siege of illness.

Just Lucky

The luckiest guy in Buffalo is Mike Simon. The other day he sat down at his desk all ready to start the day with his usual cool demeanor. An hour later Sally, Mike's secretary, entered the Simon sanctorum and placed something on Mike's desk. It was Mike's snow-covered pocketbook. Same had slipped out of his pocket at a nearby gas station, where the attendant opening the wallet had discovered Mike's name and address. He returned the wallet, packed with the usual voluminous roll of dough and many valuable cards and dashed out of the Paramount office, where Mike reigns as manager. Mike did not even know he had lost the pocketbook.

NEW YORK

The Screen Office and Professional Employes Guild conferred with exchanges for 20th-Fox, MGM, United Artist and Columbia Tuesday over a 25 per cent wage increase and a 35-hour week. The conferences were conducted under a contract extension which expired Thursday.

Filmrowite Sonia Schwarts is all set to marry non-professional Irwin Zafin, and United Artist Booker Ben Levine will celebrate the fact that he is adding another year to a full life on April 28 . . . Saul Rogers and the other new officers for the Cinema Lodge of the B'nai B'rith are scheduled to take office on April 26 at the president's dinner in the Hotel Astor . . . Pat Patterson, head of San Francisco Astor, Bernie Rubbin of Imperial Pictures, Cleveland, and Roy Reid of Los Angeles Astor are in New York conferring with President R. M. Savini.

Walter Reade Theatre Executive Jack Harris, with Mrs. Harris, and Alex A. Abramowitz of People's Candy Company, are off for three weeks at Miami Beach . . . Warner Bros. Reclamation Plant Vice-President and Sales Manager John F. Condon was honored with a dinner last Thursday by associates in a Brooklyn restaurant. Joseph M. Spray, vice-president of Ace Film Laboratories, was emcee, and Herman Rottser served as chairman. The event marks Condon's retirement after 23 years . . . Metropolitan Photo Service Joseph Heppner (he's one of the guys who shoots the mugs in the movie business when they're looking solemn) is the proud father of a girl, Mary Jane, born April 1 . . . and that's no joke. Mother and daughter are doing swell.

New York's Variety Club International Tent 35 is now accepting applications for membership at its Astor Hotel headquarters as well as transfers for membership by New York residents who belong to other tents . . . Milton Livingston has been appointed "public relations director" no less, to the National Foundation of Cerebral Palsy.

Loew's Theatres has transferred Manager John Alexis from the Spooner to Loew's Canal and he is being replaced at the Spooner temporarily by Relief Manager Harry Weiss. Sam Zanger, assistant manager at Loew's Bedford, will switch assignments with Howard Schwartz, the assistant at Loew's Broadway.

New York Theatre Realtors Berk and Krumgold have closed a long-term lease for the 600-seat Acme Theatre in Glendale, L. I., from Fran-Lynn Amusement Corp. to Selig Theatres, headed by Joseph Selig.

OKLAHOMA CITY

Randolph Scott, movie actor, was in Tulsa, Okla., last week to see about investing some money in oil properties. Scott said that he plans to drill several wells . . . About 42 movie stars, producers and guests were scheduled to arrive in Oklahoma City this week and due to attend the premiere of the "Lawton Story" at Lawton, Okla. Some of the seats for the premiere have been sold for as much as $1,000.

At least 112 Oklahoma theatres have booked the film "Tulsa" for April 14, one day after the premiere in Tulsa . . . Movie Stars Robert Preston, Ruth Warrick, Jack Parr, and Ellen Drew made four personal appearances at the Center Theatre, Oklahoma City, last week.

The Warner Theatre, Oklahoma City, held a spook show on the stage March 26. It featured "Colbert's Super Spook Show" and a film . . . "El Paso" opened at the Orpheum Theatre in Tulsa last week. The opening included three one-hour stage shows by the stars of the film. Included among the stars were John Payne, Gabby Hayes and David Street.

The Criterion, Oklahoma City, has installed new seats . . . Jess Leroy Cooper, 51, prominent Antlers, Okla., business man and theatre owner, died Friday, Mar. 25, in Oklahoma City. Cooper was the owner of two theatres in Antler.

SAN FRANCISCO

Mayor Elmer Robinson of San Francisco was feted at a Variety Club luncheon Monday this week by members of the show business group of Tent 32. George Reilly of the board of equalization acted as master of ceremonies with the publishers of the four newspapers as guests of honor. Included were Clarence Ludner of the *Examiner*, Paul Smith, of the *Chronicle*, Frank Clarvoe of the *News*, and J. Koblentz of the *Call Bulletin*.

Leo Reese, who has operated the Orpheum Theatre in Lakeport, Calif., for many years, opened a newly-constructed theatre, the Lakeport, this week. Structure is built of large

(*Continued on Page 36*)

Thanks to the newsreel editor . . . the world passes in review

ACROSS his "front pages," before the eyes of movie-goers on Main Streets everywhere, the world passes in review. There, North meets South, East meets West through the specialized efforts of the newsreel editor.

He sifts the facts and foibles of the world . . . presents in one short reel the significant, the human, and the odd—news that helps the world to know itself better.

To his objectivity . . . his sense of the newsworthy . . . his feeling for concise and graphic storytelling . . . the newsreel owes its unique place in American journalism.

Yet the newsreel editor would be the first to give due credit to his staff of cameramen . . . and to the family of Eastman motion picture films which help them cover the news—and help him present it so effectively.

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MORRY LEVANG

Astor—Atlanta; Bay State—Boston; Pam-o—Buffalo; Astor—Charlotte; Capital—Chicago; Screen Guild—Cincinnati; Imperial—Cleveland; Astor—Dallas; Selected—Denver; Allied—Detroit; Albert Dezel Prod.—Indianapolis; Selected—Kansas City; Astor—Los Angeles; Realart—Milwaukee; Independent—Minneapolis; Connecticut Films—New Haven; Dixie Film—New Orleans; Bell Pictures—N. Y. C.; Capital—Philadelphia; Astor—San Francisco; Crown—Pittsburgh; Special Attractions—Seattle; Screen Guild—St. Louis; Equity—Washington, D. C.; Peerless Film Canada—Toronto—Winnipeg—Montreal.

REGIONAL NEWSREEL

(*Continued from Page* 34)

cement blocks reported to maintain most perfect heating and cooling conditions of any type of construction.

Motion Picture Service, headed by Gerald Karski, is celebrating its 14th anniversary this week. The organization which produces trailers and special short subjects has maintained and expanded its present office during the 14-year time period.

Progress is not so welcome—for at least four months—to San Francisco's downtown Market Street houses—as the city has launched a major project to rip up the street car tracks. Dust, dirt and the noise of pneumatic drills are giving all the theatres a problem slated to last the four months expected to complete the repaving.

Charles Shutt, manager of Telenews Theatre and local chairman of publicity for the Variety Club, has been confined to his bed with a virus infection . . . Koehler Push-back seats are being installed at the Four Star neighborhood house in the Richmond district . . . Republic Booker Joe Cane has been away from his desk because of illness.

MINNEAPOLIS

Marilyn Cohen, Paramount booking stenographer, was married recently to Paul Serber . . . Alice Dicks, MGM district office clerk, is engaged to Thomas Swanson . . . New at 20th-Fox are Norma Nelson, switchboard operator, and Pauline Swanson, clerk . . . MGM Office Manager Art Zeulch is recovering from an appendectomy . . . Warner Manager Art Anderson is recovering at home from pneumonia.

A new three-year contract, retroactive to the middle of last December, has been signed by the Minneapolis projectionist union with Minnesota Amusement Co. and RKO Theatres. The new agreement calls for a wage increase of 3 per cent the first year and two per cent for each succeeding two years.

Columbia Exploiteer Jules Serkowich was in town . . . RKO Exploiteer Gene Gaudette has been given the territory of the Winnipeg film zone to handle as well as the Minneapolis film zone . . . Harry Weiss has been named new division manager of RKO Theatres, replacing William Clark, who passed away . . . Norman Moray, Warner short subjects and news sales manager, was here to accept an award from the Chamber of Commerce for "Celebration Days," a two-reeler about the Minneapolis "Aquatennial."

LOS ANGELES

Monogram Booker Stony Goad has left the exchange to devote full time to his first love—commercial photography. Goad goes to New York for 10 days before starting his new work. Gail Parker will replace him. C. L. Russell, formerly with National Theatre Supply and the B. F. Shearer Co., is now studio contact man for John P. Filbert Co., RCA dealer.

George Landers, a pioneer local showman, passed away last week . . . Ed Curuthers, owner of the Bakersfield Drive-In, has sold his holding to Gannon Bros. of Bakersfield . . . J. M. Boyd, Holmes agent in Los Angeles, has taken over the San Francisco agency and is looking for a manager for the northern section.

Film Classics Salesman Ben Taylor who was stricken ill in Phoenix during a recent trip, has recovered sufficiently to return to his home in L. A. . . . One of the dinosaurs used in FC's "Unknown Island" appeared on a float with Lex Baker, new screen Tarzan, for the parade in connection with last week's desert circus at Palm Springs.

Congratulations are in order for Jim Mahon of Fox West Coast's real estate department. His wife, Katherine, daughter of Tom Connors, has given birth to a baby girl, Martha Mary, their second child . . . Jack L. Warner was named last week to head the United Jewish Welfare Fund campaign in Los Angeles for relief of displaced persons, to aid the new state of Israel and for the support of Los Angeles hospital and welfare institutions. Warner was also a leader in the city's 1948 campaign.

Virginia Kellogg, Warner Bros. writer, returned to her desk at the Burbank studio yesterday, from a four-day honeymoon in Yosemite, following her marriage to Thomas Milton Fine, retired Navy career man, last week. Miss Kellogg is busy completing the screenplay on her original story, "Women Without Men," which Jerry Wald will produce for Warners.

DENVER

Since being made manager of the Montana, Butte, Mont., a year ago, Bruce Wendorff has made it a rule to give the theatre a thorough inspection each night after the crowd has left. This habit saved the theatre, no doubt, one night, when he found a fire smoldering in a wall grill where a patron had evidently poked a live cigarette. The fire had burned about 15 feet, and was burning merrily. The fire department quickly extinguished the blaze.

Ralph Batchelet, Paramount manager, and Robert Lotito, Rialto manager, counseled youngsters interested in theatre work at two Denver schools as part of Career Day activities . . . Mr. and Mrs. Fred Lind, owners of the Ute, Rifle, Colo., are back from several weeks in California in the interests of Fred's health.

William Baldwin has closed the Post, Igloo, S. D., due to poor business . . . Jack McLaren has quit Fox Intermountain Theatres' purchasing department to sell for Western Service & Supply.

VANCOUVER

The luxurious first-run Studio Theatre, in the midst of chain houses on studio row, was formally opened last week by Mayor Thompson. President of the operating company is David Griesdorf, former British Columbia district manager for the Odeon circuit . . . J. Miller of Vancouver has started construction of a new suburban theatre at 49th and Main Streets. It is being built of concrete blocks and will seat 438 . . . Bill Boyd, who sold his Capitol Theatre at Peace River, is the head of the company building the drive-in to open this summer near Kelowna in the B. C. interior.

J. Harrison has taken over the 280-seat Rialto at West Summerland, interior fruit town with a population of some 600, and will present two changes weekly . . . Acquisition of the Edison

Capital Tent First

San Francisco reports that up to date Tent No. 11, Variety Club of Washington, D. C., holds a record lead in the number of delegates it is sending to the Variety Clubs International convention in the Golden Gate City, May 2-7, with 28 members already registered. Convention officials report applications accumulating rapidly to San Francisco Tent No. 32 but add that there are yet sufficient facilities for more delegates.

REGIONAL NEWSREEL

at New Westminster brings managerial changes in Famous Players' Vancouver district, supervised by Frank Gow. Cecil Cameron takes over the new house and is replaced at the Kerrisdale by Les Stratton of the Regent. Jack McNicol moves into the Regent and is succeeded at the Alma by Frank McKenzie. McKenzie's Victoria Road Theatre goes to Mac Smee, who in his turn is succeeded as assistant manager of the Orpheum by Walter Hopp. Arthur Martin leaves the Cinema to follow Hopp at the Capitol and Earl Barlow moves to the Cinema from the Broadway.

Six theatres are advertised for sale in B. C., three in this district . . . Two top executives from Odeon Theatres of Canada are spending a week in B. C. on an inspection trip. They are Vice-President George Peters and Secretary-Treasurer Gerald Sprague who came west after a New York meeting with J. Arthur Rank.

NEW HAVEN

Theatre Owners of America General Counsel Herman M. Levy and Mrs. Levy celebrated their eighteenth wedding anniversary with a cocktail party at the Sherry-Netherland Hotel in New York . . . Monogram Manager John Pavone is vacationing in New Orleans and Miami Beach.

Bob Hamilton is back in Norwich as manager of Warner's Palace, replacing Tom Kilcoyne who has been transferred to Chester, Mass., with Warners . . . Ricci Boyle, son of Joe Boyle, manager of the Loew Poli Broadway, Norwich, and Mrs. Boyle are getting ready for him to take his first communion . . . Manager James Tobin of Warners Theatre, Bridgeport, is giving his house a pre-Easter going over.

Raises $2,000

The Variety Club of Cleveland sponsored premiere of "Bad Boy" at Warners' Allen Theatre last Tuesday evening will result in a gift of at least $2,000 to the four Boystowns of Cleveland. Without a complete report of outstanding tickets General Chairman Irwin Pollard has not been able to compile final figures but he is certain of $2,000 as a minimum. Boystown representatives are delighted with the donation to be used to buy athletic equipment.

Marty Mullin of Boston, chairman of the Jimmy Fund drive is meeting with Connecticut film managers and exhibitors to interest them in joining in the drive scheduled for early June. He was accompanied by Bill Coster and Harold Stoneham. Among those at the luncheon were Paramount Manager James Darby, and District Manager Ben Rosenberg; Herman M. Levy, I. J. Hoffman of Warners theatres; Harry F. Shaw and Lou Brown of the Loew Poli N. E. theatres; Al Pickus of Stratfield, George H. Wilkinson, Jr., of Wallingford, RKO Manager Barney Pitkin and 20th-Fox Manager Ben Simon.

RKO Exploiteer Ralph Banghart is back from Texas and stopping off in New Haven to visit the branch office . . . Marcia Katz, daughter of Morton Katz, booker for B & Q theatres, just celebrated her birthday . . . Dorothy Lucas is a new stenographer in the MGM branch office.

Mrs. Harry Rosenblatt wife of MGM branch manager, is back from a shopping spree in Boston . . . Morris Mendlesohn, head of the Loew Poli legal department, is the proudest of new fathers, his wife having presented him with a son, Jon.

CLEVELAND

Hazel Mack of National Screen Service and her mother, who is with United Artists, left for a Florida and Cuba vacation . . . I. J. Schmertz, 20th-Fox branch manager; Robert Snyder, Realart franchise owner, with E. J. Stutz and M. B. Horwitz of the Washington Circuit, attend the George Lynch anniversary dinner in Albany.

Sam Wood, motion picture producer. was in Cleveland on April 6. He stopped off for a one day visit with local movie critics on his way to the west coast . . . Frank Belles, RKO, is the new president of the Salesmen's Club of Cleveland. Elected to serve with him are T. L. Irwin, Paramount, first vice president, and Sam Lichter, 20th-Fox, second vice president. Reelected were Justin Spiegle, secretary, and Nat Barach, treasurer.

Alan Treuhaft, who used to be with the Warner theatre department, has switched to Loew's where he is at present assisting State Theatre Manager Vaughan O'Neill . . . Vincent Lauter, who operates the West Theatre, Barberton, has acquired the Al-Stan Drive-In just outside Barberton. He has renamed it the Valley Auto Theatre.

Associated Circuit officials are returning from winter vacations. Meyer Fine is back from

(*Continued on Page* 38)

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— when Alexander Film Co. was founded, we have produced and distributed motion picture advertising campaigns for nearly every line of business to more than 10,000 theatres. We are proud of the fact that some of those early exhibitors are still showing Alexander short length films. We would be proud, too, to count YOU among our Theatre Partners. Our representative will gladly explain our plan at your request.

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REGIONAL NEWSREEL

(*Continued from Page 37*)
a South American cruise and Sam Stecker returned from a winter in California . . . Mrs. Jenny Ramicone believes there's something in a name. She has renamed her Sawyerwood Drive-In the Gala Drive-In . . . Berlo Vending Company has moved to its new Payne Ave. location.

Sidney Landis, 29, affiliated with Theatrical Enterprises, died suddenly of a heart attack, soon after arriving home in apparently good health. He was a veteran of four years of combat service in the Pacific, and is the son of Morris Landis, well known projectionist. Also surviving are his wife, son, a brother and a sister.

Word comes from Lorain of the death of the mother of August Ilg, pioneer motion picture exhibitor and owner of the Ohio Theatre. Mrs. Ilg would have celebrated her 100th birthday in September. Funeral services were held in Lorain on Friday of last week.

HARTFORD

A certificate of incorporation has been filed in Connecticut for a new corporation, Federated Television Productions, Inc., of Stamford, listing amount paid in cash, $2,400; president, Walter B. Lockwood; vice-president, Edward R. McPherson, Jr.; and secretary-treasurer, George F. Lowman.

The Hartford Drive-In Theatre, Inc., of Hartford, has changed its location from Hartford to the Hartford-New Haven Turnpike and Prospect St., New Haven . . . Joseph Sulda, Madeline Uricchio, and Violet Nagle are service staff additions at the Lockwood-Gordon circuit's Plaza, Windsor, Conn.

The daughter of Norman Rolfe, Lockwood-Gordon circuit's district manager in Maine, has been recovering from serious illness. Before going north, Rolfe managed the circuit's Webb Playhouse, Wethersfield, Conn. . . . Frank Boyle has been named manager of the Allen, Fitchburg, Mass. . . . The Strand, Portland, Me., is now being managed by Nat Silver.

Charles Smedick is the new manager of the Shulman Theatres' Rivoli, Hartford . . . The local film industry's participation in the Easter Seals campaign starts off April 16 with a benefit show at the State, according to Henry L. Needles, Hartford district manager for Warner Theatres, and president of the Hartford Theatre Managers Association . . . Joe Calechman of the Howard Theatre, New Haven, and Mrs. Calechman are parents of a baby boy.

Managerial changes in several Warner circuit theatres in Connecticut and Massachusetts have been announced, with Tom Kilcoyne, manager of the Palace, Norwich, Conn., going to Clinton, Mass., as manager of the Strand and Globe, and Bob Hamilton, manager of the Gem, Willimantic, Conn., replacing Kilcoyne at Norwich. George Haddad, assistant manager of the Capitol, Willimantic, is the new manager of the Gem.

Arthur Keenan has been named manager of the Strand, Lowell, Mass. . . . Bob Gentner of the Palace, Hartford, is busy with plans for an underprivileged children's film show at that theatre in May . . . Margaret Avallone of the RKO-Radio New Haven exchange married Ralph Abato.

The E. M. Loew circuit announced a few appointments in Worcester, Mass., with Robert Johnson becoming assistant manager, Plymouth, and Tom Kivlan becoming manager of the Royal . . . Nick Kounaris, partner in several Hartford area theatres, returned from a Florida vacation . . . Howard Cuddy, former projectionist at theatres in Connecticut and western Massachusetts, is now stationed in the Pacific with the Army Medical Department.

Honor Geo. V. Lynch

The dinner honoring George V. Lynch's 30th year as chief film buyer for the Schine circuit at the Ten Eyck Hotel, Albany, N. Y., the forepart of this week attracted an exceptionally large number of industryites. Actor Sir Cedric Hardwicke was master of ceremonies. Among the speakers who paid tribute to the guest of honor were William Heineman, Bernard Kranze and Steve Broidy. Schine President J. Meyer Schine addressed the assemblage by long-distance telephone from Florida, his speech being relayed through loudspeakers. Arthur Newman, general chairman of the dinner, presented Lynch with a 16-mm. camera, projector and screen.

Among those on the dais were: Tom Connors, Sid Deneau, Sam Rosen, Steve Broidy, Maurey Goldstein, William Heineman, Charles A. Smakwitz, Ben Kalmenson, Bernard Kranze, Nat Levy, Louis W. Schine, Arthur Newman, Si Fabian, Herman Ripps, Willard McKay, John May, Ray Moon, John Nolan, Ted O'Shea, Al Schwalberg, Fred Meyers, Congressman B. W. Kearney (Lynch's father-in-law), Lou Weinberg, Jack Byrne, Walter Titus, Father Di Pace.

LOUISVILLE

Luther Knifley, whose Art Theatre in Knifley, was destroyed completely by fire some time back, advises that he is in the process of building a new theatre of approximately the same size and design . . . The 600-car Sky-Line Drive-In now under construction in Madison, Ind., is being built by Elmer Showe of New Albany, Ind. Equipment has been purchased from the Falls City Theatre Equipment Co. here . . . With general remodeling going on at the Louisville first-run Mary Anderson, the theatre is running a short schedule . . . Strong winds and a heavy rain flattened the screen and caused other damage at a drive-in on U. S. Route 60 near Paducah. The theatre, in the final stages of construction, is reportedly owned by Lake Edwards . . . The drive-in under construction at Strawberry Lane and Third Street Road here has been named the Kenwood.

Louis Arru, owner and general manager of the Skyway Drive-In at Buechel, has hired a night guard after the theft of 19 car-speakers valued at $14 each . . . So far there has been no indication that Louisville will follow the trend of New York by cutting admission prices . . . Charlie Wells of the Falls City Co.'s staff was quite surprised at the Scoop Theatre recently when he saw his brother Malcolm on the screen. Malcolm, who works in the office of the Playwright's Co. in New York and has a part in the stage play "Anne of the Thousand Days," appears in the March of Time short "On Stage" . . . Mr. and Mrs. E. L. Ornstein have returned to Marengo from their extended vacation to New Orleans.

OMAHA

Chief Barker Meyer Stern and Attorney Edward Shafton have been elected by the Omaha Variety Club as delegates to the Variety Clubs International Convention at San Francisco. Joe Scott and M. G. Rogers are alternates. Frank Van Husan will attend as national committeeman.

Harold L. Beacroft, new Eagle Lion district manager, was here from Dallas . . . Johnny Jones is promoted from booker to salesman at Monogram. His successor is Jerry Levin, formerly with RKO in Los Angeles . . . Bernard Dudgeon, manager of the Omaha, flew to Kansas City for the drive-in managers' meeting.

Bruce Holdridge, owner of the State Theatre at Shenandoah, Ia., broke both arms, one in three places, in an auto accident. He is in Jennie Edmund Hospital, Council Bluffs . . . Mrs. Madeline Kaughman, Tri-States partner at Grand Island. is ill . . . Monogram Manager Sol Francis went to Denver on business.

INDIANAPOLIS

Monogram Manager Carl Harthill has resigned as of April 4. He has been in the picture industry for more than 30 years, and with Monogram since 1937. His future plans call for one year of inactivity. His successor is W. K. Embleton, who has been a salesman under the Harthill management for the past five years.

F. X. Merkley, operator of the Rialto, Columbia, Ky., is planning a new marquee and other improvements . . . Grey Kilnburn, manager of the Uptown here, is confined at the Methodist Hospital under observation . . . Universal District Manager Peter Rosian was a business visitor.

Leroy Furman, personal representative for Ted Gamble, visited Kenneth Collins . . . Joe Reiss of the Reiss Circuit, Louisville, Ky., is confined at his home by an attack of influenza . . . Vernon Powell, manager of the Orpheum in Louisville, Ky., is planning complete remodeling of his house.

Robert Halliday, succeeds Ned Tilman as office manager at Warner Bros. Tilman resigned and will take up residence in Austin, Texas, in hopes of improving the health of his wife who has been ill for a long time. Halliday came to Indianapolis from Warners Albany, N. Y. exchange.

The Variety Club of Indianapolis, Tent No. 10, will hold its annual golf tournament Aug. 29 . . . James Victory, 20th-Fox salesman, spent the weekend with his family in Jamaica, N. Y. . . . Tom McCleaster, 20th-Fox manager, was

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REGIONAL NEWSREEL

ill several days during the week as a result of Virus-X . . . The Monticello, Ind., Drive-In, being built by Alvin Taylor and J C Rickey, is scheduled to open June 1 The Marionair Drive-In, Marion, Ind, owned and operated by William Conners, is scheduled to open April 15.

Ace Film Exchange of Indianapolis has acquired the franchise for Astor Pictures product for all of Indiana and Kentucky. Ed Salzburg will supervise this exchange as well as the Screen Guild Cincinnati exchange.

HARRISBURG

Gerry Wollaston, city manager and State Theatre manager for Fabian, billed "Two Oscar-Winning Films" after the recent Academy award selections. He doubled "Johnny Belinda" and "The Treasure of Sierra Madre," the Warner Bros. pictures which added feathers to the caps of Jane Wyman, Walter Huston and John Huston. Wollaston touted the award winners in heavy newspaper and radio advertising.

Two showings of the Yiddish motion picture, "Di Klatche" were given at the Rialto last Sunday for the benefit of the Chisuk Emuna Synagogue. The showing was arranged by Owner Ira L. Schiffman.

KANSAS CITY

Paramount exchange is making ready for Harold Wirthwein who is due to come from the coast soon to handle the new division headquarters being set up here . . . Harold Russell, of the "Best Years" role, was in town last week speaking on tolerance to high school and college audiences under auspices of B'nai B'rith . . . Loew' District Manager Mike Cullen was in over the weekend from St. Louis talking over business with Howard Burkhardt at Loew's Midland Theatre, the westernmost outpost of the circuit. Alice Wolf is the new editor of *Circuit Chatter,* the house organ of the Durwood Theatre. She's handling the chore from Leavenworth, Kans., where she moved recently with hubby Tom, new assistant city manager there. In her first issue (among other items) Mrs. Wolf reports the birth of a fine baby girl to the S. A. Wagys, he being the operator of the Orpheum; the hospitalization of Howard Griffen, Jeff City manager, with double pneumonia; the death of Mrs. Florence Crippen, wife of Milo Crippen, longtime Orpheum Theatre employe; the death of Walt Hay who had been an employe of the Electric Theatre, St. Joe, since 1910.

Whether or not the Durwood circuit opens its new drive-in in July in St. Joe depends on the weather, according to General Manager Stanley Durwood. The scheduled July opening depends on beginning work this week, granted that the expected spring thaw materializes. Kay Lard, long time maintenance man at the Missouri Theatre, handles the construction work on the new theatre.

CHICAGO

Harry Reckas, well-known Chicago theatre owner, has organized a company to build a $600,000 theatre in Burbank, Calif. Richard M. Lane is contractor of the new house, which will have a television installation and an 800-car parking field . . . Robert George and Joseph McClain have sold the Skyline Drive-In on rural route 17 near Logansport, Ind., to the Alliance circuit which will make many improvements for an early spring opening . . . J. W. Droll of the Droll Theatre Supply Co. left Chicago recently for a business trip to the Pacific coast.

Howard Baltimore is now in charge of the theatre equipment department of Walter Heller and Co. . . . The Windsor Theatre of the H. E. Balaban circuit was robbed of $2,600 by two gunmen.

Joe Mack of Filmack announces the arrival of a baby daughter at Passavant Hospital . . . A. C. Anders of the Droll Co., who has been confined to his home for two months with a heart complaint, will be back on the job shortly . . . A. B. Greenberg, president of the A. B. Sign Service died suddenly at 65. His wife, three daughters and a son survive.

Maurice J. Rubens, Great States executive for the past 20 years, resigned this week to devote his time to the theatres owned by the Ruben estate in Joliet, Ill. Great States is a subsidiary of Balaban and Katz . . . Harold Dyer has resigned as a B&K theatre manager . . . Manager Carl Russell of B&K's Gateway married Portia Rabel and the couple is honeymooning in Washington.

A third son named Thomas Oliver Manig was born to Kurt Manig of B&K's accounting department . . . Andrew Savage reports the birth of a daughter, Andrea Allen, at the Mercy Hospital . . . Fred Thon of B&K's maintenance department is a grandfather, his daughter having given birth to a seven-pound son, Joseph Frederick Valentine . . . Jack Schaffer becomes trainee assistant at the Uptown, Chicago . . . James Thomas has been appointed the trainee assistant at the Miltmore.

Les Walrath's Uptown Theatre won the clean-up contest among B&K's northside theatres;

(*Continued on Page* 40)

Added Attraction

A pretty messenger girl will deliver tickets to anyone wanting to see the Variety Club "Bad Boy" premiere in Omaha. Date has been changed to April 28 and a stage show added.

THE NEW CHILD STAR IN THE CINECOLOR HIT THAT WORLD-PREMIERED AT $1,000.00 PER SEAT AT LAWTON

Kroger Babb and J. S. Jossey present

"THE LAWTON STORY"

(Including the Wichita Mountain Pageant, "The Prince of Peace")

introducing and starring

GINGER PRINCE

Original Story by Mildred A. Horn

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Cast of More than 3,000

This is IT!

GINGER SINGS 4 BIG SONG HITS

"A NEW MILESTONE IN THE LONG HISTORY OF OUR CINEMA."— Walter Winchell

A PICTURE THAT DOES SOMETHING TO YOUR SOUL

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REGIONAL NEWSREEL

(*Continued from Page* 39)

Jim Thompson's Nortown was second and Roy McMullin's Granada third. The contests are conducted among the various B&K divisions by Bill Holden and Ray Getson of the headquarters staff . . . Latest International seats are being installed in the B&K Lakeside.

WASHINGTON

"The Inaugural Story," the Truman inaugural filmed in color by Producer Al Sherman, received high Congressional praise from Rep. John A. Blatnick (D., Minn.), who described it in the *Congressional Record* as a "vivid and stirring picture of democracy as it is practiced in our great nation."

William Kurtz, supervising director of the National Theatre, went to New York for the wedding of his daughter Joan to Daniel Genzburg on April 10.

Harry Katz, Kay Film Exchanges representative, is here from Atlanta to install Ralph E. Peckham as manager of the Kay Films office in Washington. Joe DeMaio will assist in sales. Peckham was recently mranager for Film Classics in Atlanta and Dallas.

ALBANY

Sir Cedric Hardwicke, stage and motion picture star, was master of ceremonies at the George Lynch Dinner held April 4 at the Ten Eyck Hotel. About 350 attended, with film men coming from New York, Cleveland, Pittsburgh, Cincinnati, Philadelphia, Washington, and Buffalo. Lynch was presented with a 16-mm camera, projector and screen by Arthur Newman, general chairman of the affair.

Holbrook C. Bissell, former Columbia manager in Albany and more recently affiliated with screen advertisements, returned from Florida, where he spent the winter months . . . Milton Cohen, eastern division manager of Eagle Lion with headquarters in New York, and Saul Krugman, assistant to Cohen, from Philadelphia, accompanied Harry Alexander, branch manager of Eagle Lion Films in Albany on trip to Schine offices on Tuesday and Wednesday last.

Martha Hoffman, MGM cashier in Albany spent the weekend in Atlantic City attending a conference . . . Dorothy Gerhardt, clerk and typist in the Warner contact department, is resigning to return to her home in Brooklyn . . . Work has been started on the Leland Theatre in Albany, recently damaged by fire . . . Visitors along film row included: George Thornton, Saugerties; Phil Baroudi, Lake Theatre, Indian Lake; Sam Rosenblatt, Lake George, Bob Johnson, Smalley's in Cooperstown, and R. C. Canter, Watertown.

TORONTO

The Canadian Picture Pioneers are hard at work on a countrywide drive to raise $100,000 for the fund with which they care for aged and indigent film people. Through Executive Secretary Arch H. Jolley of the Motion Picture Theatres Association of Ontario, the Pioneers have obtained permission from the police commission to stage here in aid of the fund five midnight performances, generally banned under Toronto curfew regulations, as a start for similar shows across the Dominion. The first of the local shows will be held at the big Imperial Theatre May 12, the others to follow at the Odeon Humber, Danforth and Christie and the Famous Players Parkdale. Supervising the campaign is Oscar R. Hanson, former CPP president. Current head is Hon. J. Earl Lawson, president of Odeon Theatres (Canada).

Jolley turned his headquarters into a booking office when he routed trailers to 120 theatres for the Easter Seal Campaign of the Ontario Society for Crippled Children.

Business of Odeon, Lawson reports, is considerably higher for the first three months of 1949 than for the same period last year. The Canadian Rank organization expects 40 films from Britain during the 1949-50 season, an increase of five over the present season.

Probably for the first time in its 30-year history the Famous Players Imperial Theatre, ace Toronto house seating 3,342, played a reissue in the presentation of "Northwest Mounted Police" for the week commencing April 1. Business held up very well, perhaps because of the prevalence of reissues on Toronto screens recently . . . The Imperial Theatre, Toronto, will install Paramount's intermediate television system.

President David Berzan of Metropolitan Amusements, Montreal, will spend $20,000 giving the Centre a new marquee, front and lobby and entirely redecorate the interior. The circuit has under construction a third Montreal theatre, the Vogue, a 600-seater to cost $150,000. It also operates the Rivoli, Coaticook, Que.

Award to Fitzgibbons

Several hundred barkers from Toronto Tent 28 as well as guests from Pittsburgh, Cleveland, Buffalo and Detroit, jammed the Fiesta Room of the Prince George Hotel, Toronto, to see John J. Fitzgibbons, CBE, chief barker of Toronto Tent 28, receive the first Great Heart Award of the Variety Clubs International last Wednesday.

J. J. Fitzgibbons

The presentation was made by International Chief Barker R. J. O'Donnell, who declared to Fitzgibbons: "Probably no job in the world would make me happier than the one I have tonight."

In accepting, Fitzgibbons declared the late Peter Campbell of the Toronto baseball club should have received the award posthumously, stating, "And I am sure that there are others who deserve it better than I do."

Heart Committee Chairman Morris Stein was toastmaster, other speakers were Buffalo Detroit Chief Barker Myron Gross and Detroit Chief Barker Ed Stukey. Gus Van headed the entertainment.

SALT LAKE CITY

United Artists District Manager W. E. Callaway was here from Los Angeles last week, returning to Los Angeles . . . UA Manager Carroll Trowbridge has returned from a Montana trip . . . Fox Intermountain District Manager Hall Baetz and his booker, Si Saunders, are attending a meeting in Colorado Springs . . . Paramount Exploiteer Bob Quinn was here from the Denver office conferring with local Manager Frank H. Smith.

Manager Warren T. Butler of Favorite Amusements' Lyric presented a stage show, "The Winslow Boy" at the weekend. This week the Lyric is playing a second-run dual film bill contrary to its usual first-run policy. The theatre's demonstration on the stage of midget racers on Saturday, under auspices of the *Deseret News*, attracted a large crowd of youngsters.

Parking zones in front of local theatres are being abolished in favor of parking meters . . . Mid-Continent Pictures Corporation has filed papers with Secretary of State Heber Bennior, Jr. It proposes to convert the community hall at Midway, Utah, into a motion picture producing studio, to be capitalized at $100,000. Incorporators are J. B. Erwin of Midway, T. C. Atkins and Lyle E. Willey of Hollywood, Calif. A second company, Utah Productions and Locations Company, owning 50 per cent of Mid-Continent, has also been formed.

Magna's Gem Theatre, closed for a nine-month remodeling program, is expected to reopen Easter Sunday at Bingham, just west of Salt Lake City, the site of the Bingham Copper Company. Theatre's seating capacity has been increased from 400 to 600.

M. Lynn Bennion, superintendent of Salt Lake City schools, has disapproved the plan which would have allowed public school pupils to earn money by selling reduced price tickets to some of the local theatres. Dr. Bennion gave as the reason for his disapproval that the school board "does not endorse money-making plans among the students." The plan, advanced by intercollegiate Knights at the University of Utah would have sold "courtesy" cards to students at 50 cents each giving them a 10-cent reduction for matinees and a 20-cent reduction at evening movies.

ST. LOUIS

Value of national Allied's Caravan to the smaller independent exhibitors was the subject discussed at the Bloomington, Ill., meeting of Mid-Central Allied last week by Charles Niles of Iowa, Allied secretary and director of Mid-Central. President Henry Halloway and other speakers dwelt upon the need for Mid-Central and its accomplishments.

Screens of the Star Light Drive-in of Lake Edwards, near Paducah, Ky., and of Frank J. Glenn's Melody near Tamoroa, Ill., were wrecked by high winds last week . . . The 500-car drive-in at Des Peres, St. Louis County, operated by Sidney Sayetta, opened April 1. The four other drive-ins in the Great St. Louis area will not reopen for several days yet.

Senator William M. Quinn of Maywood, Mo., and others have introduced a series of bills in the legislature to repeal the state's blue laws; others would prohibit hunting and horse racing on Sundays . . . George Evanoff expects to open his 650-seat Mid-Town at Wood River, Ill., on April 10 . . . John E. Hutton has sold the Melba, Houston, Mo., to W. R. Elliott of Blue Springs, Mo., former owner and manager of theatres in Kansas City.

The Mississippi Valley Trust Building of St. Louis, to conduct public and private amusements, has been incorporated by M. P. Hoffarth, M. A. Schueler and C. Ostermeyer . . . The trend back to flesh shows still continues in St. Louis first-runs. Marjorie Main, Percy Kilbride and others made p.a.'s last week at Fanchon

REGIONAL NEWSREEL

and Marco's 5,000-seat Fox Theatre. The Fox has booked "Jack and the Beanstalk" and "Rumpelstiltskin" as future stage shows to bolster attendance at its screen offerings. The St. Louis Theatre tried them out while Loew's State is considering booking them.

Drive-in managers from Cleveland, Chicago, Milwaukee, St. Louis, Des Moines, Boston, Indianapolis, Cincinnati and Gary were among those attending a drive-in pre-season conference at the Sheraton Hotel last week when their various problems were under discussion . . . A. H. Kaufman, owner of the Fountain in Terre Haute, Ind., has bought the Victory at Danville, Ill., and changed its name to the Main. It will be managed by Kaufman's son, James.

The Illinois sales tax for the first two months of this year increased by $6,000,000 to $34,260,695 . . . Philco Vice-President while here predicted there would be about 115 television stations in operation in the U. S. by 1951 . . . Fred Wehrenberg underwent another blood-transfusion—his 13th—at St. Anthony's Hospital . . . MGM head of reprints and short subjects sales, William B. Zoellner, was a local visitor . . . Sigmund Klarsfeld, father of Vic Klarsfeld of the Rialto, Cape Girardeau, Mo., died recently.

Jim Wiggins, assistant manager of Loew's Palace Theatre, Memphis, has been assigned as assistant manager of the circuit's State, Houston, Tex.

DES MOINES

The Variety Club of Des Moines, Tent No. 15, has leased club rooms in the Standard Club here, it was announced by Chief Barker Nathan Sandler. The quarters will give Variety members the same privileges enjoyed by Standard Club members with use of banquet rooms, card rooms, bars and a spacious and beautiful furnished lounge.

Plans for the A. H. Blank 70th anniversary contest in the Tri-State theatres circuit was announced for May 1 to July 9, a total of 70 days. Jimmy Redmond, manager of the Rivoli, Falls City, Neb., was named as Captain and drive leader as a result of his outstanding work in the recent showmanship contest. First prize in the anniversary contest will be an expense-paid trip to Hollywood for the winning district manager and the winning manager in each of the three districts. Second prize for the managers will consist of 70th anniversary watches. . . . District Manager Bill Miskell of Omaha won the district prize in the recent showmanship contest. Kermit Carr of Paramount, Waterloo; Jimmy Redmond; and Arthur Nielson of the Iowa theatre at Sioux City won the top district prize money.

E. D. Perkins has been transferred from Minneapolis to the Des Moines office by Warner Bros. as a salesman; Morrie Friedman has been appointed as a salesman by the Universal exchange.

New Theatres

Montreal—Metropolitan Amusements, a 600-seater here, the Vogue, to cost $150,000, is under construction.

Columbia, S. C.—T. G. Castles anr R. C. Saunders, a 400-car drive-in for Columbia one mile north of Eau Claire town limits on Highway 21, to be called the North 21.

Independence, O.—Penfield Realty Co., a 600-seater here to cost in excess of $100,000.

New York—Boynton Realty Co., a drive-in at Bruckner Blvd., Hutchinson River Parkway, the Bronx.

Portland, Ore.—Robert L. Lippert Theatres, a 400-car drive-in at Medford, Ore.

Vancouver, B. C.—J. Miller, a suburban 438-seat theatre at 49th and Main Streets.

Oklahoma City—United Drive-in Theatres Corp., a 600-car theatre to cost around $100,000 between Jonesboro and Nettleton, Ark.

Milwaukee—Badger Outdoor Theatre Co. (Minneapolis), a drive-in near Plover, Wis., for a May opening.

Hartford, Conn.—Matthew Alaimo and Irving Shapiro have applied for permission to build a drive-in at Enfield, Conn.

Chicago—Harry Reckas, Chicago theatre owner, a $600,000 theatre with parking field for 800 cars, at Burbank, Calif.

Louisville—Elmer Showe, a 600-car drive-in at Madison, Ind.

St. Louis—Clifford and Ralph Hough, a 200-car drive-in on Route 32, five miles east of Lebanon, Mo.

Springdale, Ark.—W. F. Sonneman, a 500-seater here.

Video at Reopening

An unprecedented telecast marked the re-opening of the re-decorated Marcal Theatre in Hollywood, Calif., on Thursday of last week. A half-hour evening show over KTSL followed the premiere ceremonies including the cutting of a ribbon of film, a patrons' tour of the theatre and the first patrons' buying their tickets. Recently damaged by fire, the theatre was re-built and re-decorated. The theatre debuted with two re-issues, "San Francisco" and "A Night At The Opera."

PITTSBURGH

William Brooks, Paramount city salesman, has resigned to join the Cooperative Theatres Service here, succeeding J. B. Hanna, who recently resigned to join his brother Lou's booking service. Brooks had been with Paramount for almost 20 years as shipper, booker and salesman.

A daughter, their second child, was born to Mr. and Mrs. William Elder at Mercy Hospital here last week. Father is manager of Loew's Penn Theatre, Pittsburgh . . . Harry Feinstein, buyer and booker for the Warner Brothers Theatre Circuit in this area, is vacationing in Florida.

A testimonial dinner will be held by his many friends and business associates on Monday, April 17, in the William Penn Hotel, for Art Levy, who resigned after 18 years as Columbia branch manager to become manager of the Cooperative Theatres Service in Cincinnati, Ohio.

The wife of Israel Roth, and mother of Jerry Roth, of the Penn Theatre, Pittsburgh, died this week after a lingering illness.

NEW ORLEANS

Herbert Schlesinger, former Universal salesman, is now office manager in the local United Artists exchange. He had previously been associated with the United Independent Booker Company, New Orleans, with the United Artists exchange and with circuits in Charlotte, N. C. No successor at Universal has yet been named . . . Peggy Cotton, Universal general clerk, will be married on April 23 to Maurice Ball, but expects to continue working after her marriage.

American Film Producers' Hitler documentary, "Will It Happen Again?", released by Film Classics, was presented for the first time in New Orleans at the Globe Theatre by the Navy Club of the United States . . . Mrs. W. R. ("Pat") Murray, Columbia booker in New Orleans, has retired after 25 years on film row to devote full time to being a housewife. Her first boss was John Granger (new Columbia office manager here) at the Goldwyn office. She was stenographer and then booker with MGM at the time of the consolidation and was with that company until 1947 when she joined Columbia.

The Lone Star Theatre Corporation's new 600-car drive-in now under construction at Shreves Island, La., is set to open on June 1, according to Secretary-Treasurer E. D. Garrett. Lone Star owns a chain of drive-ins and standard theatres in Texas with headquarters in Dallas.

Two to One

It was two-to-one in more ways than one over question of Sunday movies in Georgia and Alabama this week. At Hogansville, the city council voted two-to-one for Sunday shows. In Griffin, Ga., the council there also voted two-to-one. That gave Georgia two more towns with Sunday shows. But in Piedmont, Ala., Sunday movies got snowed under by 372-to-132.

VIEWS ON NEW SHORT SUBJECTS

SUPER CUE MEN (MGM—S-55) Pete Smith Specialty. 9 mins. Trick shots by the two ranking billiard champions of the world, James Caras and Willie Mosconi. Release date, 1/29/49.

BAD LUCK BLACKIE (MGM—W-37) Cartoon in Technicolor. 7 mins. A black cat who fulfilled the bad luck superstition has a temporary lapse when he meets a bulldog with more courage than brains. Release date, 1/22/49.

ANNIE WAS A WONDER (MGM—K-72) Passing Parade, 10 mins. John Nesbitt tells the story of a figure rapidly disappearing from the American scene—the hired girl who cooked, cleaned, took care of the children, etc., etc. Release date, 1/27/49.

WHAT I WANT NEXT (MGM—S-56) Pete Smith Specialty. 10 mins. First of a projected series of Smiths based on a feature of Science Illustrated Magazine. Readers send in suggestions for inventions they would like to see, such as the self-propelling spaghetti fork, self-igniting cigarette, non-tilting chair and automatic car door opener illustrated in this short.

STRUGGLE FOR SURVIVAL (20th-Fox—9801) Movietone Specialty. 9 mins. Another study by the Swedish director of "Symphony of a City," this one concentrates on bird life on an island off Scandinavia, with expressive closeups. Release date, Feb. '49.

FOALED FOR FAME (20th-Fox—9301) Movietone Sports Review. 11 mins. Mel Allen narrates the story of Calument Farm, blue grass birthplace of great horses, and the camera shows foals on the farm and champions like Bull Lea, Whirlaway, Citation and Coaltown in their great races. Release date, Feb. '49.

WOODEN INDIAN (20th-Fox—9501) Terrytoon. 7 mins. Centuries ago the American Indian was carefree, but pushed back and back by the white man, something snaps in his mind. He runs amuck, first in an auto and then in a plane and on a dirigible. Society is saved from his violence by his transformation to a wooden decoration for a cigar store. Release date, Jan. '49.

SATISFIED SAURIANS (20th-Fox—9901) Dribble Puss Parade. 8 mins. Life of the alligators on a special farm in St. Augustine, comically recounted by Lew Lehr. Release date, Mar. '49.

THE RACKET BUSTER (20th-Fox—9503) Terrytoon. 7 mins. Cat gangsters manage to lock Mighty Mouse in a safe and throw it to the bottom of a lake. Then they round up the defenseless mice, one of them carrying off a pretty girl mouse. Naturally the mighty one saves the day, but it's his closest squeak. Release date, Feb. '49.

SOURPUSS IN DINGBAT LAND (20th-Fox—9504) Terrytoon. 7 mins. Gandy Goose and Sourpuss the cat hunt the mysterious dingbat in a tropical forest. A tricky chase ensues, with the dingbat proving himself far cleverer than his foes. Release date, Mar. '49.

BUDDY RICH & ORCHESTRA (Col.—1954) Thrills of Music. 10 mins. Buddy drums Kick With Sticks, Betty Bonney sings A Man Can Be A Wonderful Thing and Steve Condos dances to Great Head, while disc jockey Jack Eigen describes the goings on. Release date, 1/20/49.

MISS IN A MESS (Col.—1433) All-Star Comedy. 15½ mins. Vera Vague marries a fellow who's the "splitting" image of a beserk hatchet murderer, and Vera's upset aunt tries to right this apparent wrong. Release date, 1/20/49.

Get on the Line in '49

ALLIED NATIONAL MEMBERSHIP DRIVE

APRIL 1st-NOV. 1st

JOIN ALLIED NOW

This Drive in Honor of ABRAM F. MYERS

'Pops' Stage Show

Salt Lake City will have its first "pop" concert as a stage show in conjunction with the screen offering at Manager Harry Ashton's Uptown Theatre there on April 8-10 when Eugene Jelesnik will appear in person with orchestra of 30 instrumentalists and soloists. Jelesnik appeared in Salt Lake City last year at Kingsbury Hall and Manager Ashton took advantage of the popular demand for a return engagement to book him for the Uptown. This is reported the first time that a presentation of this kind has been offered in that city.

Boyd Will Start New Hopalongs

William Boyd announced this week from Hollywood that he would start shooting the first three of a new Hopalong Cassidy series in June and July. Boyd said he had radio, film, television and merchandising rights to the character from author Clarence Mulford and that he is negotiating at present for a distributor on the series.

Denbow to Represent Hunt Stromberg

Sam Denbow will become sales representative for Hunt Stromberg Productions starting with "Too Late for Tears" which United Artists will release July 8, it was announced this week by Stromberg prior to his departure for Hollywood.

Holt Prepares Film On Santa Fe Railroad

Nat Holt will follow his production of "Canadian Pacific" with a film based on Jim Marshall's book, "Santa Fe — The Railroad That Built An Empire." The picture will be a big budgeter in color, with the Santa Fe Railway System to cooperate in production and exploitation of the picture.

400-Seater Outbids House Seating 4,000

The 400-seat World Theatre in Minneapolis has outbid the 4,000-seat Radio City there for MGM's "Take Me Out to the Ball Game." The terms could not be learned, but it is believed that Ted Mann, owner of the World, outbid Minnesota Amusement Company in both percentage terms and playing arrangements.

Reiss Joins United World Video Dep't

Saul Reiss, formerly of Fox Films, and other companies, has been added to the television department of United World Films as sales representative, it was announced this week.

Suchman Joins Selznick

Al Suchman, former eastern sales manager for Eagle Lion and veteran of 25 years' experience in distribution, this week joined Selznick Releasing Organization as a sales executive, General Sales Manager Sidney G. Deneau announced Monday.

'Tulsa' N.E. Bow

New England premiere of Walter Wanger's "Tulsa" has been set for Boston's Pilgrim, Mayflower and Esquire theatres on April 15.

20th-Fox Starts New Sales Policy

(*Continued from Page 6*)

ine production costs to see where they had been reduced as much as possible with regard to star salaries.

Later it was learned that Gamble had apparently been holding his fire. Privately he had expressed himself that not only were production salaries too high because of stars' salaries but because studios were in many instances loaded down with too many executives who were paid enormous salaries. He was quoted as saying that one studio alone had 18 sub-executives who received $100,000 a year or better and that if such salaries were rescaled, production costs would come down.

'Most Menacing'

From Washington, D. C., Abram F. Myers, national Allied general counsel, attacked statements made by 20th-Fox Vice-President Al Lichtman as implying "a concerted move by all film companies to raise prices." If this is so, he added, the "situation would be most menacing," since the drive for increased revenues "would spell ruin to every exhibitor in the United States" if undertaken by all companies.

Myers urged economy in Hollywood and declared:

"Producers no longer can survive on a few lavish pictures which are given extended runs in their own theatres and then sold to the independents at exorbitant prices. Hereafter profits will be geared to production in the motion picture industry as well as in all others. The movie producers have been slow to learn the importance of volume and turn-over, but happily some of them are learning."

N. Y. Practices Termed A Drag on Industry

Trade practices which have grown up in the New York exchange area have not only dragged 20th Century-Fox's revenues down but threaten those of other distributors, General Manager Andy Smith declared last Friday in announcing that his company would allow no "credits" on future deals.

Smith, speaking to an exhibitor meeting also attended by 20th-Fox home office and exchange employes, declared that the practice in New York had grown to a point where a picture was sold on certain terms and then the exhibitor sought readjustments after playing it "and you had to sell the picture a second time."

"I have been studying the figures of our New York branch," he said, "and I found for the year 1948 the branch had a gross of $2,400,000 less than the previous year. Our deficit for the whole country, including New York, for the year was $1,944,000. This meant only one thing —that our entire deficit for the year was in the New York exchange area and other branches had exceeded their gross for the previous year. . . .

'Would Not Be Here'

"I can tell you if the rest of the country operated like New York, we would not be here talking to you. Our shop would be closed."

While declaring the company would not renegotiate deals in the future for the New York area, Smith added that where such agreements had already been made, they would be respected.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

A

Title — *Company*

Abbott & Costello Meet the Killers..U-I
Accused, The ....Para.
Act of Violence....MGM
Adventure in Baltimore....RKO
Adventures of Don Juan....WB
Adventures of Gallant Bess....EL
Affairs of a Rogue....Col.
Africa Screams ....UA
After Midnight ....Para.
Air Hostess ....Col.
Alaska Patrol ....FC
Alias Nick Beal....Para.
Alice in Wonderland....EL
Alimony ....EL
All's Well ....Ind.
All the King's Men....Col.
Amazing Mr. X....EL
Amazon Quest ....FC
An Act of Murder....U-I
Angel in Exile....Rep.
Angel on the Amazon....Rep.
Angry God, The....UA
Anna Lucasta ....Col.
Annie Get Your Gun....MGM
Any Number Can Play....MGM
Apartment for Peggy....20th-Fox
Appointment With Murder....FC
Arctic Manhunt ....U-I
Avenger, The ....Rep.

B

Babe Ruth Story, The....Allied
Backfire ....WB
Bad Boy ....Allied
Bad Men of Tombstone....AA
Bandwagon 20th-Fox
Barbary Pirate ....Col.
Barkleys of Broadway....MGM
Battleground ....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors....EL
Belle Starr's Daughter....20th-Fox
Beyond Glory ....Para.
Big Cat, The....EL
Big Jack ....MGM
Big Sombrero, The....Col.
Big Steal, The....RKO
Big Town Scandal....Para.
Bitter Victory ....Para.
Black Eagle, Story of a Horse....Col.
Black Magic ....UA
Blanche Fury ....EL
Blank Wall ....Col.
Blondie's Big Deal....Col.
Blondie Hits the Jackpot....Col.
Blondie's Night Out....Col.
Blondie's Secret ....Col.
Blood on the Moon....RKO
Blue Lagoon, The....U-I
Bodyguard ....RKO
Bomba, the Jungle Boy....Mono.
Border Incident ....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The....RKO
Bribe, The ....MGM
Bride of Vengeance....Para.
Brimstone ....Rep.
Broken Journey ....EL
Brothers in the Saddle....RKO
Bungalow 13 ....20th-Fox

C

"C"-Man ....FC
Calamity Jane and Sam Bass....U-I
Calendar, The ....EL
Canadian Pacific 20th-Fox
Canterbury Tale, A....EL
Caught ....MGM
Challenge to Lassie....MGM
Champion ....UA
Chicago Deadline ....Para.
Chicken Every Sunday....20th-Fox
City Across the River....U-I
Clay Pigeon ....RKO
Code of Scotland Yard....Rep.
Come Be My Love....U-I
Come To The Stable....20th-Fox
Command Decision ....MGM
Connecticut Yankee, A....Para.
Conspirator ....MGM
Countess of Monte Cristo....U-I
Cover-Up ....UA
Cowboy and the Indians, The....Col.
Creeper, The 20th-Fox
Crime Doctor's Diary....Col.
Criss-Cross ....U-I
Crooked Way, The....UA

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B)	*Biographical*	*(C)*	*Comedy*
(D)	*Drama*	*(Doc)*	*Documentary*
(G)	*Gangster*	*(M)*	*Musical*
(H)	*Horror*	*(W)*	*Western*
(My)	*Mystery*	*(Wa)*	*War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
9	Massacre River	G. Madison-R. Calhoun-G. Storm	78	4/1/49	a12/25/48
13	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D Castle	81	1/1/49	b11/27/48

COMING

14	Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

	Rio Grande	S. Carson-E. Keyes	72	3/1/49	
	Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
	Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
	Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
	Blondie's Big Deal (C)F	P. Singleton-Al. Lake-L. Simms	66	3/10/49	b3/26/49
	Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
	Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
	Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
	I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
	Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
	Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
	Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
	Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
	Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
	Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
	Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
	Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
	Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
	Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
	Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
	Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford		a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
Anna Lucasta	P. Goddard-B. Crawford		a3/19/49
Barbary Pirate	D. Woods-T. Marshall		
Blank Wall	J. Mason-J. Bennett		
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake		a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan		
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne		a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki		a1/15/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton		a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Johnny Allegro	G. Raft-N. Foch-G. Macready		a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest		a2/5/49
Kazan	S. Dunne-L. Maxwell		a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66	b4/2/49
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	b3/26/49
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo		a11/13/48
Lust for Gold	G. Ford-I. Lupino		a2/5/49
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey		a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden		
Mr. Soft Touch	Glenn Ford-Evelyn Keyes		a9/18/48
Mutineers, The	J. Hall-A. Jergens	4/22/49	a2/5/49
My Next Husband	R. Russell-R. Cummings-M. McDonald		
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	72	b3/26/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.		a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran		
Secret of St. Ives, The	Richard Ney		a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox		a2/19/49
We Were Strangers	Jennifer Jones-John Garfield		a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette		4/8/49	
El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Apr. '49	
Alimony	J. Beal-M. Vickers			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Lord Byron	D. Price-J. Greenwood-M. Zetterling	85		
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
927 Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine		5/16/49	
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer			
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney	77	4/15/49	
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Search for Danger	J. Calvert-A. Dekker	63	4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
	Big Jack	W. Beery-M. Main	85	Apr. '49	a1/29/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith			a3/5/49
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant	109	May '49	a10/2/48
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Dear Wife	Para
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down Dakota Way	Rep
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para
Firebug Agent	SGP
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Joe Young, The	RKO
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Leave It to Henry	Mono
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Lust for Gold	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make-Believe Ballroom	Col
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Edward, My Son (D)A	S. Tracy-D. Kerr	120	June '49	b3/19/49
	Forsyte Saga, The	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson			a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan			a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore			
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall			a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan			a1/29/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	That Midnight Kiss *T	K. Grayson-M. Lanza			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48	b9/25/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48	b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49

COMING

4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			
	Leave It To Henry	R. Walburn-G. Moore			
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
	Safety Pins	L. Gorcey-Bowery Boys			
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
4863	Frontier Fear	J. Wakely-C. Taylor			
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
	Kid Comes West	J. M. Brown-M. Terhune			
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde			
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48	
4853	Trails End	J. M. Brown	55	4/3/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan	92	8/5/49	a6/12/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift			a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49	
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			
	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews	71	7/2/49	a6/26/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89...Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88...Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62...Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82...Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60...Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63...Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48...Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100...Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84...Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114...Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94...Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60...	b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145...Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120...9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78...Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92...Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61...Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72...Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83...Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113...Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92...Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73...Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59...Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97...Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85...Feb. '49	b2/12/49

COMING

Big Steal, The	Robert Mitchum-William Bendix	
Follow Me Quietly	W. Lundigan-J. Corey	a2/12/49
Great Joe Young, The	Johnson-Armstrong-Toomey-Moore	
Interference	Mature-Ball-Scott-Tufts	a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx	a2/12/49
Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias	a7/5/47
Love Is Big Business	C. Colbert-R. Young-G. Brent	
Montana Belle *U	J. Russell-G. Brent	a3/19/49
Renegade of the Rancho	T. Holt-R. Martin-E. Norris	
Roseanna McCoy	F. Granger-J. Evans-R. Basehart	
Roughshod (D)	R. Sterling-C. Jarman-G. Grahame	a9/6/47
Sam Wilson	M. Scott-J. Lynn	
Savage Splendor	African Travelogue 63	
She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar	a3/26/49
Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell	
Weep No More	Cotten-Valli-Paar-Byington	a7/3/48
Window, The	B. Hale-B. Driscoll-A. Kennedy	a5/15/48

REPUBLIC

CURRENT

				Rel Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90...9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86...11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60...10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60...8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69...2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59...3/15/49	b4/2/49
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70...7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67...12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88...7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67...11/15/48	b11/27/48
807	Hideout	L. Bridges-A. Booth	61...3/8/49	a2/19/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60...12/8/48	b11/20/48
888	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107...	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90...10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67...8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61...9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87...12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88...3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59...1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60...9/1/48	
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106...3/1/49	b1/8/49

COMING

Avenger, The	J. Carroll-A. Mara		
Brimstone *U	R. Cameron-A. Booth-W. Brennan		
Down Dakota Way *U	R. Rogers-D. Evans		
Hellfire	W. Elliott-M. Windsor		a2/12/49
Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80...4/25/49	b2/19/49
Strange Caravan, A	J. Wayne-V. Ralston-P. Dorn		
Streets of San Francisco	R. Armstrong-M. Clark		a4/2/49
Susanna Pass *U	R. Rogers-Trigger-D. Evans	4/29/49	a3/12/49

Westerns

864 Death Valley Gunfighter	A. Lane-E. Waller	60...3/29/49	
Frontier Investigator	A. Lane-E. Waller-F. Ford		
Law of the Golden West	M. Hale-G. Davis-S. Elliott		
Outcast of the Trail	M. Hale-P. Hurst		
831 Prince of the Plains	M. Hale-S. Davis	60...4/8/49	
862 Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60...11/24/48	
863 Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60...1/22/49	b3/5/49
861 Sundown in Santa Fe	A. Lane-E. Waller	60...11/5/48	
Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

Firebug Agent	R. Lowery-A. Gwynne		
4811 Frontier Revenge	Lash LaRue-Fuzzy St. John	57...12/24/48	
4804 Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81...9/24/48	b11/27/48
4813 Highway (13) (D)A	R. Lowery-P. Blake	58...1/21/49	b1/8/49
4814 I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81...2/24/49	b2/5/49

Title	Company
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para
My Next Husband	Col.
My Own True Love	Para.
N	
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
Not Wanted	FC
O	
Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	Wb
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA
P	
Paleface	Para
Parole	E-I
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Q	
Quartette	EL
Quicksand	UA
R	
Rachel and the Stranger	RKO
Racing Luck	Col
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para.
Rim on the Canyon	Col
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col.
S	
Safety Pins	Mono.
Sam Wilson	RKO
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
Shanghai Chest, The	Mono
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Caravan, A	Rep.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O' the Morning	Para.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes			a3/26/49
	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	61	12/10/48	

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91		b3/19/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49	a1/22/49
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake		
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49	a2/5/49
	Come to the Stable	L. Young-C. Holm	Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas		
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79 May '49	b4/2/49
	Father Was a Fullback *T	F. MacMurray-M. O'Hara-B. Lynn		
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson	June '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49	a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	July '49	
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83 May '49	b4/2/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver	Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix	Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		a2/5/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64 May '49	a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin	July '49	a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter	June '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	Abbott & Costello-C. Beatty			a4/2/49
Black Magic	O. Welles-N. Guild	103		
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49	a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell			a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			
Too Late for Tears	Scott-DeFore-Miller-Corey	99		
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price			
Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	June '49	a2/5/49
Partners in Crime	H. Duff-D. Duryea-S. Winters			
Sword in the Desert	M. Toren-D. Andrews-S. McNally			
Take One False Step	W. Powell-J. Gleason			a2/19/49
Western Story, The	Y. deCarlo-S. Brady			a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b3/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Backfire	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
821	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart. The	Ronald Reagan-Patricia Neal			
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson			a4/2/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

ADVANCE DATA
On Forthcoming Product

Twilight (UA) Principals: Laraine Day, Dane Clark, Franchot Tone. Director, Irving Pichel. A drama about two married people having an affair, and how the man tries to bow out and nearly gets killed in an accident, and the woman unsuccessfully attempts suicide; they return to their mates in the end.

Everybody Does It (20th-Fox) Principals: Celeste Holm, Linda Darnell, Paul Douglas. Director, Edmund Goulding. A comedy involving a woman who tries to be a concert singer, but hasn't the talent, and her businessman-husband, who becomes a concert success unwittingly. Eventually, he fails too and they are happily reunited.

Curtain Call at Cactus Creek (U-I) Principals: Donald O'Connor, Gale Storm, Walter Brennan, Eve Arden. Director, Charles Lamont. A comedy with music about an advance man for a traveling repertory company in 1890 who is practically kidnapped, company and all, by a bank robber's gang. He finally gets a reward for turning over the gang.

Roseanna McCoy (RKO) Principals: Charles Bickford, Raymond Massey, Joan Evans, Farley Granger. Director, Irving Reis. The story of the ancient feud between the Hatfields and McCoys in West Virginia and Kentucky, with the McCoy girl falling in love with a Hatfield boy and eventually causing a cessation of war.

NEWSREEL SYNOPSES

(Released Wednesday, April 6)

ALL AMERICAN (Vol. 7, No. 337)—Flying club; Lexington movie theatre; Wichita fire department; Chicago relays; Drill platoon in Germany; Joe Louis turns promoter.

MOVIETONE (Vol. 32, No. 27)—Greek independence celebration; Bevin and Gromyko arrive; Israeli war heroes to tour U. S.; Johnson on defense; Fog disperser (except N. Y., Phila., Pittsburgh, Wash., D. C.); B'Nai B'Rith honors Skouras (only above cities); 9-year-old conducts Paris orchestra; Golden Gloves; Water skiing; Bing Crosby cancer trailer.

NEWS OF THE DAY (Vol. 20, No. 261)—Atlantic Pact hailed; Gromyko arrives; Johnson on defense; Greek independence celebration; Spring fleecing in Canada; 9-year-old conducts Paris orchestra; Water skiing; Bing Crosby cancer trailer.

PARAMOUNT (No. 64)—Water skiing; Bevin and Gromyko arrive; Johnson on defense; U.N. seeks Middle East peace; "Gorilla" climbs Eiffel Tower; Bing Crosby cancer trailer.

TELENEWS (Vol. 3, No. 14A)—Churchill speech; Taxi strike; Washington cherry blossoms; Palisades Amusement Park opens; Israel throne pretender; Ingrid Bergman in Italy; Judith Coplon; Society wedding; A.A.U. diving; Atlantic Pact signed; Connie Mack's Athletics.

UNIVERSAL (Vol. 22, No. 235)—Fog disperser; Pact envoys; Tugboat propeller; Spring fleecing in Canada; Cambridge outrows Oxford; Water skiing; Bing Crosby cancer trailer.

WARNER PATHE (Vol. 20, No. 66)—Pact envoys; Gromyko; Annual French tidal wave; Spring fleecing in Canada; Vacation fashions; Golden Gloves; Rugby; Water skiing; Great Americans Quiz: Robert E. Peary; Bing Crosby cancer trailer.

(Released Saturday, April 9)

MOVIETONE (Vol. 32, No. 28)—Atlantic Pact signed; Churchill speech; East-West all-star basketball; Cerdan KO's British champion; A.A.U. swimming.

NEWS OF THE DAY (Vol. 20, No. 262)—Atlantic Pact signed; Churchill speech; Dizzy boat race.

PARAMOUNT (No. 65) — A.A.U. swimming; Newfoundland welcomed as dominion; Atlantic Pact signed; Churchill speech.

UNIVERSAL (Vol. 22, No. 236)—Atlantic Pact signed; Churchill speech; East-West all-star basketball; Outboard race.

WARNER PATHE (Vol. 20, No. 67)—A.A.U. swimming; East-West all-star basketball; Churchill speech; Atlantic Pact signed.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
In Early Arizona	"Wild Bill" Elliott		3/1/49
Lone Star Pioneers	"Wild Bill" Elliott	S8	12/1/48
Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
Pioneers of the Frontier	"Wild Bill" Elliott		S/1/49
Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
Taming of the West	"Wild Bill" Elliott		4/1/49

ELLIS FILMS

Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

About Face	W. Tracy-J. Sawyer	43	Jan. '49
All American Coed	F. Langford-J. Downs	49	Jan. '49
Ape Man	B. Lugosi-W. Ford	6S	Feb. '49
Brooklyn Orchid	W. Bendix-M. Woodworth	S1	Jan. '49
Calaboose	J. Rogers-N. Beery, Jr.	4S	Jan. '49
Corpse Vanishes	B. Lugosi	64	Feb. '49
Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
Fall In	W. Tracy-J. Sawyer	48	Jan. '49
Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
Gaiety	A. Ayers-J. Negrete	44	Jan. '49
Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
Killer on the Loose	M. Brian-R. Hardy		Mar. '49
Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
Murder Mob	B. Cabot-W. Bond	64	Nov. '48
Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
Our Relations	Laurel & Hardy	70	Dec. '48
Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
Topper	C. Grant-C. Bennett	96	Dec. '48
Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

California Straight Ahead	J. Wayne	66	3/5/49
Hit the Road	Dead End Kids	62	3/2S/49
India Speaks	Richard Halliburton	80	1/1/49
Jacare	James Dannaldson	65	Feb. '49
Mob Town	Dead End Kids	60	3/2S/49
Murder in the Rue Morgue	B. Lugosi	62	4/S/49
Raven, The	B. Karloff	60	4/S/49
Stormy	N. Beery, Jr.	67	3/S/49

METRO-GOLDWYN-MAYER

A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

And So They Were Married	R. Mitchum-S. Simon	79	1/16/49

RKO RADIO

Dumbo	Cartoon		June '49
912 Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954 Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
Saludos Amigos	Cartoon		June '49
913 She	H. Gahagan-R. Scott		Dec. '48
Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/1S/49
116S	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
109S	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	6S	2/1S/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
127S	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	6S	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/1S/49
113S	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	S8	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
10S8	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/1S/49
79S	Three Smart Girls	D. Durbin-R. Milland	84	3/49
124S	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/1S/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
East Side Kids	H. Chester-H. Berger	62	Feb. '49
Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

HC24 Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807 Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808 They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Man on the Eiffel Tower *Ansco	C. Laughton		
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	S7	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	8S	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Portrait From Life (D)A	M. Zetterling	90	b12/2S/48
Showtime (English Films)	A. Todd	91	b6/S/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/S/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/2S/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	bS/1S/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	10S	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/S/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	10S	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	8S	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/2S/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
When Love Calls (Superfilm)	G. Bechi	10S	b11/6/48

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/1S/49
I Am With You (Dubbed) (Carlson) (Doc)	F. N. Dahlgren	7S	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	.....
1406	Who Done It? (16)	3/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16)	2/10	4/2
1425	Sunk in the Sink (16)	3/10	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (16½)	1/13	3/19
1433	Miss In A Mess (16½)	1/13	.....
1434	Trapped by a Blonde (15½)	4/7	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (6)

Reissues

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure (17)	3/31	.....

FOX AND CROW (8)

Technicolor

1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	.....

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	.....
1504	Grape Nutty (6)	4/14	.....

COLOR FAVORITES (8)

Reissues

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....
1606	Spring Festival (8)	3/17	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	11/23	3/12

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/[illegible]
1752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/2[illegible]
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	.....
1806	Trigger Magic (10)	3/17	.....
1807	Lady of the Links ( )	4/28	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/2[illegible]
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. (10)	12/16	4/2
1954	Buddy Rich & Orch. (10½)	1/20	.....
1955	Charlie Spivak & Orchestra (10)	3/24	.....
1956	Frankie Carle Orch. ( )	3/21	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1[illegible]
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
1857	Medals for Hollywood Stars ( )	4/14	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	.....
1655	June in January ( )	4/21	.....
5657	Christmas Carols (10½)	12/9	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/[illegible]	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	.....
W-37	Bad Luck Blackie ( )	.....	.....
W-38	Polka Dot Puss (8)	2/26	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/[illegible]
S-52	Pigskin Skill (8)	9/18	10/2[illegible]
S-53	Ice Aces (8)	11/6	2/19
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (8)	1/1	.....
S-56	What I Want Next (8)	2/12	.....
S-57	Scientifiquiz (9)	.....	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Suffering Cats ( )	.....	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/12
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	.....
T-14	Ontario, Land of Lakes (10)	2/12	.....
T-15	Calling on Michigan (10)	3/5	.....
T-16	Playlands of Michigan (9)	3/26	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was A Wonder (10)	1/29	.....
K-73	Stuff for Stuff (9)	3/26	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )	.....	.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	.....
K8-5	I Remember You (11)	3/18	.....
K8-6	My Silent Love ( )	4/22	.....
K8-7	The Lambertville Story (10)	5/20	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	.....
P8-6	The Lost Dream (8)	3/18	.....
P8-7	Little Red School Mouse (7)	4/15	.....
P8-8	A Haunting We Will Go (9)	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	.....
X8-4	Comin' Round the Mountain (7)	3/11	.....
X8-5	The Stork Market (8)	4/8	.....
X8-6	Spring Song ( )	6/3	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	.....
Y8-4	Hocus Focus (10)	4/22	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/1[illegible]
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	.....
R8-5	Best of Breed (10)	4/8	.....
R8-6	Fairway Champions (10)	5/6	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	.....
E8-3	Premiere (11)	3/25	.....
E8-4	Lumber Jack & Jill (7)	5/27	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	.....
L8-3	The Flying Dancers (10)	3/11	.....
L8-4	The Fall Guy (11)	4/15	.....
L8-5	Flying Grandmother (10)	6/3	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	.....
J8-3	White Magic (11)	4/1	.....
J8-4	Air Force Fire Fighters (10)	4/29	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	.....
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	.....
93106	Wonder House (16)	4/1	.....

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	.....
	Playful Pelican (7)	10/8	.....

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/18
93402	Heart Troubles (16)	3/11	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	.....

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	.....
94205	Movie Memories (8)	2/18	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	.....	.....
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	.....
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/[illegible]	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	.....
94112	Pluto's Surprise Package (7)	3/4	.....

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	.....
94306	Waders of the Deep (8)	2/11	.....
94307	Canadian Roughriders (8)	3/11	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	.....

WALT DISNEY (8)

Reissues Series 2

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

CARTOONS

Trucolor

	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)	4/15	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)

Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
8518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

TERRYTOONS (2)

Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

Rel. No.	Title	Rel. Date	Data

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	.....
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	.....
9504	Sourpuss in Dingbat Land (7)	3/	.....
9505	The Lion Hunt (7)	3/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (9)	3/	.....

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	.....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	13/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/1[illegible]
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/1[illegible]
4384	Clap Your Hands (10)	3/7	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/2
4342	They Went That A-Way ( )	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/1
4302	Lawrence Welk & Orch. (15)	1/5	1/2
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11/1

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	.....
4353	West of Laramie (26)	3/24	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	4/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	.....

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be In Politics (10)	10/23	9/1

Rel. No.	Title	Rel. Date	Date
5402	So You Want to Be an the Radio (10)	11/6	1 31
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/13	..
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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the [illegible]
Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. [illegible]

AMBASSADOR OF GOOD WILL!

From FILM BULLETIN, March 14, 1949

M-G-M BACKLOG NOW ONE OF BIGGEST and STRONGEST

WITH THE WINDING of a trio of features early this month, Metro's backlog of unreleased pictures jumped to 19, making it one of the strongest in the company's long and successful history. In addition, four more features are slated to roll in the immediate weeks ahead, among them the two important musicals, "Annie Get Your Gun" and "On The Town."

The current backlog includes: "The Forsyte Saga," "Madame Bovary," "That Midnight Kiss," "Border Incident," "Scene of the Crime," "Little Women," "Take Me Out To The Ball Game," "Conspirator," "Malaya," "The Barkleys of Broadway," "Big Jack," "The Secret Garden," "The Great Sinner," "The Stratton Story," "In The Good Old Summertime," "Neptune's Daughter," "Any Number Can Play," "Challenge to Lassie" and "Edward, My Son."

It is becoming increasingly evident that Dore Schary and Louis B. Mayer weren't indulging in idle boasts when they told the company salesmen recently that the studio would build up a total of 67 pictures this year. Practically all of the large group of Metro producers have a heavy schedule of work ahead of them.

Of great interest in Hollywood, is an original musical to co-star Ginger Rogers and Fred Astaire. This would seem to confirm reports that Metro biggies are bursting at the seams with pride over "Barkleys of Broadway," the first Astaire-Rogers co-starrer in a decade or more.

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THE STR EDITORIAL PAGE

Sabotage

(News Item) "Bill was introduced in a northwestern legislature prohibiting the sale of peanuts and popcorn in movie theatres. . . ."

You can't tell what might happen if a thing like this catches on. Next thing you know, they'll be legislating how much or how little petting the young folks can indulge in while at your theatre. After that they might even pass a law prohibiting sleeping during the dull pictures.

▲ ▲ ▲

Public Relations

We doubt if any two words used in the movie industry get as much kicking around as these two immediately above. It would seem that whenever there's a lull of any kind, someone pops up with a supposedly bright new public relations angle. Few of them ever get beyond the lip-service and publicity stage.

The one industry group doing the greatest public relations job of them all happens to be an organization that is more concerned and interested in doing good than in garnering publicity. The result is a magnificent job on the local level to reflect great credit on the movie groups right in the home towns themselves, and therefore on the entire industry as a whole.

You are right! We're referring to the Variety Clubs International, whose eight thousand and more members are constantly raising and spending money to help the underprivileged children of their communities.

If the film industry wants to improve its public relations, all big and little organizations within it can do so through the simple process of encouraging every member of their business family to take a more active part in the Variety Clubs. For the more the members, the more the good work that will be done in behalf of worthy causes—with consequent intensification of honors reflected on the industry.

▲ ▲ ▲

Gentle Reminder

Announcement that the Society of Motion Picture Engineers may change its name to "Society of Motion Picture and Television Engineers" was received in this quarter, we must confess, with mixed emotions.

This may signify progress and that video is taking its place as an adjunct of the mass entertainment offered by our movie theatres. That would be encouraging—progress always is.

On the other hand, after looking over the program of papers at the recent SMPE meet here in New York, we wondered if the move to change the name was not a bit tardy. Indeed, on finding that the one paper on the whole program that dealt with practical and immediate problems of the motion picture theatre was scheduled for the last place on the last day of the convention, we wondered if "motion picture" even belonged at all in the title, since there was so little of it in the show.

To the engineers we would like to say, as we have to producers, distributors and exhibitors, that picture shows are still here with us and that millions—yes, millions—every week are eagerly buying tickets to see the current show at the 16,000-odd commercial movie theatres all over this country, and millions of others in other lands are doing likewise in their home towns.

That, ladies and gentlemen, means there's still lots to be done for all those people. The pictures can be better; the presentations of them, with the help of engineers in all technical matters of projection, sound, theatre design, lighting, equipment, and so forth, should be continuously bettered.

So let us all—technical experts, producers, writers, actors, directors, distributors, exhibitors, projectionists, ushers, doormen, exploitation and advertising men—remember that while glittering promises of newly developed things hold wondrous attractions, the movies are here and great masses of the people deserve the best from them. Yes, indeed, the movie industry is still a great, big, fine business with a great future for anybody and everybody who has something worth while to contribute to the greatest mass entertainment merchandise yet devised and proved by the acid test of public acceptance and approval.

▲ ▲ ▲

Now They're Two

Paramount stockholders this week put their OK on the formation of two companies, separate and distinct, for the one corporation in which production-distribution and exhibition were integrated. It was an overwhelming vote of approval of the plan presented to the stockholders by the officers of the corporation.

In his address to the meeting, Barney Balaban radiated optimism for the future of the production-distribution corporation he will head, and for the theatre company of which Leonard Goldenson will be the chief.

Now that this "divorcement" is an accomplished fact, all the industry will wish that even greater goals will be achieved by the two corporations than the outstanding success which, the record shows, was attained by the original Paramount during its more than a third of a century of existence.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

"Let's Go to the Movies," first of the industry public relations shorts which are being produced through an all-industry effort and will be distributed by the various majors, will be put into release on May 13, following settlement of a squawk by exhibitors over rentals and other terms.

The short, which had been taken off the market when the squabble started, will be released by RKO and its release will formalize the end of an argument which was arrived at when the distributors agreed to waive distribution costs and to place all rentals under a trustee board which would consist of exhibitors, as well as other industry branches. The trustees will review the revenues after a trial period and if justifiable, will reduce rentals.

In Washington, meanwhile, national Allied announced that its spring board meeting would be held in Dallas May 30-31.

Distribution

In San Francisco, MGM was selling "Take Me Out to the Ball Game" to neighborhood houses on a 28-day clearance after conclusion of the downtown St. Francis run—a move which some regarded as spearheading a general reduction of clearances for quicker playoff. Usual clearance has been 49 days.

Paramount stockholders ratified the consent decree which that company had entered with the Government by a vote of 5,106,037 shares in favor and 77,278 shares against. This ratification clears the way to make the decree effective. The same week saw Hugh Braly resigning as west coast district manager for Paramount after a 30-year tenure with the company. It also saw Jack Roper promoted to the post of box-office analyst for Paramount.

Meanwhile, RKO was doing something novel in that its "They Live by Night"— story of the boys who drive the freight trucks across country—still unreleased in the U. S., has been placed into release for Japan, Australia and South America bookings.

Production

Production costs have advanced from $215,-700,000 in 1937 to $460,100,000 in 1947—a jump of 113 per cent, the census bureau reported this week. The bureau also reported salaries had jumped 106 per cent but that employment was off.

These figures, however, did not seem to be worrying some members of the production fraternity too much. Foremost among these is Nat Holt, who makes outdoor pictures as an independent releasing through 20th-Fox. Holt finds the banks will lend, just as they will to other businesses, if they see a product that can be sold, and was in New York to close a deal for money to make three in 1950.

Meanwhile Stanley Kramer says that the idea of long pre-production planning coupled with a quick shooting schedule pays off in economies and that he expects to bring in his next two problem pictures—"High Noon," "Courage of Ten," for $600,000 each.

And Director Jean Renoir is ready to embark on the production of four Technicolor features in India which will be part of the activities of the new Oriental-International Films, headed by Ken McEldowney. British, Indian and American capital is involved. Adding to this, Director William Dieterle left for Europe this week to produce "Stromboli" —first of three he will make in three years in the Italian studios of Ferrucci Caramelli. Pictures will be shot with English dialogues, then dubbed in Italian. And Sam Bronston has completed 21 musical films in Rome, using the Santa Cecilia orchestra and plans 20 more to sell to theatres and to video.

General

From Hollywood Spyros Skouras in a speech brimming with enthusiasm declared "the worst in Hollywood is over and we can now look ahead to the future with positive optimism." This optimism was reflected on two fronts—Loew's, where the net for 28 weeks ending March 17, 1949 was $4,117,117, compared to $3,886,745 for a similar period in 1948; Universal, which was pulling back into the black and had a domestic revenue 15 per cent ahead of its last year's.

Eric Johnston was reelected president of the Motion Picture Association of America and the association was girding for its first Anglo-American film conference, which opens April 21 in Washington with little enthusiasm noticeable on the part of any of the participants.

This apathy didn't extend to active efforts to do something about the British quota in the future. The American industry—both through MPAA and the Society of Independent Motion Picture Producers—apparently building fires under the State Department. The net result in that direction is that after President Truman intervened, State Secretary Acheson promised a "firm" policy on behalf of American films everywhere and that it would do everything "within the bounds of propriety" to prevent discrimination—a statement which proves that Mr. Acheson is a diplomat whose lucid utterances could easily entitle him to a job as a movie publicist.

The industry, too, was making some headway in getting congressional attention to its problems as Sen. William Knowland (R., Calif.) offered ammendment to the ECA which would suspend help to discriminatory countries—a measure hardly likely to pass—and Rep. Cecil R. King (D., Calif.) said he would ask the House Ways and Means Committee to look into British discrimination against American films. The committee must pass on reciprocal trade agreements.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

Exhibitor Kicks Mount on Rentals

Exhibitor resistance to any rental increases on the part of 20th Century-Fox or other companies continued to mount this week as the traveling trio of 20th-Fox vice-presidents—Al Lichtman, Andy Smith, Charles Einfeld—made their first trip to the coast.

Prior to their appearance there, where they expressed enthusiasm over new product H. V. (Rotus) Harvey, trustee chairman of the Pacific Coast Conference of Independent Theatre Owners, made public a letter he had written 20th-Fox President Spyros Skouras.

Treat 'Em Alike

Harvey told Skouras he did not challenge the right of 20th-Fox to raise its rentals even up "to 70 per cent of the box-office receipts" if it saw fit, provided that it treated all exhibitors alike. He challenged the implication that "independent exhibitors have been rolling in clover for years" and declared:

"This association has pointed out time after time the discriminatory film rentals existing between independent and affiliated theatres. I am sure if you were getting comparable film rentals from the affiliated theatres as you are getting from the independents you would find your revenue most substantially increased. If you demanded and got comparable film rentals, affiliates could not double-bill the best pictures of the business. . . . If you must increase the revenue to your company why don't you level on those accounts which need leveling on?"

Who?

"We have been told," Harvey remarked, " . . . that independent theatre accounts are unimportant, that 80 per cent of your revenue comes from the large affiliated circuits. If this is true, who is paying too little film rental?"

Another protest came from Theatre Owners of America President Arthur Lockwood who called upon his members to study their film needs and their rights in buying under the trade practices affirmed by the U. S. Supreme Court. Lockwood said that shorter runs in key cities tended to increase product availability, indicating that this was an exhibitor weapon against higher rentals.

Declaring that he did not think exhibitors would bow to higher rental demands upon the part of 20th-Fox, Lockwood struck at industry habits.

"Only in the motion picture business," he declared, "is the manufacturer jealous of the prosperity of his customer. In every other industry with which I am acquainted, the manufacturer endeavors in every way to cooperate with his customer, and to build him up financially so that he can remain a customer.

"In our industry, the customer (the theatre owner) has always been a target of the producers. Exhibitors have been the victims of a publicity barrage aimed to establish the theory that the producer of a picture must get his investment back and a profit; otherwise the supply of film will dry up.

'Nail' It

"I think it is about time to nail that one down for good. No one has any 'right' to anything. The producer of a motion picture should take the chance of gain or loss based on public reception of his production, just as the producer of a legitimate play does."

The TOA president concluded with the

(*Continued on Page* 8)

Loew's Up

Net profit for Loew's, Inc., during the 28 week period ending March 17, 1949 was $4,117,117 or 80 cents a share, an increase of $230,372 compared to the similar period in 1948, when the net was $3,886,745 or 75 cents a share.

Production Costs Show 113% Jump

The cost of motion picture production has increased 113 per cent between 1939 and 1947, preliminary figures of the Census Bureau's census of manufacturers showed this week.

The 1947 census showed that the cost of all activities in processing totaled $460,100,000 compared to $215,700,000 for 1939, date of the last census. Distribution and exhibition costs are not included.

Average employment in 1947 was slightly lower than in 1939 the census disclosed but salaries increased 106 per cent. In 1939 35,342 studio workers received $142,500,000; in 1947, 34,799 employes were paid $293,000,000. Production expenses other than salaries totaled $167,100,000 in 1947 compared to $73,200,000 in 1939.

K-B To Oppose Sale In Open Market

Kogod-Burka Attorney Robert Sher declared this week that his company would oppose Warner Bros.' request that the court allow it to dispose of its half interest in the MacArthur Theatre, Washington, D. C., to the highest bidder in the open market.

He claimed that the agreement under which K-B and Warner entered partnership for the MacArthur requires the sale to K-B if the partnership is terminated. K-B sued to terminate partnership on the basis of the U. S. Supreme Court rule in the Government anti-trust suit.

Mortimore & Shiell Sued on Percentages

Suits alleging incorrect returns on percentage pictures were filed this week in the civil district court at New Orleans, La., against S. Edgar Mortimore, Lyall G. Shiell and their company, Mortimore and Shiell, which operates the Bell and Town Theatres, by 20th Century-Fox, Universal and Loew's (MGM).

Tough Bite

A bite on a candy bar purchased at the candy bar of the Middlesex Theatre in Middletown, Conn., may cost that theatre quite a bit of notoriety, according to a report from Hartford. Thomas McInnis, who operates a driving school in Middletown, has filed suit against the Dormir Candy Company of New Haven for $2,500, alleging that he broke a tooth on a bit of candy he bought at the Middlesex's candy bar last September, and since then his working efficiency has been so impaired that he is not in the proper frame of mind to teach would-be drivers how to miss pedestrians. McInnis also alleges that he has not been able to eat some foods that he enjoys since breaking his tooth. He adds that the wood in the bar that did the damage was not listed on the wrapper as one of the candy's ingredients.

By Way of Explanation:

Anglo-American Apathy Note Heard on Eve of Conference

By BILL SPECHT (News Editor)

That part of Washington which was interested was ready for the Anglo-American film conference which opens April 21 with a "what's the use" attitude, a feeling which London sources reported existed also on the British side of the water.

Little Interest

This feeling of apathy, which has resulted in little interest over the meeting of minds which brings together British and American production-distribution heads, is solidly grounded. It springs largely from the fact that none of the representatives—J. Arthur Rank, Sir Alexander Korda and Sir Henry French for the British, and Motion Picture Association of America President Eric Johnston, Loew's Nicholas M. Schenck and Paramount's Barney Balaban for the United States—has any Government standing.

STR's London manager, Jock MacGregor, in commenting upon this said British sources believed that the only good which might come from the conferences were agreements reached outside of the conference chamber by individuals and some basis of agreement for the British 1950-51 quota.

The quota, of course, is a sore spot. The British cut it for 1949-50 from 45 to 40 per cent, a drop in the bucket which does not satisfy the Americans. The British further have worked on the American industry through their Government and have voiced the threat that the "all-American" plan may be investigated. This is the Yankee reply to the British on quotas under which American distributors for the most part refused to rent any product for double bills unless it was made up entirely of American product. The British may seek to get the Americans to drop this at the conference, using the threat of a British Government monopoly inquiry if they are not successful.

In all this to date the Americans have been hampered by the fact that they were an industry—not a united industry at that—fighting a Government-backed industry. This was not through choice. MPAA President Eric Johnston apparently realized that there was little that could be done through our Government channels, though he has never criticized them at any time.

Busy People

The State Department, which some may accuse of leaning to the British, is busy trying to maintain a program of defensive alliance and European recovery and understandably may not see the importance of films, even in their announced role as a propaganda medium for the American way. The industry itself does not enjoy the respected importance on Capitol Hill which is accorded steel, banking, or farming.

Some effort has been made to break this down

(*Continued on Page* 8)

Industry Shorts Squabble Ends With First Releases Ready May 13

RKO will release "Let's Go to the Movies"—first of the industry public relations shorts on May 13 as result of a settlement reached this week between distributors and exhibitor protestants over the shorts' rental scale.

The disagreement had reached serious proportions and had caused RKO to cancel its earlier release date and hold the picture pending negotiations. These negotiations resulted in an agreement by the distributors not to charge distribution fees against the pictures and a decision to set up a board of trustees which would control and disburse all rentals received from the series which now consists of 12 subjects, four of which are completed and three more of which are nearing completion.

In addition, the trustees are to study returns received on the films for the first four reels and, if justified, to order a reduced rental for future films. If the cost on the 12 subjects should be regained on less than the entire series, the remainder of the series would be rent free to all exhibitors. One of the main bones of contention had been that distributors insisted that full rental was necessary on each reel while some exhibitor groups had argued that a 50 per cent rental would be proper.

Exhibitors may book "Let's Go to the Movies" through the RKO exchanges.

North Central Allied Wallops City Amusement Tax

Defeat of Minnesota's proposed bill which would allow cities to tax amusement admissions seemed certain for the current session this week as the legislature moved to postpone action on the measure indefinitely.

The bill would have permitted cities to tax the box-office for an amount equal to whatever the federal government might reduce its amusement tax. It was fought by North Central Allied and its Counsel Stanley Kane.

Slight Chance

Two other pieces of legislation supported by North Central Allied, however, seemed to have little chance of reaching the floor. They were 1) a bill to restrict the activities of organizations such as the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., by requiring music publishers to register the titles of copyrighted music; 2) a bill to legalize "bank nights" under certain conditions.

Switches Pitch

New York's Avenue Playhouse, which has been playing foreign-language films as an "art" house, switched to double bills of English dialogue reissues on April 15.

P.S. Operator of the Avenue is Ilya Lopert whose Lopert Films imports and distributes foreign-language product.

Exhibitors, Jackasses Stand To Gain If Governor Signs

Medicine shows, stallions, jackasses and exhibitors—especially exhibitors—stand to gain in Maryland as the result of a rider eased onto a measure designated to modernize an obsolete licensing law. That is of course, if the governor signs the rider-ridden measure.

It's a big "if" though for the rider would reduce municipal incomes in many localities with the city of Baltimore standing to be the heaviest loser by having its theatre license revenues reduced from $22,625 to $9,680 and there are modest indications that the city of Baltimore, ain't a-going to like it.

Ironically enough this possible exhibitor windfall came about through an administration measure which was designed to remove from the books such obsolete license requirements as those pertaining to medicine shows, stallions and jackasses.

Faces Red

This may not have worried the medicine shows very much for they're a thing of the past now and it may have made the stallions and the jackasses feel a lot better, but how certain legislators felt when they found out they had voted for a bill which cuts the revenues of some of their constituent communities is still a delicate question.

Among the other modernizations in the bill was one which tended to remove license requirement for movie houses "where the price of admission does not exceed the price of five cents" and to keep the present higher license scale on houses charging more than "five cents."

Of Another Color

What actually happened was a stallion or a jackass of another color. All motion picture license fees were reduced to the level of the vanished nickel movie through some brilliant manipulation which seems to have occurred when the measure was in the Senate Finance Committee.

Therefore, if the Governor signs the measure, theatres with less than 200 seats which paid $50 yearly will pay as of May 1 the nickel-house rate of $30; those with 200-300 seats which paid $75, will pay $60; those of 300-400, paying $100 will pay $70; 400-500, which paid $150, will pay $80; 500-1,000, which paid $225, will pay $90; more than 1,000, paying $300, will pay $100.

Bankers Will Help If You Can Sell It, Exhibitor Turned Producer Declares

An exhibitor who turned producer and finds that bankers aren't so tough in putting up money if you have the product which they think you can sell, arrived in New York this week to put the finishing touches on a deal by which he will make three more pictures in 1950.

He's Nat Holt, who broke in the business as a theatre usher and left after managing a string of houses for RKO to make pictures on his own. He has just put into release "Canadian Pacific" and plans two more—one tentatively titled, "Fighting Man" and the second, "Cariboo Trail." Then with the money he expects to get from New York banks he will attempt a story of the Santa Fe Railroad and two more untitled. Like "Canadian Pacific," all will be in color.

No Different

"I think bankers," he declared, "are no different in this business than they are in other businesses. If you have a package and a release deal, you can get the money.

"You just can't make a picture," he continued, "and put it in the can, anymore. You've got to hustle the minute the picture is done."

Holt believes an independent producer has a good chance of getting more on the screen for less money outlay than larger producers since he has no great overhead and can shop around for studio space as needed. Asked how he liked being a producer and if he missed battling for terms, he grinned:

"I'm on the other side now," adding:

"Terms are something which tie up pretty much with performance. The general run of exhibitors, if a picture ties up pretty much with the box-office, will pay."

Holt indicated that his exhibitor experience had taught him something in preselling his own product. On "Canadian Pacific" he had color scenes shot of the country and bought 500 new model stereopticons, sending them to the principal circuit buyers of the country with a note: "Keep the viewer, we'll send you a set of pictures."

By Their . . .

He also believes the industry can conduct its public relations to good advantage through its conduct. When his company went on location to Canada, Holt, conscious of the American desire to boast of his country to the irritation of others, selected his crews carefully and instructed them to praise Canada instead. He says the different approach brough back good feeling and co-operation.

"Canadian Pacific" was made with the help of the railway; "Santa Fe" will be made under a similar set-up, he said. Budgets run from $900,000 to a million. Distribution for the current and two forthcoming pictures is through 20th-Fox. For the 1950 product no distribution is set.

Paramount Decree Set

Paramount's consent decree, by which it will divorce its exhibition from production-distribution and divest itself of some 700 theatres, was overwhelmingly ratified this week by the company's stockholders who gave it a vote of 5,106,073 shares in favor compared to 77,278 shares in opposition. Twenty-five thousand stockholders voted.

In an address to a stockholders' special meeting Tuesday, President Barney Balaban was optimistic and declared he did not think the sale of theatres would flood the market. One of the benefits of the decree entered into with the Justice Department, he said, was that it gave Paramount the "widest flexibility" in disposing of its houses.

See Clearance Cut In MGM Action

MGM this week appeared to be spearheading a move which may eventually reduce San Francisco clearances as a result of terms on "Take Me Out to the Ball Game."

When the film closes at the St. Francis, it will go into its neighborhood run 28 days afterward instead of the usual 49. MGM local officials declared that the new clearance has not been permanently established but informed sources indicate that it will foreshadow other changes in a city where some subsequent-run houses have to wait 210 days after first-run.

New Company to Make 4 Color Features in India

Formation of Oriental-International Films which will combine Indian, British and American capital to produce four Technicolor features in India with Jean Renoir to direct, was announced in New York this week.

The first, based on Rumer Godden's "The River," will actually be produced by an associate company, Commonwealth, Ltd., in order that it can qualify as a British picture to enter England, Ken McEldowney, president of Oriental-International declared at a press conference which was attended by his associate, Forrest Judd, and Renoir.

McEldowney declared that he had been able to procure a "handshake agreement" for Technicolor on the program and that two pictures would be produced in the first year during the months of October to April 1, after which the monsoon season makes production difficult. The films are budgeted at approximately $600,000 each and American distribution is now being discussed. This is said to be the first project of its kind undertaken by the combined capital of three countries.

Kramer Budgets $250,000 For 'Home of Brave' Ads

An ad budget of $250,000 has been allotted to Screen Plays' "behind wraps"-produced "Home of the Brave," President Stanley Kramer declared in New York this week. The budget will go to mass circulation magazines, also to "adult and literate" periodicals as well as major Negro publications.

Kramer, who is enthusiastic over the economy device of quick shooting after long planning, says that he will continue this in his next two—"High Noon," which concerns the moral disintegration of a western town, and "The Courage of Ten," which deals with paraplegics. He expects to bring in each one at $600,000.

Caramelli-Dieterle To Make 3 in Italy

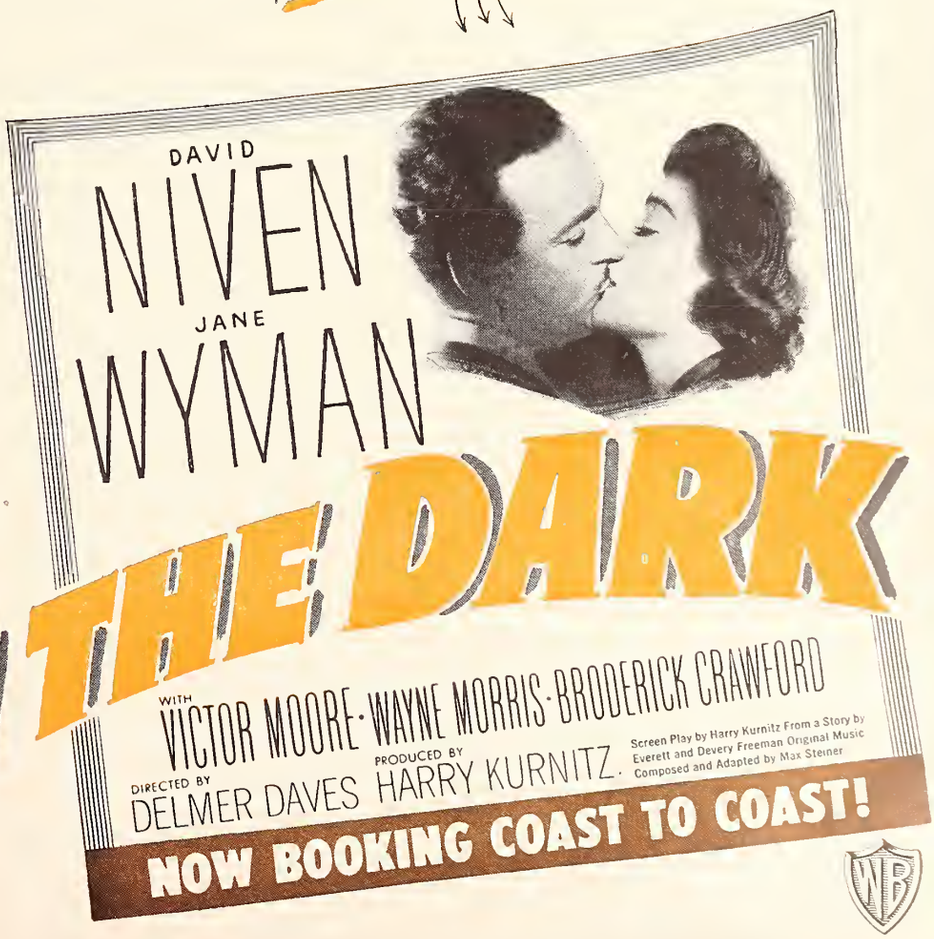
Feruccio Caramelli, Italian citizen who describes himself as an industrialist in the film business, this week closed a deal by which William Dieterle will direct and produce three pictures in Italy during the next three years for world-wide distribution through Caramelli's Associated Artists.

First of the series, which is to be made in English with Italian dialogue dubbed in for the Italian market, will be "Stromboli," Caramelli said. While in Italy Dieterle will also shoot exteriors for Hal Wallis' "September," Paramount release, whose interiors will be shot in Hollywood.

WINNER WYMAN READY TO WIN THEIR HEARTS AGAIN!

FOR HER ROLE IN JOHNNY BELINDA'

TERRIFIC WARNER TIMING!!!



Anglo-American Apathy Noted

(*Continued from Page* 5)

in the past few weeks. President Truman has listened to studio, labor and actor chiefs say that British action causes Hollywood unemployment. He listened to Ellis Arnall, president of the Society of Independent Motion Picture Producers, which will not participate in the conference, and arranged for Arnall to talk to State Secretary Dean Acheson, who up to now has not put his official nose into the situation.

Knowland Amendment

Meanwhile Sen. William A. Knowland of California centered attention of the American industry by introducing an amendment to the ECA which would suspend help to countries which had quotas or discriminated against American products. Knowland himself acknowledges that his amendment has little chance. The fact is that ECA monies go to buy American products—much of which will be in steel, coal and farm produce—all of which is represented in Washington by a strong lobby.

More weight was given to the governmental level action on the part of the United States when Rep. Cecil R. King (D., Calif.) charged the British Government with "perfidy" toward the American film industry and said he would ask the House Ways and Means Committee, of which he is a member, to investigate the British anti-American film policy.

King Plan

Since renewal of reciprocal trade agreements must be passed on by this committee, King's strategy may get some results. He further said that the State Department had advised him it had contacted the British embassy on the question of quotas and frozen film rentals and that it has asked the American embassy in London to open the subject with the proper British authorities.

This revelation of King's gave added weight to a statement from Acheson that the State Department would do all it could "within the bounds of propriety to insure . . . fair and nondiscriminatory treatment" for American films.

These steps held some promise of a move toward solving the present problems. The British quota is not altogether popular at home, having aroused heavy exhibitor protest. It has also been criticized by both the Lords and the Commons.

Stands to Win

If the American industry can swing its Government behind it in negotiations, it stands to win more than it has as a somewhat divided industry seeking to deal with a Government. It also stands to win more from a governmental stand than it does through such conferences as those which will open next Thursday, where production-distribution representatives of both nations, knowing full well what the main difference between them is, have noted but one topic to discuss. It is a topic very far removed from the immediate difficulties. The three gentlemen from England and the three from America are going to discuss—production problems!

Allied Board Meets May 30

National Allied will hold its spring board meeting in Dallas, May 30-31, General Counsel Abram F. Myers announced this week.

Some Cross

The action outside the El Camino Theatre, a Blumenfeld circuit house in San Rafael, Calif., outstripped the feature attraction of the evening. As the cashier, Miss Dorothy Gottlieb, watched the street scene drama develop she fainted in her cage.

Three men, one brandishing a revolver, alighted from a car in front of the El Camino. Approaching a pedestrian, the gunman let him have it; the victim slumped to the sidewalk, spilling blood. The trio loaded him into the car and drove off. When the police caught them they found no thugs but four nervous college students who had carried out an initiation stunt with blank cartridges and ketchup. The film playing: "Criss Cross."

Exhibitor Kicks Mount on Rents

(*Continued from Page* 4)

statement that if majors should quit production, there is a "possibility" that exhibitors would "create their own supply of A product" either by strengthening some of the smaller companies now in business and encouraging them to make more A product, or by creating a franchise company similar to the old First National."

Allied of Iowa and Nebraska suggested that since distributors say they get 80 per cent of their revenue from affiliated theatres they could increase their earnings from 20 to 30 per cent by demanding proper terms from these houses. It also suggested that local sales forces solicit all the business they could from all theatres instead of not selling to some.

Protests against the increase to date have been voiced by TOA, national Allied, PCCITO, Independent Theatre Owners of America, New Jersey, North Central, Michigan, Iowa-Nebraska, Kansas, Rocky Mountain, Gulf States Allied Units, Independent Theatre Owners of Michigan, United Theatre Owners of Illinois (TOA), Associated Theatre Owners of Indiana (Allied), Independent Theatre Owners of Ohio (Allied), Independent Theatre Owners of Michigan (unaffiliated) and the St. Louis MPTO.

Heart Attack Fatal To Hal Hode

Funeral services for Hal Hode, 61, executive assistant to Columbia Executive Vice-President Jack Cohn, were held at the Maple Grove Cemetery, New York, last Friday. Hode, who died of a heart attack at his Forest Hills, Long Island, home, Thursday, entered the industry as a projectionist with Vitagraph, returning to motion pictures after a stint in the navy and as a reporter on the *Newark Evening News*. He has been assistant general sales manager for Universal, general sales manager for Cosmopolitan, a branch manager for Educational, operated his own exchange system, a public relations director for Columbia and then assistant to Cohn in 1933.

Surviving are his widow, Dorothy, a daughter, Mrs. Myer Beck, a son, Stanley, two sisters, Beatrice and Kate, a brother Ira, and a granddaughter, Linda Mary Beck.

New Series

Sam Bronston has completed 21 musical films built around the 100-piece Santa Cicilia Orchestra in Rome as the kickoff on a production program of theatre and television features. Twenty more covering major symphonic orchestras in Europe, including six in the U. S., are to follow.

Johnston Again MPAA President

Eric Johnston was reelected president of the Motion Picture Association of America by its directors last Friday in New York.

The directors considered several industry problems, among them public relations and exhibitor relations and took under advisement a request filed on behalf of the Variety Clubs International President R. J. O'Donnell, that the companies contribute their support to the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Other officers appointed with Johnston, whose election was more or less a formality in view of his contract, were:

Vice-Presidents Francis S. Harmon, Joseph I. Breen; Treasurer Fred DuVall; Secretary Sidney Schreiber; Assistant Treasurer Stanley Weber; Assistant Secretaries J. S. Howie and John C. McCarthy.

Directors are:

Barney Balaban, Theodore R. Black, Nate J. Blumberg, Steve Broidy, Jack Cohn, Cecil B. DeMille, Ned E. Depinet, Earle W. Hammons, Edgar B. Hatrick, Eric Johnston, Austin C. Keough, W. C. Michel, John J. O'Connor, Norton V. Ritchey, Hal E. Roach, Herman Robbins, Nicholas M. Schenck, Abe Schneider, Sam Schneider, Spyros P. Skouras, Paul H. Terry, Joseph R. Vogel, Albert Warner, John M. Whitaker, Herbert J. Yates.

Committees

Executive—Eric Johnston, Chairman, ex officio, Barney Balaban, Nate J. Blumberg, Steve Broidy, Jack Cohn, Ned E. Depinet, Samuel Schneider, Nicholas M. Schenck, Spyros P. Skouras, Herbert J. Yates.

Finance—F. W. DuVall, Chairman, ex officio, Barney Balaban, Nicholas M. Schenck, Spyros P. Skouras.

Membership—Jack Cohn, Chairman, Ned E. Depinet, Joseph H. Hazen.

Theatres—Joseph Vogel, Chairman, Leonard H. Goldenson, Harry Kalmine, Malcolm Kingsberg, Dan Michalove.

Public Relations—Nate J. Blumberg, Chairman, Joseph H. Hazen, Vice-Chairman, Jack Cohn, Austin C. Keough, Samuel Schneider, Joseph R. Vogel, John M. Whitaker, Mort Blumenstock, ex officio, Kenneth Clark, ex officio.

Advertising and Publicity Directors—Mort Blumenstock, Chairman, Maurice Bergman, Howard Dietz, Steve Edwards, S. Barret McCormick, Charles Einfeld, Arthur Schmidt, Silas F. Seadler, Stanley Shuford, Kenneth Clark, Tom Waller, Madeleine White.

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Exhibitor Relations—Ned E. Depinet, Chairman, Harry Kalmine, Austin C. Keough, William F. Rodgers.

Community Relations—Ned E. Depinet, Chairman, Leon J. Bamberger, Assistant Chairman, Maurice Bergman, Steve Edwards, Harry Goldberg, Edward Morey, Louis A. Novins, Henderson M. Richey, Sam Shain.

Foreign Legal Advisory—Roger C. Clement, Chairman, Theodore R. Black, Richard B. Davis, Franklin S. Irby, Irving Moross, Morris Ruffman, Joseph Rosthal, Adolph Schimel.

General Counsel—Austin Keough, Chairman, Otto E. Koegel, Meyer H. Lavenstein, Robert W. Perkins, Charles D. Prutzman, J. Robert Rubin, Charles Schwartz, Gordon E. Youngman.

International Division—John G. McCarthy, Chairman, ex officio, Richard Altschuler, Wolfe Cohen, William Levy, Arthur M. Loew, Joseph McConville, Philip Reisman, Norton V. Ritchey, Joseph H. Seidelman, Murray Silverstone, George Weltner.

National Distributors—Abe Montague, Chairman, George Dembow, Ben Kalmenson, Robert Mochrie, Edward Morey, William F. Rodgers, A. W. Schwalberg, William Scully, A. W. Smith, Walter Titus.

Newsreel—Edmund Reek, Chairman, Walton Ament, Michael D. Clofine, Thomas Mead, Albert J. Richard.

Research—Charles C. Moskowitz, Chairman, Paul Raibourn, Vice-Chairman, Theodore Black, Donald A. Henderson, Stewart McDonald, John J. O'Connor, Abe Schneider, James Tierney, John M. Whitaker.

Solicitations—John J. O'Connor, Chairman, Donald A. Henderson, Stewart McDonald, Edward Morey, Charles C. Moskowitz, Paul Raibourn, Abe Schneider, John M. Whitaker, Douglas T. Yates.

Titles—Albert S. Howson, Chairman, Mrs. Natalie Comden, Miss Dolores Flannery, Miss Rosemary Foley (west coast), Edward A. Golden, Forrest E. Judd (west coast), Edwin P. Kilroe, Miss Pearl Lavenberg, Joseph E. McMahon, William A. Orr, Miss Grace Rosenfield, Adolph Schimel, Miss Irene F. Scott, Kenneth B. Umbreit, Franklin Waldheim, William M. Weiss.

Television—Jack Cohn, Chairman, Theodore Black, Leopold Friedman, Edward Morey, Paul Raibourn, Samuel Schneider, Earl Sponable, Lewis Blumberg.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Hunt's Stunts at Loew's 'Shockproof' Louisville

Louisville has been thoroughly "Shockproofed" by Hunt's stunts. In preparation for the run of the Columbia picture "Shockproof" at Loew's Louisville Theatre, Manager George Hunt gave the bluegrass city a barrage of bally from all barrels.

Barrel number one was television, an exploitation weapon of great promise and, as Hunt proves, no little present realization. Playdate was plugged on a WAVE-TV show emceed by Buet Blackwell, who estimates that there are over 3,000 TV sets in Louisville, a city of only some 320,000 persons.

Next barrel to TV, of course, was sister radio. Perhaps the most provocative of Hunt's airwave fusillades was a ten-day contest over WINN, worked around the line, "Who can send in a regular postal card with the name 'Shockproof' written on it the most times?" First prize was a watch. Interest shown—terrific!

The third barrel? Hunt brought up the heavy ordnance, a beautiful and deadly new F-51 fighter plane and a modeling lady probably deserving of the same terms. The latter christened the former "Shockproof" for the Kentucky National Air Guard, an event which rated big spreads in the *Courier-Journal.*

At the Fountain Ferry Amusement Park the fourth barrel was Hunted up. "Shockproof" races were held at the roller skating rink there every night for a week before opening day of the film, with regular plugs over the rink's p. a. system and a 30x30 sign on the rink's hand-operated vending machine.

Outside ballyhoo, of course, was the fifth element of "Colonel" Hunt's battery. Two ushers posing as newsies gave out 200 late afternoon papers at the height of the rush hour. Streamers attached to the front page screamed "Read the 'Shockproof' story on page 26." Stunt stopped many people. Those who got papers turned to page 26 and found the 600-line "Shockproof" ad.

The Hunt for customers must have been successful with this bang-up campaign.

SKATING RINK TIEUP. As if a nightly "Shockproof" skating contest were not enough, Manager George Hunt's tieup with a local skating rink on Columbia's "Shockproof" also included a mechanical device display where patrons could get a slight shock for "pep and life." Stunt was for the film's engagement at Loew's in Louisville.

Tryouts for 'Stratton'

Test engagements which will include special handling and promotional activities have been scheduled by MGM in thirteen situations for "The Stratton Story." The premiere of the picture has been definitely set for Loew's Stillman, Cleveland, on April 21, and at least seven test openings in Los Angeles, New York, Chicago and Dallas will follow in May.

The additional test runs in June, all in advance of general release, which has not yet been set, will include showings in Washington, D. C., Boston, Pittsburgh, Philadelphia and Omaha.

I.M.P.S. Member Report

Faubion Named President Of Teague Rotary Club

I.M.P.S. Member Floyd Faubion, manager of J. G. Long's Star and Lee theatres in Teague, Texas, is a successful exhibitor because he combines theatre management with active participation in civic and community affairs.

Floyd Faubion

Brother Faubion was recently elected president of the Teague Rotary Club, and the newspaper carried a front-page story to that effect. In a column, "On the Level," Writer Bob Crow had this to say about the Texas showman, who is also a director in the Senior Chamber of Commerce:

" . . . as a Rotarian, I am certain that Floyd Faubion will make an A-1 performance throughout his presidential term."

And if you think this exhibitor's participation in civic affairs is only recent, just listen to this: Faubion is one of the 18 Rotarians who organized the club in Teague in 1939. He has served during all but two of the years since that time as program chairman.

Christy Wilbert Joins Chas. Schlaifer & Co.

Christy Wilbert, former advertising manager for 20th Century-Fox and more recently with the Roxy Theatre, this week was appointed copy chief and plans board member of Charles Schlaifer & Co., Inc., ad and public relations counsellors. Wilbert, a former reporter for Scripps-Howard in Pittsburgh, has worked with Warner Bros., Skouras and Loew's.

President Charles Schlaifer also announced appointment of Evelyn Ahlstrand as media director.

MGM to Premiere 2 More

Two more MGM pictures, "The Barkleys of Broadway" and "The Secret Garden," will have world premieres this month. The former opens April 27 at Loew's State on Broadway, while the latter is scheduled to debut April 30 at the Astor Theatre, Boston. Already announced was "The Stratton Story," Cleveland, April 21.

I.M.P.S. Member Report

Barrow Reveals Swell Mother's Day Promotion

I.M.P.S. Member Eugene Barrow, assistant manager of the Rodgers and Gem theatres, Caruthersville, Mo., has a swell idea for Mother's Day that other exhibitors would do well to use as a means of building goodwill and gaining extra profits.

Brother Barrow plans to repeat a promotion he used so successfully last year. Through a tieup with a local florist who has a screen ad, he arranged to present the oldest mother attending his Mother's Day Matinee a $25 orchid donated by the florist.

Appealing to brother I.M.P.S. members and other theatremen, Barrow says:

"Gentlemen, this can be made a very touching and a very wonderful occasion besides the building of extra goodwill between you and your patrons. The arrangements are completed for us to once again carry this through this Mother's Day here at the Gem. Don't let this one pass you by. Everyone has a warm heart for mother, so cash in on this one."

Distinguished Audience To See 'Scott' Debut

The American premiere of J. Arthur Rank's "Scott of the Antarctic," scheduled to be held at the Playhouse Theatre in Washington, D. C., on April 20 for the benefit of the American Cancer Society, will be presented under the patronage of Mrs. Harry S. Truman and under the official sponsorship of British Ambassador Sir Oliver Franks and Lady Franks. A distinguished audience is expected to attend.

Aims at Sports Fans

Manager Bob Sidman of the Senate Theatre, Harrisburg, aimed his exploitation on "The Set-Up" principally at sports fans, particularly boxing enthusiasts, as he inserted ads on newspaper sports pages and got spots on sports radio broadcasts.

PARODY WINS BOND. Manager Sam Pearlman of Loew's State Theatre, New York, is shown above presenting to Alma Hefferman of Forest Hills, L. I., a $50 bond as first prize in his parody contest on "Take Me Out to the Ball Game." Winner was selected from among 800 contestants who submitted parodies of the song. Twenty other entrants received guest tickets.

'Tulsa' Premiere Climax Of Two-Day Celebration

Climaxing a two-day celebration, the world premiere of Eagle Lion's "Tulsa" was held Wednesday evening at the Ritz and Orpheum Theatres in Tulsa, Okla., with the stars of the film, Susan Hayward and Robert Preston; Chill Wills, also of the film's cast; Producer Walter Wanger and Mrs. Wanger (Joan Bennett); Director Stuart Heisler and Eagle Lion executives and others taking part in the ceremonies.

Highlight of premiere day (it had been proclaimed "Tulsa Day" throughout Oklahoma by Governor Roy J. Turner) was a monster city-wide parade featuring $5,000,000 worth of oil-field equipment depicting the history of oil from exploration to marketing. This equipment was contributed by leading Oklahoma oil companies. The procession was headed by Governor Turner; U. S. Senators Robert S. Kerr and Elmer Thomas; more than 50 mayors of Oklahoma cities, and the stars and film company executives.

The entire downtown section was elaborately bannered, festooned and decorated by the Retail Merchants Association, and all downtown store windows carried still displays from the film. The School Board declared a full holiday.

Windows in all Tulsa skyscrapers were lighted horizontally and vertically to spell out the film's title, and all windows in smaller buildings were illuminated.

Every radio station in Oklahoma and many stations in the surrounding territory were linked into a "premiere network" to carry detailed coverage of all events of the premiere through KVOO in Tulsa. Local newspapers issued special premiere editions, and a cavalcade of newspaper and syndicate writers and trade paper editors and reporters covered the event.

A battery of sound newsreel cameras photographed the two-day celebration, with the footage slated to be worked into a special advance trailer which will be made available to all theatres booking "Tulsa" within two weeks after the premiere.

Army Recruiting Publicity Agency Aids 'On Watch'

"On Watch," RKO's new issue in the "This Is America" series dealing with the importance of adequate defense measures to preserve liberty for the citizens of today and for prosperity, will receive extensive and enthusiastic promotion through the Gardner Advertising Agency which handles public relations for the army recruiting service. The agency is sending out a bulletin and other material on "On Watch" to 12,000 civilian members of the Military Manpower Committees throughout the nation.

These civilians are volunteer recruitment members in their communities, who work through Elks Clubs, Chambers of Commerce, Rotary, Kiwanis, etc., to speed recruiting. They are being asked by the Gardner agency to bring "On Watch" to the attention of their various organizations and to contact local theatres for the film's playdates.

Real Ballyhoo Campaign

Eddie Miller, manager of the Hippodrome, Buffalo, N. Y., put on a real ballyhoo campaign for "Unknown Island," including a flash front, a 20x30 foot banner in front of the house and a spectacular 24-sheet A-board motor float that toured around town for a week.—BUF.

LONDON 'INDIANS' pass out handbills promoting United Artists' "Red River" when that film played at the Odeon Theatre on Tottenham Court Road. The redskins were supposedly trying to find their way to the theatre, and asked police and pedestrians the way to the Odeon. Credit David B. Williams for this smart showmanship.

Gould Joins 20th-Fox

Joseph Gould, who had been doing special advertising work for Universal-International, was last week appointed copy chief of the 20th Century-Fox advertising department, working with Jonas Rosenfield, Jr., advertising manager.

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'Joan' London Premiere Brilliant Charity Event

With the lifting of regulations banning the use of electricity for advertising purposes, the charity premiere last Friday night (8) of RKO Radio's "Joan of Arc" at the London Pavilion, was one of the most brilliant openings since before World War II. The excellent sign space on the front and sides of the London Pavilion, which dominates Piccadilly Circus, afforded opportunity for a spectacular electrical display which drew thousands of people to the West End area.

For the first time in the history of screen and radio a Royal Premiere was broadcast. Millions of people heard the event as carried by the British Broadcasting Corp.

The first night audience was one of the most distinguished to attend a film premiere in recent years. Occupying the Royal Box was HRH, the Duchess of Kent, and others accepting invitations included His Grace, the Archbishop of Canterbury; the Prime Minister and members of his cabinet and the diplomatic corps resident in London; leaders of society, and top members of stage and screen.

Mrs. C. R. Attlee, wife of the British Prime Minister, was chairman of the special committee formed to organize the charity premiere in aid of the King George V Fund for Sailors.

Texas-Okla. Area Premiere on 'Joan'

A gala area premiere of "Joan of Arc" involving over 100 theatres in the Texas-Oklahoma section has been arranged by RKO Radio. Spearheading the event will be highly publicized openings at the Melba, Dallas and the Metropolitan, Houston, on April 21.

Theatre circuits participating include Robb & Rowley, Interstate, Jefferson Amusement, Long and Hodge Theatres.

Meanwhile, RKO has prepared special advertising material which is being sent to the manager of each theatre in the nation dating the Technicolor special. This consists of a two-color one-sheet and special ad mats and slugs stressing the Special Academy Award given Walter Wanger, producer of the picture.

Songs With 'Moon' in Title a 'Moonrise' Stunt

A tieup with the local radio station in Cortland, N. Y., on its "Request Time" program, got loads of publicity for Temple Theatre Manager Tony Rosato's showing of "Moonrise." The disc jockey plugged the "great Temple Theatre contest" in advance. On the contest itself two songs with the word "moon" in the title were played. The first five answers, according to the postmarks on the envelopes, to identify the songs, earned a pair of passes to the picture.

Rosata and his assistant, Harold Menter, then received permission from the superintendent of schools to have pupils in the schools enter an essay contest on "Moonrise and accident prevention." The best five answers won passes for the essayists.

Got Church Backing

A benefit show of "The Search" and "The Return of October" at the Kent Theatre, Kent, Ohio, got the backing of six churches and the United Christian Fellowship of that community. Credit Ben Geary and John Palfi for the campaign.

Warners Sets 8 National Promotions on 'Flamingo'

An extensive national promotion campaign has been set by Warner Bros. on "Flamingo Road," including eight national tieups with such companies as Chesterfield Cigarets, Lux Soap, Mengel Furniture, Royal Crown Cola, Deltah Pearls, Electric Auto-Lite, Manikin Hosiery and Marlboro Shirts.

The Chesterfield tieup is a four-color national magazine campaign featuring Joan Crawford to appear in some 25 magazines, most of them back covers, with 68 million readers. There will also be a four-color poster in all suburban railroads leading into New York and in all stores that sell Chesterfield cigarets.

The Lux Soap tieup includes full-page black-and-white and four-color ads in 12 national magazines, while the Mengel Furniture tieup features a full-page four-color ad to appear in April issues of *House Beautiful, Ladies' Home Journal* and *Better Homes and Gardens.* This ad will be backed up by a newspaper campaign especially designed for local openings through the company. Mengel is also distributing a sales promotion brochure using the *Life* magazine format and a reproduction of the two national ads on the back cover.

Royal Crown Cola will distribute a four-color 24-sheet and car cards on Miss Crawford. The 24-sheet will be posted in practically every state, and 60,000 cards will be planted. Deltah Pearls will feature Miss Crawford in a half-page black-and-white ad in the May issues of *Photoplay* and *Motion Picture* magazines. Electric Auto Lite will also feature Miss Crawford in a full-page black-and-white ad in the *Saturday Evening Post, Look, Collier's, American Weekly* and several other national magazines.

A full-page black-and-white ad on Manikin Hosiery in the May issue of *Vogue* will feature the star, and the ad will be reproduced for window and counter display purposes. Zachary Scott will be featured in a full-page four-color ad on Marlboro Shirts in the May issue of *Esquire.*

A BIG TURNOUT IN A SMALL TOWN GREETS "RIO GRANDE." The Astor Pictures western received the cooperation of the entire town of Bastrop, Texas, making the exploitation for its premiere there a notable success for a small-budget picture. Above, near the Tower Theatre, is one of three bands which marched in a parade led by the mayor and visiting stars the day before the opening.

'Rio Grande' Premiere Showmanship Urged for Low-Cost Films by Savini

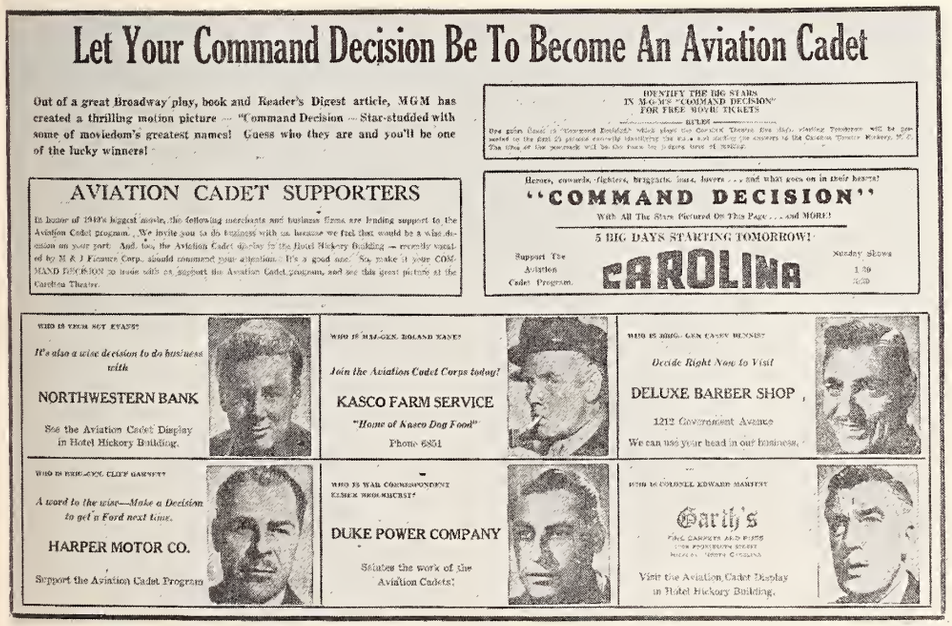
The recent world premiere of "Rio Grande" is an example of the kind of showmanship sadly lacking though thoroughly justified among low-budgeted pictures, avers President Robert M. Savini of Astor Pictures Corp.

The Astor western opened in Bastrop, Texas, at the 921-seat Tower Theatre, a member of the Long group. Cooperation of the entire community in the exploitation campaign made it a small town parallel to a Hollywood premiere.

Producer Charles Lautem filmed "Rio Grande" in Bastrop with a cast of popular western artists, of whom Louisa Maralunda and Bastrop's own Evelyn Keyes were on hand for the premiere. Sunset Carson, the star, was prevented from attending by Hollywood business. The merchants in town showed their enthusiasm by displaying window streamers and welcome signs after the mayor had officially proclaimed a two-day celebration. Circulars distributed in surrounding towns helped to attract out-of-town visitors to Bastrop for the premiere. The Bastrop *Advertiser* broke precedent by keeping its front pages occupied with news and photographs of the premiere activities.

Saturday, the day before the opening, everyone showed up for a western-style parade sponsored by the Chamber of Commerce. Headed by the mayor and the visiting actresses, several hundred participants moved through the main streets on foot, on horseback and in cars and floats. The high school, LaGrange and Elgin bands and units of the national guard marched with them. That night interest focused on a pioneer party and square dance. At the opening performance on Sunday the mayor and other officials greeted the stars on the Tower stage and expressed the thanks of the community to Producer Lautem. Klieg lights out front and a lobby banked with flowers from local businessmen, plus the fact that everyone showed up in western attire, gave the proceedings a festive air.

There's no mystery about being a showman, says Savini. It's just hard work and enthusiasm. Not every exhibitor can stage a premiere, but modest-budget pictures like this one are worth exploiting. Frequently the results are more effective and the returns greater.



AIR FORCE TIEUP RESULTS IN COOPERATIVE. Tieing-in with the local Air Force recruiting office, City Manager Dick Essen of Colonial Theatres' Carolina and Rivoli in Hickory, N. C., promoted this swell cooperative half-page layout on MGM's "Command Decision." The cooperating merchants urged readers to "make it your command decision to trade with us, support the Aviation Cadet program, and see this great picture. . . ." Guest tickets were offered to the first 20 persons who could correctly identify the stars whose pictures appear in the ad.

Alliance Attendance Campaign Starts April 17

Fourteenth annual sales campaign for increased attendance for theatres of the Alliance circuit, which headquarters in Chicago, will get under way April 17, with liberal prizes for winners. Automobile and home giveaways to patrons will be a feature of the campaign.—CH.

Beall Opens Own Advertising Agency

Ray Beall, formerly associated with Interstate Circuit and more recently connected with Manley, Inc., manufacturers of popcorn machines, has opened his own advertising agency in Dallas, Texas, with offices in the National City Bank Building.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Sorrowful Jones

Paramount Comedy-Drama 88 mins.

AUDIENCE SLANT: (Family) This remake of "Little Miss Marker," the picture that served as a stepping stone for Shirley Temple's career, is equally as good as the original, and has the added attraction of having Bob Hope in the title role of the Damon Runyon story. A little newcomer, Mary Jane Saunders, is introduced in the Temple part. This has entertainment for the entire family.

BOX-OFFICE SLANT: Should do outstanding business wherever played for it has the Bob Hope-Lucille Ball names, is a Damon Runyon story and introduces an appealing new youngster. It's best spot, however, should be where the family trade prevails.

Cast: Bob Hope, Lucille Ball, William Demarest, Bruce Cabot, Thomas Gomez, Tom Pedi, Paul Lees, Houseley Stevenson, Ben Welden, Emmett Vogan, Mary Jane Saunders. Credits: Directed by Sidney Lanfield. Screenplay by Melville Shavelson, Edmund Hartmann and Jack Rose. Adapted from a story by Damon Runyon and a screenplay by William R. Lipman, Sam Hellman and Gladys Lehman. Foreword narrated by Walter Winchell. Photography, Daniel L. Fapp. Produced by Robert L. Welch.

Plot: This is the story of a small-time gambler who has a youngster left in his charge. He is forced to decide between taking care of the child or getting in wrong with his gangster friends, who killed her father. He ends up by marrying and making a home for the little girl.

Comment: Many years ago this particular Damon Runyon story served as a stepping stone for Shirley Temple's movie career. At that time the film was called "Little Miss Marker," and it was quite a record-holder in its day. This new version takes the name of the principal character for its title—"Sorrowful Jones"—and that is the part Bob Hope plays, with a little newcomer, Mary Jane Saunders, playing the Temple role. For Hope, it is one of the best things he's done; he gives the character just the right amount of humor, sympathetic understanding and heart appeal. For the adorable little youngster, Mary Jane, it is the doorway to film fame, but she may suffer by comparison with people's recollection of Shirley's performance. The picture is excellent entertainment for all types of audiences, with particular appeal for the family and neighborhood trades. Cast boasts such outstanding performers as Lucille Ball, William Demarest and Thomas Gomez. There is a foreword narration by Walter Winchell. Credit for the fine direction goes to Sidney Lanfield. Robert L. Welch produced.

The Barkleys of Broadway

(Color by Technicolor)

MGM Musical 109 mins.

AUDIENCE SLANT: (Family) The return of Fred Astaire and Ginger Rogers will be gleefully hailed by moviegoers of all ages throughout the nation. They are at their best in this lavish Technicolor musical which provides solid entertainment for everyone. Oscar Levant is splendid in the chief supporting role.

BOX-OFFICE SLANT: The mere fact that these two are together again constitutes an almost irresistible box-office magnet that should bring in outstanding grosses wherever this picture plays.

Cast: Fred Astaire, Ginger Rogers, Oscar Levant, Billie Burke, Gale Robins, Jacques Francois, George Zucco, Clinton Sundberg, Inez Cooper, Carol Brewster, Wilson Wood. Credits: Produced by Arthur Freed. Associate Producer, Roger Edens. Directed by Charles Walters. Original screenplay by Betty Comden and Adolph Green. Photography, Harry Stradling. Art direction, Cedric Gibbons and Edward Carfagno. Technicolor color direction, Natalie Kalmus; associate, Henri Jaffa. Musical numbers staged and directed by Robert Alton. Dance number, Shoes With Wings On, directed by Hermes Pan. Music by Harry Warren; lyrics by Ira Gershwin. Song, They Can't Take That Away From Me, by George and Ira Gershwin. Musical direction, Lennie Hayton.

Plot: A successful musical comedy team is separated when the wife decides to become a tragedienne. Even though they are just as successful working separately, their love for each other brings them together again.

Comment: Exhibitors who have been longing for the good old days when crowds flocked to see Fred Astaire and Ginger Rogers together, have certainly had their prayers answered with this MGM Technicolor musical. For the return of the famous Astaire-Rogers dancing team and the magic of their names is enough to guarantee the longed-for returns. Watching the two artists dance, one begins to realize why they were so sensationally popular during the 1930s: their magnificent work together and their individual abilities put them across. In "The Barkleys of Broadway," their first picture together since "The Story of Vernon and Irene Castle" (RKO—1939), they prove all that, for every number they present is excellent in every phase, from the standpoint of production to the ease and smoothness with which they work. The story is simplicity itself, serving to tie together the many production numbers and the few dramatic spots. There will be much word-of-mouth about the dancing, and Astaire's "Shoes With Wings On" number will occasion "ohs" and "ahs" not only for Astaire himself but also for the unique dancing shoe effects directed by Hermes Pan and executed by Cameraman Irving G. Ries. Astaire and Rogers are superb, and they make the picture. Oscar Levant is splendid in the chief supporting role, and he provides many amusing, spontaneous witticisms as well as demonstrating fine musicianship in performances of Khatchaturian's Sabre Dance and a condensed version of Tchaikovsky's Piano Concerto in B Flat minor. Direction was by Charles Walters and production was handled by Arthur Freed, both of whom have many successful musicals to their credit. Musical numbers were staged and directed by Robert Alton.

National Reviewing Committees' Classifications

STRATTON STORY (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

ESTHER WATERS (EL)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

CRASHING THROUGH (Mono.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

THE GREEN PROMISE (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Manhandled

Paramount Mystery 96 mins.

AUDIENCE SLANT: (Adult) Tense, exciting mystery that holds the interest and challenges the "arm-chair detectives" who like to solve their mysteries before they are revealed on the screen. Cast all turn in fine performances, with Dan Duryea doing an exceptionally "villainous" job in his role.

BOX-OFFICE SLANT: Has the title draw and the name cast that will help bring in the early business. From then on, word-of-mouth will push it into the good-grossing class.

Cast: Dorothy Lamour, Sterling Hayden, Dan Duryea, Irene Hervey, Philip Reed, Harold Vermilyea, Alan Napier, Art Smith, Irving Bacon. Credits: Directed by Lewis R. Foster. Based on a story by L. S. Goldsmith. Screenplay by Lewis R. Foster and Whitman Chambers. Photography, Ernest Laszlo. Produced by William H. Pine and William C. Thomas.

Plot: The police and an insurance inspector try to clear up the mysterious killing of a young woman who owned $100,000 worth of jewels. Her husband is suspected because he has told his psychiatrist about recurrent dreams of killing his wife. But the police eventually find the real culprit.

Comment: William Pine and William Thomas, the two producers who recently graduated to the "A" production class after years of making "Bs" for Paramount, prove their picture-making know-how again by turning out a very good mystery. This latest film is the second in the new-group classification, "El Paso" having been the first. In "Manhandled," a picture with a cast-name-and-title draw, the producers have a suspenseful film that will do well wherever played. It has fine performances and an interest-sustaining story; further, it challenges the "arm-chair detectives" who like to solve their mysteries before they are revealed on the screen. The top cast of players are all quite capable, with Dorothy Lamour, Sterling Hayden, Irene Hervey and Alan Napier giving especially good portrayals and Art Smith making a convincing detective lieutenant. Dan Duryea plays his "villain" role to the hilt, building to a climax that adds extra thrills and excitement. Lewis R. Foster's direction is responsible for a few slow spots in the early scenes, but he goes on from there with enough action to keep the story moving and building to a tense-exciting finish.

Massacre River

Allied Artists Drama 78 mins.

AUDIENCE SLANT: (Family) Civil War story that has Indians in it, but which lacks action because of emphasis on individual characters. Average patron should find it satisfactory as straight dramatic entertainment.

BOX-OFFICE SLANT: Title-draw and strength of cast names should help put this one across in average situations.

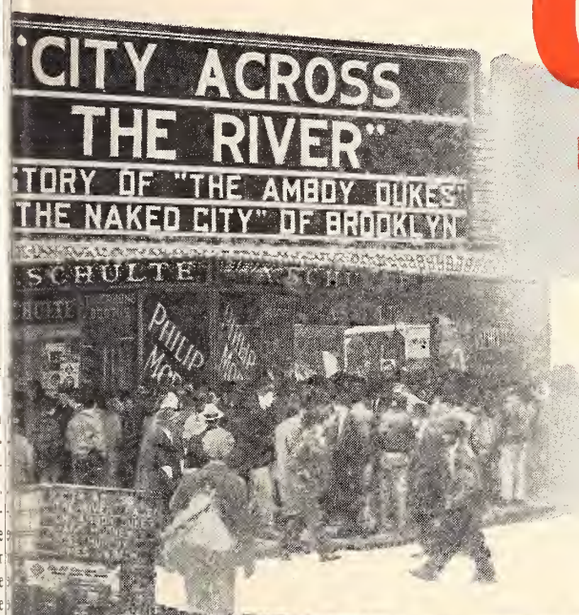
Cast: Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs, Johnny Sands, Steve Brodie, Art Baker, Iron Eyes Cody, Emory Parnell, Queenie Smith, Edd Waller, James Bush, John Holland, Douglas Fowley, Harry Brown, Kermit Maynard, Gregg Barton. Credits: Directed by John Rawlins. Original screenplay by Louis Stevens. Photography, Jack MacKenzie. Pr

(*Continued on Page* 15)

SAME PLACE*— SAME CROWDS—

from the SAME studio that gave you "The Naked City"

CITY ACROSS THE RIVER



Terrific opening, Capitol,* N. Y. Terrific week-end! — and now set for an extended run!

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

ADS ON FILM, WHAT TO DO ABOUT IT

By Jack Jackson

In many quarters the exhibitor peeve about blatant advertising of various "name" merchandise in feature films is rising to fever pitch and many are the ways and means of mitigating the seemingly growing practice under discussion. The gripe is not against the normal use of known or trade name merchandise in casual display or reference as a means of authenticating background or dialog. Exhibitors have long since accepted the Coca-Cola ads on soda fountains and the presence of branded cereals on breakfast tables as essential to establishing correct atmosphere in the minds of audiences. The stentorian squawks are occasioned by the mounting practice of devoting too much film footage and too frequent dialog mention in an overly obvious endeavor to impress the wares of some favored manufacturer on the minds of the ticket buyers.

Exhibitors feel—and rightfully so, in the mind of this writer—that if advertising is permitted to appear on their screens they are entitled to whatever revenue accrues therefrom. Some exhibitors go so far as to claim proof of instances where the advertising department of a brewery sent letters to their distributors advising of the prominence in which their labeled bottles were to appear in certain films. According to my information, the beer salesmen were advised well in advance of release date and the ads and letters were not confined to only one picture. Under such circumstances—and you hear many more of lesser import—the showmen seem justified in assuming that arrangements were made well in advance with the producers of the pictures in question: that the closeup of bottle labels was anything other than accident and that somebody's palm was crossed with silver.

Some Form of Retaliation No More Than to Be Expected

You don't have to travel far to the rear among recent releases to find many occasions where the borders of good taste were infringed in displaying some particular commodity, of current billboard and radio fame, in a manner more obtrusive than evident in so many commercially sponsored films that theatres are given "for free" and sometimes even paid for running. That the exhibitors should take exception to such—and particularly to those where alcoholic beverages are displayed—is no more than natural. Many have lent ear to the occasional complaint of patrons about the appearance of paid screen ads and lessened their weekly bank deposits. They have taken the chance of offending the local merchant, anxious to get his goods and services before the preferred element of the populace that goes to make up theatre attendance, by refusing his cash proffer. When film producers invade or evade the expensively erected "post no bills" sign on his theatre screen, some form of retaliation is no more than to be expected.

One circuit head—and a big one, too—went so far as to caution all his managers to be on the lookout for instances where footage he was paying for as entertainment was being used as a medium for advertising and delete such footage from the film. Others have only apologized to their audiences for the bad taste of obvious alcoholic beverage ads and explained their position as innocent parties. While this last procedure is another instance of the increasingly damaging practice of inter-industry slapping, it is forgivable on the premise of being essential to the protection of the best interests of the brick and mortar of the owner's establishment.

As mentioned earlier, there are many plans under consideration calculated to exert the pressure necessary to mitigate or eliminate the practice. The one being given greatest support is an embellishment of the circuit head's practice outlined above. This plan calls for the bundling of the objectionable footage and sending it to the producer with a letter of explanation with screen advertising rates quoted. Still others are planning to make a request for reduction in film rental whenever the feature film contains footage that deserves classification as advertising matter. Many exhibitors are planning an interchange of information regarding advertising in features with a view of giving those in sub-run brackets a chance to register objections in advance and—in the event of no satisfactory explanation or commensurate reduction in rental—cancelling the playdate. Looks like a big market ahead for the lawyers.

In talking with a few of the more strenuous objectors, it was pointed out that many such inclusions of "name brand" merchandise could be turned to the good of the box-office by tying in with local merchants marketing the advertised goods. The comeback is always the same. If the producers intended the act as being for the benefit of theatres playing the picture it would have great prominence in the accompanying press books. That's one that's pretty hard to answer and becomes still more difficult when the commodity is of the "don't touch" category so far as theatres are concerned.

What each and every exhibitor overlooks is the possibility of producer innocence in these instances of screen ad infringement. While there has been, still are and undoubtedly will be, occasions where, for one reason or another, undue footage or pronounced dialog reference may be given to some particular commercial commodity, it is highly improbable that reputable producers had knowledge of or profited from any great number of such instances. It is far more likely that, with advertising costs at their present levels, the better producers would place a price of advertising cooperation on the favored concern that would be reflected at the nation's box-offices.

The danger in all the exhibitor plans now being considered is in their misapplication or indiscriminate use. The show shop owner, competent in the adroit use of shears, is as hard to locate as a speckled minnow in an overloaded bait reservoir. Add to this the human error like to be encountered if each exhibitor is permitted—or takes it upon himself—to decide what is and what is not "objectionable advertising footage," and the length of feature film is due for abbreviation to the point of incoherency about the time it reaches its 21-day availability.

This column believes that most of the so-called advertising is inadvertent and considerable of it rated as unavoidable by the producers. However, with the nation's ticket machines toned down to a restful lullaby, exhibitors are on the alert for any and everything that promises to depress the growing film costs or fertilize the alibi fields to bear undeserved blame for customer loss. The drop in revenue undoubtedly accounts for much of the stridency of the hubbub, but it is hardly to be expected that, now that the sore is opened, it can be healed without surgery. Corrective measures on the part of producers are imperative, not only from a standpoint of muzzling exhibitor complaint but in the interest of keeping the content of feature film exclusively entertainment.

Chakeres' Suggestions

Probably the best and easiest manner of accomplishment lies in the suggestions offered by Phil Chakeres, head of the Chakeres-Warner theatre circuit, with headquarters in Springfield, Ohio. Of the suggestions which appeared in response to STR's solicitation of many expert showmen to determine needed changes in order to improve and streamline press books (*STR, Feb.* 28, 1942, *p.* 11), those most applicable to this discussion are reprinted herewith:

What industrial or commercial backgrounds, if any, have place in the footage? (Such as machine shops, grocery stores, etc.)

What crafts or occupations, if any, are pictured or mentioned? (Such as house painters, welders, grocery and drug clerks, etc.)

Is any particular line or portion of the dialog devoted to mention or discussion of trademarked merchandise or commodities that enjoy general public use?

Are any such goods or commodities given prominence in the footage to the extent where its exhibition on the screen is in sufficient detail to warrant dealer cooperation?

And quoting once more from that article:

It is the belief of Mr. Chakeres that details of this kind, presented in a properly condensed

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and standardized table, would enable the manager to formulate a selling campaign where full advantage could be taken of all potential selling factors. It would give him a composite of all the pertinent selling points and enable selection, at a glance, of those factors best suited to appeal to the various elements and classes of his prospective patrons. It would also serve to eliminate those instances where, after a film is on the screen and it is too late to capitalize on the instance, it is found that certain footage, dialog, scenes or treatment have particular appeal to portions of his potential customers. Still further, it would entirely eliminate tieups where the merchant fails to profit from his cooperation, and the resultant ill-feeling toward the theatre.

That such a procedure would not only guarantee that exhibitors were forewarned of every instance of advertising in the picture but permit them to get busy well in advance and capitalize on every situation for added box-office gross, goes without saying. That it would materially add to the producer and distributor take at unusually trifling cost must also be conceded.

There can be little question of the impossibility of anticipating the film record from story plans or prepared script so far as determining other than the more salient advertising possibilities are concerned. If the producer company would inaugurate a department whose duties it would be to minutely examine the finished film for the overlooked sales potential, it is certain that no end of box-office helps would be the reward. In addition, there would be the assurance that every exhibitor could feel confident that whatever cooperation he solicited would be fully justified by the film content and that the cooperator could be guaranteed complete and satisfactory return in advertising for his expended dollar. The objection, from a producer standpoint, seems to be that press sheets are prepared well in advance to permit art work, cuts, printing, etc. being on hand concurrent with the release date of the picture. The argument in rebuttal goes to the effect that the assembly of information such as outlined above, and which is far more valuable to the exhbitor than the bromidic dream children of the professional press book compiler, could be assembled in comparably short time and be made available on a single sheet for insert in the completed press book.

As things stand now, there is hardly a single feature released where the exhibitor, AFTER he has the film on the screen, fails to encounter some scene, sequence, or instance which, if known in advance and properly exploited, would not have materially and inexpensively assisted in the bringing of more people to his box-office. The need for careful search for all advertising possibilities, on the premises of the producer BEFORE the film goes into circulation, is imperative if misunderstandings such as now threaten are to be corrected.

As of right now and the recent past, exhibitors have considerable reason for griping about the inclusion of blatant advertising in the footage of entertainment films. If the ads included are paid for and represent revenue to the producer it is no more than right that the bulk of this money go to the screens exhibiting the film to the public. In view of claimed evidence pointing to advance knowledge by concerns affected regarding the extent of the advertising included in the footage, there seems reason to believe that, at least in some instances, producers are profiting.

The whole mess can be cleared up if producers will adopt the STR recommendation of 1942 and give exhibitors notice *in advance* of *all* advertised goods and all pictured scenes, sequences and characterizations lending or tending to furtherance of ticket sales.

BOX-OFFICE SLANTS

Massacre River

(*Continued from Page* 12)

duced by Julian Lesser and Frank Melford. A Windsor Picture.

Plot: Lots of trouble starts brewing when two cavalry officers, one risen from the ranks and the other a West Pointer, both fall in love with the Colonel's daughter. The daughter falls for the one risen from the ranks, who in turn falls for a dance-hall girl. When the dance hall girl is killed by the Indians, the young man leaves the country and the West Pointer and the Colonel's daughter find each other.

Comment: Photographed on location in Arizona and printed in Sepia Tone, this picture has a great deal of authenticity in its story about two cavalry officers serving in the Plains Indian country after the Civil War. Essentially, it is an action picture, but much of the action has been sacrificed to play up the individual characterizations. This limits its appeal to seekers of straight dramatic fare and followers of Guy Madison, Rory Calhoun, Carole Mathews and Cathy Downs—names with which the average moviegoer should be familiar. There is also a certain amount of appeal for those interested in what is commonly referred to as "cowboy-and-indian" tales, although actually there are no cowboys involved. The players turn in satisfactory performances. Direction was by John Rawlins. "Massacre River" was produced by Julian Lesser and Frank Melford, who gave it tops in production values.

The Case of Charles Peace

(Reviewed in London)

Monarch **Drama** **89 mins.**

AUDIENCE SLANT: (Adult) Workmanlike reconstruction of a trial famous in the annals of British justice, makes this sustaining entertainment, especially for the general run of patrons.

BOX-OFFICE SLANT: For the U.K., where this crime is still famous, it is a cast iron offering for industrial halls and should do well elsewhere.

Cast: Michael Martin-Harvey, Chili Bouchier, Valentine Dyall, Bruce Belfrage, Ronald Adam, Roberta Huby and others. **Credits:** Screenplay by Norman Lee and Doris Davison. Trial scenes supervised by Christmas Humphreys. Directed by Norman Lee. Produced by John Argyle.

Plot: This is the story of Charles Peace, small-time picture framer, who saw himself as a ladies' man and achieved his objective by becoming an expert cracksman. During a robbery, he killed a policeman, and another man was sentenced for the crime but later reprieved. He murdered his girl friend's husband and moved to London where he continued his mode of living for some time, before being arrested and hanged in 1879.

Comment: Based on one of the most famous murder trials in British history, this is told in flashback form as a lecture to modern police recruits. This is a meaty subject and Norman Lee has directed well. He has avoided histrionics and has closely followed the known facts, turning in sustaining entertainment which should well satisfy the general run of patrons. Michael Martin-Harvey gives a crisp performance as Charles Peace, the artful, accomplished and self-satisfied small-timer who saw himself as a great lover. Lee has concentrated on his court scenes and these are particularly well handled, with Bruce Belfrage and Ronald Adam standing out as the counsel. This is rough-and-ready drama and should be teamed with lighter fare, though in many situations it will stand on its own.

SHOP THE EASY WAY

Look over the market for your needs!
It's easy—and most efficient—See

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

Floodtide

(Reviewed in London)

Eagle Lion **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) This entertaining success story of farm boy who wanted to become a shipbuilder should please most audiences.

BOX-OFFICE SLANT: A warmly human story that can be played on most programs and could stand alone in some spots.

Cast: Gordon Jackson, Rona Anderson, John Laurie, Jack Lambert, Jimmy Logan, Elizabeth Sellars, Janet Brown and others. **Credits:** Original story by George Blake. Screenplay by George Blake, Donald B. Wilson and Frederick Wilson. Produced by Donald Wilson. Directed by Frederick Wilson.

Plot: Gordon Jackson, a farm boy in the highlands, longs to become a shipbuilder on Clydeside and through his uncle gets a job in a shipyard. He studies at night school, passes with honors and, despite jealousies, is entrusted with the design of a new ship. He falls in love with Rona Anderson, the boss' daughter, but refuses to let his old friends down. An accident on the eve of the launching threatens the ship. Rona goes to find him and discovers him with another girl. They save the ship, but ashamed of his conduct, he disappears. Rona seeks him again and they are reconciled.

Comment: This is a pleasing success story told against a background of the great Clydeside shipyards. It is as entertaining as it is interesting, and gives a very fair insight into the work and lives of the craftsmen. Human and humorous touches abound and there is no lack of action, though the picture could be improved with cutting. Gordon Jackson is well cast as the ambitious youth who deserts the dance hall for the night school to better himself, and Rona Anderson proves a welcome addition to the ranks of British ingenues. Elizabeth Sellars stands out as the bad girl in a case which is uniformly well chosen. Honest and down to earth, "Floodtide" should well satisfy most comers and fit the majority of programs. In some cases, it can stand alone.

Scouting Locations

Producer Lindsley Parsons and Associate Producer William Broidy are at Big Bear this week scouting locations for Monogram's "Tentacles of the North," scheduled to roll later in the month.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BUFFALO

With all proceeds going to the Variety Club's cerebral palsy department of the Children's Hospital, the Buffalo premiere of "Bad Boy" was staged this week in the Hippodrome. There was a stage show including acts from all the big Buffalo night clubs. Paramount District Manager James H. Eshelman, Paramount theatres, placed the Hipp at the disposal of the Variety Club for the event. Chief Barker Myron Gross was general chairman and was assisted by the following committee chairmen: Murray Whiteman and Harry Altman; tickets, Harry L. Berkson, Marvin Atlas and Edward Miller; special promotion, Charles B. Taylor and Richard Walsh; radio, Richard T. Kemper; publicity, William Brereton and W. E. J. Martin. The house sold out.

Wally Allen, former Fox exploiteer in Buffalo and Pittsburgh territories, is now business manager of Allied MPTO of Western Pennsylvania.

MGM Manager Jack Mundstuk and Abe Harris, sales representative will preside at special 25th anniversary meetings to be staged for exhibitors in Syracuse on April 18 and in Rochester on April 19.

Manager Harry Goldsmith of the Palace, Lockport, recently aided in putting on an entertainment for patients at the Niagara Sanatorium with acts from the theatre. The program was sponsored by the local Legion Post. . . . Ben Joel and John Murphy of the New York Loew offices were here conferring with Vincent R. McFaul, local head of the new Loew set-up.

Mrs. May Springs, long of the MGM cleaning staff, is back on the job following injuries in an auto accident. . . . MGM Head Shipper Ruddy Inderbitzen entertained the MGM staff at a birthday party in his home recently. He is a brother of Bryon Inderbitzen, owner of the Central Park theatre. . . . Elmer Lux, councilman-at-large and general manager of Darnell Theatres, has been named chirman of the street-repaving committee by Council President Peter J. Crotty.

Max M. Yellen, 20th Century Theatre head, has been appointed a vice-chairman of the 1949 United Jewish Fund campaign. He also is on the board of the Jewish Center. . . . Elmer C. Winegar, treasurer of the local Operators' union and a past Potentate of Ismailia Temple, Shriners, this year is general chairman of the Shrine Circus which will be staged Easter Week in Memorial Auditorium. . . . A general meeting was held in the Variety Club last Monday noon, when new members were introduced and luncheon served. It was decided again to stage a square dance festival Saturday, April 16.

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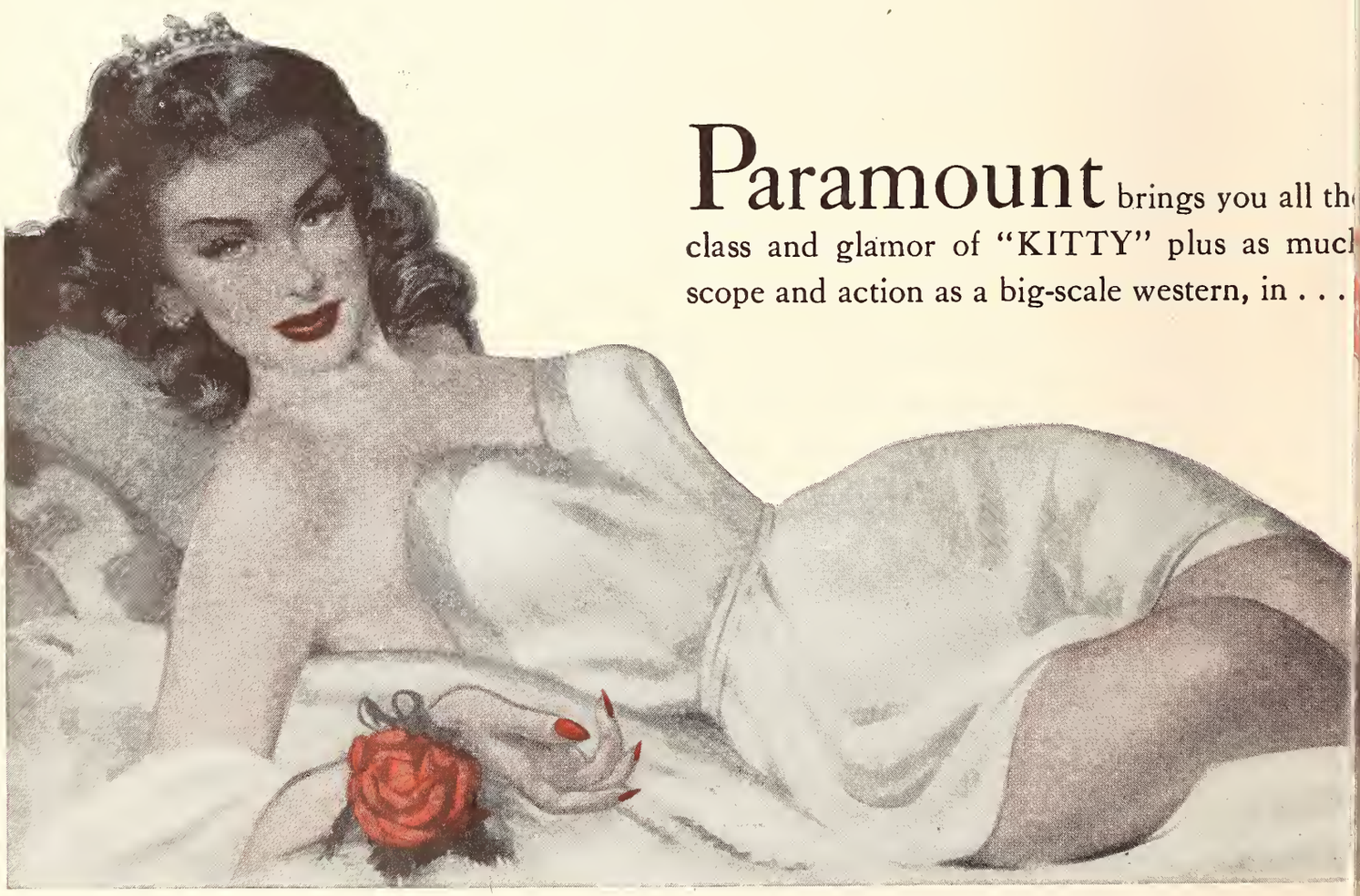

REGIONAL NEWSREEL

INDIANAPOLIS

Warner Bros. Manager Claude McKean and Salesmen Robert Shrader and Jules Goldman, Office Manager Robert Halliday and Mrs. Jane Beard, booker, met at the Hotel Lincoln, Monday with Norman Moray, short subjects and newsreel sales manager. . . . WB District Manager Charles Rich was in the city Wednesday and Thursday, visiting local circuit heads. . . . Samuel Perk, Ger-Bar Equipment Company official, is driving a new car. . . . R. V. Graver, Monogram home office, representatives, was in checking the local branch.

Eagle Lion Southern Sales Representative Max Meadows has resigned. . . . C. W. Masey, operator of the State at Washington, Ind., is the manager of the new Star-Dust Drive-In at Seymour, Ind., and has purchased complete equipment from Ger-Bar Equipment, Motiograph projection-sound, and in-car speakers. Associated with Masey as business partners are Mr. and Mrs. George Hosmer, of Indianapolis.

William B. Kelly has been appointed to the sales organization at United Artists exchange. . . . UA District Manager Ralph Cramblett and Manager William Hames visited circuit heads here. . . . Universal-International District Manager Peter Rosian and Manager Ted Mendelssohn called on exhibitors in Ft. Wayne, Evansville, Ind., and Louisville, Ky., Tuesday and Wednesday on business.

Screen Guild Salesman James Parsons is on the sick list. . . . John Servaas, of the S. and S. Theatres, has returned from an extended vacation in Florida. . . . Irving Sherman of Columbia's home office assistant to H. C. Kaufman, manager of exchange operations, spent several days here on business.

Katheryn Hillmen replaces Elizabeth Jones at typist at Columbia. . . . Matt Scheidler, operator of the Jefferson-Hartford, Hartford City, and the Main at Dunkirk, Ind., has discontinued the service of Affiliated Theatres effective March 31, and will do his own buying and booking.

Oscar Kueschner, of the Indianapolis Co-Operative Theatres, has resigned to take over duties with the Cantor Amusements. . . . Columbia Salesman Herbert Kaufman is confined at St. Vincent's Hospital here by an eye condition. . . . The wife of Warner Salesman Gayle Black is confined to the Methodist Hospital and is in a serious condition. Blood donors have been requested. His mother also is in a critical condition at her home.

Films in 3 Churches

Three churches in St. Louis showed motion pictures this week preparatory to their Easter services. The Bethesda Evangelical and Reformed Church showed "The King of Kings" on Wednesday evening. The Clayton Methodist Church ran the feature, "Reaching for Heaven," on Monday evening through Easter Sunday. The Catholic Daughters of America, Court of St. Louis, sponsored "Christ the King" at the Queen's Daughters Hall on Monday evening.

KANSAS CITY

Lon Cox, longtime film buyer for Fox Midwest circuit, recently resigned, and currently is taking a vacation trip. Cox had been with Fox Midwest more than 20 years, coming from the Reid, Yemm and Hayes circuit in Southern Illinois. Ralph Adams, formerly booker in District 2, has been appointed film buyer by Elmer Rhoden, president of the circuit. Chet Hilton, formerly booker in District 5 under Jim Long, moves over to District 2 as booker for Edd Haas. James Dennis has taken over the booker's desk in District 5; he formerly was in the film statistics office.

Charles Barnes, manager of the Granada Theatre on the Kansas side, is cooperating with the city recreation department in its promotion of square dances. Barnes put up the trophies and made the presentation to the winners of a contest held in Memorial Hall Friday, April 8. Square dancing is a new field of promotion for Barnes, but it brought him recognition in print in the *Kansas City Kansan.*

Ethel Clarkson is the new secretary at the Orpheum Theatre. She recently returned from Korea where she was a civilian employe of the Army for more than a year. She replaces Mrs. Frank Bailey who has retired.

Richard Powell is the new manager of the Jewell Theatre, Springfield, Mo. He had been assistant to Roy Hill, who recently was shifted to the Fairway Theatre, Kansas City, Kans. Appointment of Powell was announced last

(*Continued on Page* 18)

Paulette Goddard · John Lund · Macdonald Carey
in
"Bride of Vengeance"
A MITCHELL LEISEN PRODUCTION
with ALBERT DEKKER · JOHN SUTTON · RAYMOND BURR
Produced by RICHARD MAIBAUM · Directed by MITCHELL LEISEN
Screenplay by Cyril Hume and Michael Hogan • Additional Dialogue by Clemence Dane • Story by Michael Hogan

REGIONAL NEWSREEL

(*Continued from Page* 17)
week by District Manager Jim Long.

Extensive remodeling has been completed on the Wareham Theatre, oldest in Manmattan, Kan. Originally called the Coliseum and later Moore's Opera House, it is now leased by Commonwealth Theatres. Jack Stephenson, formerly of Columbia, Mo., is the present manager.

OKLAHOMA CITY

The election of Pat McGee as vice-president of the Colorado Association of Theatre Owners was announced here last week. McGee was formerly manager of the Standard and Regal theatres here until three years ago when he moved to Denver. He is now manager of the Cooper Foundation Theatres which has taken over Oklahoma City's S&R theatres. Morris Lowenstein, president of the Oklahoma Theatre Owners, was a speaker at the Colorado convention. Also attending the convention for Oklahoma City was Charles Freeman, manager of the Cooper Foundation Theatres here.

Movie actress Lynn Bari and her husband, producer Sidney Luft, visited friends in Tulsa, Okla., last week. . . . Tim Holt, western movie star, has been named ring master of the 89'er rodeo to be held at Guthrie Oklahoma on April 21-22.

The Home Theatre, Oklahoma City held a one-performance stage show April 14 of the production "O Mistress Mine."

LOS ANGELES

Winners of Talent Quests staged by the six divisions of National Theatres will compete against each other April 18-24 on the stage of Grauman's Chinese Theatre to determine the national champion. Division representatives will be guests of National Theatres on their trip here. Southern California champion was determined April 9 in a contest on the stage of the Loew's State, a first-run Los Angeles showcase. According to Fox West Coast, the nightly performances, covering seven nights a week for 10 weeks at 49 Southern California FWC houses, were most successful in the smaller communities, although the talent quests, reminiscent of vaudeville, generally had S.R.O. signs posted at the State. More than 6,000 participants were involved in the Southern California contest.

Otto Price of the Price Premium Co. of New York is on the coast meeting with representatives of film exchanges on advertising tie-ups. . . . After a successful northern trip, Herb Jack of Kroehler Chairs, has returned. . . . Manny Carnakas and George Page, Bakersfield and Arroyo Grande theatre owners respectively, are visiting in Los Angeles. . . . Palmdale Theatre had a gala opening, with stars of Eagle Lion's forthcoming "Alimony" in attendance.

Eagle Lion General Sales Manager L. J. Schlaifer is in town for a week of conferences, while John Vallin, company's field auditor, is winding up a three-week visit of penny-checking. . . . Wife of Carl Bryant, Republic office manager, is very ill. . . . Betty Sinclair has joined Hallmark as production assistant to Kroger Babb. . . . Jean Gaston, latter firm's office manager is back after a week's vacation at home in Columbus, O.

Paramount Studio Chief Henry Ginsberg this week was named chairman for the Los Angeles Jewish Welfare Fund Campaign.

Okays 'Rope'

"Rope," banned for several weeks in Atlanta by Christina Smith of the city's censor board, has finally been okayed by her and is showing at Atlanta's Paramount Theatre to the largest crowds in months. The stage version of "Rope" had been passed by the censor board before its original banning of the motion picture version.

PHILADELPHIA

A new two-year contract has been approved by more than 100 motion picture machine operators employed by the local Warner Bros. theatres. The agreement provides for a seven per cent wage increase retroactive to January 1. It also calls for a two-week paid vacation after five years' employment.

The local Variety Club is lending a hand to the Philadelphia Eagles football team to help promote next season's advance sale of tickets. . . . MGM Booker Charles Kaselman celebrated his 21st wedding anniversary last week. . . . The Triangle Studios has moved to its shop on Vine Street.

Warner Cashier Dave Law was kept on the jump at home last week; his kids had the measles. . . . MGM District Manager Bob Lynch and Manager Lou Formato visited the New York office for conferences. . . . Sammy Venus, former manager of the York, is the new office manager for Eddie Gabriel's Capitol. It's his first exchange association since he was with Tony Lucchese years ago.

Larry Graver, district manager, and Al Reh, manager of the Mastbaum, are both back at work after their recent illnesses. . . . Joe DeFiore, manager of the Park, Wilmington, is in St. Luke's Hospital here for an operation. . . . Irving Coopersmith is now associated with Lou Foxman in Superior Premium Distributing Company. . . . Metropolitan Flag and Decorating Company has moved its offices.

Workmen are getting the third floor of the Film Center building in shape for the Columbia exchange which will occupy the space as its new offices. . . . Krankel Sanitary Supplies has moved to a new location. . . . Film Classics Salesman Harry Dressler was in Jefferson Hospital for a check-up when he received word of the death of his father.

DALLAS

John Paxton, city manager of Interstate Theatres in El Paso, Tex., was a visitor in Dallas and the home office over the weekend. P. A. ("Bob") Warner reported poor fishing at Port O'Connor and all Gulf locations on account of rough weather.

Don Douglas, R & R Theatres public relations director, leaves for Corpus Christi first of week on company business. . . . Variety Club member Leon Bernard from Pittsburg, Pa., was a visitor at the Dallas Variety Club last week. . . . Associated Industries of Dallas has been appointed area distributor for Lorraine carbons.

CINCINNATI

Johnny Holokan has parted from the Globe Theatre Service Booking Co. to manage the new Art Theatre in Dayton. William C. Walters is now president-treasurer of the company and Robert J. Kelly is vice-president-secretary. . . . Gene Tunick has left to be sales manager of the N. Y. exchange for Eagle Lion. He is succeeded as RKO city salesman here by Jack Frisch, recently owner of the Hippodrome, which the Bein Enterprises have taken over. . . . Al Shane has joined the United Artists sales staff succeeding Sam Weiss, resigned. . . . The Fox personnel honored Manny Nagel with a farewell cocktail party and presented him with a cocktail set. Nagel resigned as 20th-Fox Kentucky salesman to become city salesman for Monogram.

Vernon Berg, operator of the Little Theatre in Yellow Springs, has taken to selling foreign films. . . . Jerry Bressler is booking and buying for Mrs. Leo Strephany's Newport Music Hall. . . . William Bein and Maurice White were named to head the motion picture division of the Jewish Welfare Fund.

The new Rex in Kincaid, W. Va., opened April 1. Charleston Theatre Supply furnished the equipment. . . . Construction is under way on the 500-car drive-in at Man, W. Va., which

TOP TURNOUT OF TOP INDUSTRYITES was on hand at the testimonial dinner tendered Schine Circuit's George V. Lynch last week at the Ten Eyck Hotel in Albany. Dais speakers (above) were: Louis Schine, Schine Theatres; Charles A. Smakwitz, Warner Bros. Theatres zone manager; Sir Cedric Hardwicke, British film star and toastmaster; Mr. Lynch; Alfred P. Schwalberg, Paramount; Si Fabian, Fabian Theatres; Ted O'Shea, Paramount, and Arthur Newman, Republic, co-chairman of the dinner.

will be operated by a concern headed by A. W. Cook. . . . Work has begun also on the deluxe first run 1,000-seater of Dr. J. C. Newbold in Logan, W. Va. Newbold and his general manager, E. L. Keesling, visited the exchanges here this month. Mannie and Louis Shor of Williamson, W. Va., accompanied them here. . . . Dave Wilson of the Wilson Theatre in Miami, W. Va., has re-equipped his house with projectors purchased from Charleston Theatre Supply.

Eddie Cantor brought his review to the Palace in Columbus for two days. . . . Schine Zone Manager Harold Raives attended the Albany, N. Y., dinner honoring George Lynch, Schine circuit head film buyer, on his 30th anniversary with the company. . . . Irving Sherman, assistant manager of branch operations for Columbia, spent several days here.

RKO Kentucky Salesman Joseph A. McNight was shaken up in an auto accident. . . . Lloyd Rogers of Welch, W. Va., and his brother William of Keystone, W. Va., are on a month's vacation in Hot Springs, Ark. . . . Nellie Burger, secretary at Midwest Theatre Supply, is engaged to Bob Rath. . . . Bud Libson and his wife are the parents of their second child and first daughter. . . . Ruth Rudin of Universal-International became an aunt for the first time when her sister, Maxine Haberman, gave birth to a daughter. . . . The boys on film row have organized a baseball team linked with the Loew and Campbell League and sponsored by the Hey Hey Tavern owned by Henry Younger. . . . The mother of exhibitor Arthur Manheimer died as a result of injuries sustained in a fall in her home. . . . Miss Sarah Blachschlaeger, sister of Mitchell Blachschlaeger of the Roxy in Lockland, died recently.

VANCOUVER

Cayuse Camp, a lumber spot on Vancouver Island, will have its own 130-seat theatre soon. It will operate in circuit with the nearby town of Youbou. . . . The 200-seat Community Theatre at Birch River, Manitoba, operated by Mike Perchluk, was destroyed by a fire starting in the furnace room after the night showing. . . . The Rex here was taken over from Willis Dewees, who has operated it since 1912, by Alberta Exhibitor George Brewerton and associates. The 1,000-seater will be an independent.

Ralph Mitcheltree, manager of the Capitol in Calgary, was installed as president of the Calgary Theatre Association, succeeding Pete Egan of the Palace. Harry Cohen of the Plaza-Crescent is vice-president and Don Menzies of Famous Players is secretary-treasurer. . . . Lillian Jones, formerly at the Port Theatre in Port Alberni, is now in charge of the candy counter at the Studio. Manager Mickey Goldin's new secretary is Marge Soole, who was assistant to her father when he owned the Music Box. . . . Metro New Westminster Projectionist Fred Poyer is ill with heart trouble. . . . Steve Donnely, operator of the Odeon in West Vancouver, has become the father of a boy. Jack Donnely of the Dominion Theatre here is the grandfather.

COLUMBUS

With the opening of the ball season at a night game on April 19, all 77 home games of the Columbus Red Birds of the American Association will be televised by WLWC, giving some pretty stiff competition to local movie theatres as there will be 54 night games. Joe Hill will be the announcer. . . . Joe R. Mills is substituting as radio and theatre editor on the *Columbus Star* for John Bingham who is on

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DETROIT FREE PRESS

calls it

"Great stuff"

STAR GAZING

'The Red Pony' Meets Family Picture Tests

BY HELEN BOWER

GREAT STUFF for the family is on the United Artists Theater screen in the Technicolor adaptation of John Steinbeck's "The Red Pony."

Here is the basic appeal of "The Yearling," a boy's love for an animal and the character-building he gains from the experience.

Here, too, is an adult's struggle to adjust to unfamiliar ranch life and the effort of a man and wife to save their marriage.

Finally, at the other extreme of life, is the old grandfather who must avoid being tiresome with his reminiscences as wagon-train leader across the plains.

Lewis Milestone's expert direction has produced an easy, authentic picture of home and family life, beautifully photographed.

Effective and unusual background music has been composed by the modern, Aaron Copland.

Steinbeck wrote his own screen play, faithful to the original.

STARRED ARE Myrna Loy and Robert Mitchum, respectively the mother of young Tom Tiflin (Peter Miles) and Billy, the ranch hand who is Tom's hero.

Louis Calhern calls forth all his subtleties of characterization as the aged sire with white hair and mustaches a la Buffalo Bill.

Shepperd Strudwick works out of unhappiness and irritability as Fred Tiflin, Tom's father, who feels at first as if he were a stranger on his own ranch.

IN SIMPLE outline, Tom is given a red pony. Billy teaches him to care for it.

Tom teaches Gabilan, the pony, to unlatch a barn door, a trick that leads to tragedy and Tom's loss of faith in Billy.

Nothing in "The Yearling" was more stirring than Tom's fight with the buzzard he drives from his pony's dead body.

VERY MUCH a boy, yet giving his scenes full acting value and adding a quaint maturity, Peter Miles puts his heart into his role.

He isn't as touching as Claude Jarman, Jr. Neither is he supposed to be a backwoods or Florida "hammock" country lad.

Mitchum puts a quality of confidence and gentle strength into his portrayal of Billy. There is a quiet goodness that could hardly register as it does if the man didn't have it somewhere deep inside.

Miss Loy does less well than the others. Her distress is lifelessly dull. Up to the final scene she moves like an automaton.

WITHOUT USING cartoon sequences, "The Red Pony" also has the element of fantasy Walt Disney introduced less successfully in "So Dear to My Heart."

Two scenes early in the picture rise with natural charm out of the imagination of a young boy.

Logically, as Tom acquires a real interest in his pony, he lives less in his dream world.

On all counts "The Red Pony" can be recommended to the movie-goer of any age.

Reprinted from the Detroit Free Press

CHARLES K. FELDMAN presents

MYRNA LOY · ROBERT MITCHUM

in JOHN STEINBECK'S

The Red Pony

A LEWIS MILESTONE PRODUCTION

with LOUIS CALHERN and SHEPPERD STRUDWICK

and introducing PETER MILES as TOM and MARGARET HAMILTON

Screen Play by JOHN STEINBECK • Music by AARON COPLAND

Produced and Directed by LEWIS MILESTONE • A REPUBLIC PRODUCTION

COLOR BY TECHNICOLOR

REGIONAL NEWSREEL

(*Continued from Page* 19)

vacation.

M. R. ("Duke") Clark, former local Paramount manager, has been appointed the company's south central division manager with supervision over Dallas, Oklahoma City, Memphis, Kansas City and St. Louis. He will continue making his headquarters in Dallas where he has been assistant division manager. He succeeds Harold Wirthwein who resigned.

Tom Gleba, who was station WCOL's broadcaster under the marquee of Loew's Ohio, is now announcing for station WLWC. . . . Universal-International Studio Publicist Joe Lawler, is here calling on movie editors of the Columbus newspapers. . . . Ollie Hindy of Middleport, O., has purchased from Charles Garen and Parlie Stansbury, heirs of the late Dr. William E. Stansbury, a large building in that city which he proposed to remodel into a film theatre.

More than 100 exhibitors have been invited to be guests at a "Day With MGM" here on April 19. Academy Circuit's General Manager Milton Yassenoff will be co-host. MGM Cincinnati Manager E. M. Booth will be in charge of the program which will include a luncheon.

ALBANY

Schuyler Beattie, MGM salesman from Chicago, was visiting in Albany last weekend. Previously Beattie was Selznick Releasing Organization branch manager in Albany. . . . Congratulations to Phylis Dembo, booking Clerk at MGM, who celebrated her birthday recently. . . . Bob Adler, Monogram booker, and family spent the weekend in New York City visiting his father.

Margaret Cahill is the new clerk at Warners' contact department replacing Dorothy Gerhardt, resigned. . . . Sylvia Closson, secretary to Gerry Atkins, publicity director at Warner Theatres, spent the weekend in Washington visiting her brother Capt. John Closson stationed at the Pentagon Building. . . . MGM Actor Mario Lanza, visited the Albany Exchange after appearing in a recital at the Music Hall in Troy, N. Y.

Max Friedman, booker and buyer for Warner Theatres, went to New York for conference.

LOUISVILLE

Several suburban theatres in Louisville have reversed the trend in some eastern cities of lowering admission prices and have increased scales from 34 to 40 cents. . . . W. S. Gabhart and A. T. Milby have renamed the Lincoln in Hodgenville, Ky., which they recently took over, the Cardinal. . . . Hugh Kessler has set an April 20 opening for his new Pal Theatre, Palmyra, Ind., now nearing completion. . . . W. H. Hahn and J. F. Burnette of Bardstown, Ky., got a late reopening of their Gypsy Drive-In there—April 15.

Mr. and Mrs. R. H. Robertson of the Majestic Theatre, Springfield, Ky., are home from an extended Florida vacation. . . . A. C. Wallace's new Kenwood drive-in, Louisville, has been completely equipped by the Falls City Theatre Equipment Company. The Falls City concern recently held a public demonstration of the "Trouper" spotlight of the Strong Electric Company of Toledo, O. Strong Engineer James F. Willard was in charge. While in the area he also checked new and old installations of his firm's equipment.

Cole Bros. Circuit, which winters in Louisville, opened its new season here on April 14 and

New Pyramid

The latest Boston stunt in a "Pyramid Club" was sprung at the Metropolitan Theatre where a regular weekly customer started a club by getting two friends to buy tickets, they in turn getting two others to purchase tickets, the "pyramiding" to continue for 12 days.

announced that Film Star Burt Lancaster had been engaged for four weeks to perform his old acrobatic stunt at a reported salary of $11,000 a week. The circus is said to be negotiating with Jimmy Durante and others to perform at the circus for a few weeks each.

Jay Burton of the Rex, West Liberty, Ky., paid film row his first visit in many weeks.

OMAHA

John Matis has quit as manager of the State Theatre to join Eagle Lion. . . . Marie Hassett, Paramount head inspectress, has returned to work after a long illness. . . . Rita Mlnesrik, Paramount stenographer, resigned.

Frank Hollingsworth, Beatrice exhibitor, is back home after five weeks at Hot Springs, Ark. Carl Johnson, Red Oak, Ia., has returned from the same city. . . . Influenza has D. L. Frank, Humboldt exhibitor, down. . . . Dorothy Weaver, 20th-Fox assistant cashier, is vacationing in California.

Pioneer Circuit plans a May 1 opening for its Cherokee (Ia.) drive-in. . . . Eagle Lion Exploiteer John Thompson is here from New York. . . . Clyde Cooley, IATSE secretary, is stymied by the mumps. . . . The Omaha Drive-In opens April 15 with souvenirs for all. H. A. Parrot will reopen the Lakeland Drive-In at Milford May 1.

Bill Miskell, Tri-States district boss, has been appointed by Acting Treasury Secretary John Graham to head the regional publicity and advertising division in the Opportunity Bond Drive. . . . Omaha has been re-shifted to the Chicago Paramount division under James Donahue. Key staff members will go to Chicago in May for a meeting.

Lou Wiener, owner of the West Theatre, Sioux City, returned from Texas after five weeks. He had tough luck at York, Neb., when his auto motor burned out. . . . William Johanssen, owner of the Wonderland at Paulina, Ia., is back from Mayo clinic where he had a physical checkup.

CONGRATULATORY VISIT. George A. Hickey, MGM western sales manager, calls on Mrs. J. J. Parker, president of J. J. Parker Theatres, Portland, Ore., to congratulate her upon the 30th anniversary of her circuit, largest in the Pacific Northwest.

SAN FRANCISCO

John Bach, formerly assistant manager at the Golden State house, the El Rey, was promoted to manager of the Midtown, District Manager William Coovert announced. George Lewis moved over to the Verdi from the Midtown in the managerial spot. . . . Rotus Harvey, chairman of Variety Convention and prominent showman, is recuperating from a recent illness.

The original script of "Crossfire" was contributed by its author, Adrian Scott, to a collection of historic artistic documents being presented to the people of Israel at the award dinner of the American Jewish Congress in San Francisco. From Robert Bruckner the Congress received the original story of "Sword in the Desert," first American commercially-produced film about Israel, which is now being filmed near Monterey.

The Tivoli Theatre which recently inaugurated a policy of stage shows at popular prices with double-bill of films, according to its sponsors, is prepared to continue with good vaudeville as the response has been "most satisfactory." The most recent "live" star was Daisy, canine star of the "Blondie" movies and her five pups.

Sigmund Anker, the first instructor of world famous violinist Yehudi Menuhin, was an honored guest at the Balboa Theatre, managed by Edwin Scheeline, for the showing of the film, "The Magic Bow," in which Menuhin's violin is featured.

Two art houses in San Francisco, Fox West Coast's United Nations and Herbert Roesner's Larkin, have both abandoned matinees during weekdays, but will run continuous performances weekends.

BOSTON

James Winn who was for several years branch manager for United Artists in Boston has returned to that job after an interlude of nearly three years, one year because of illness; during the other two he was Buffalo manager. He succeeds John Dervin who had spent 27 years with the organization. Dervin has several offers under consideration.

The Exeter Theatre in Boston is playing all British films currently and is having such success that ticket buyers form lines three blocks long. . . . Robert Donaldson, of Eagle Lion organization has been made a vice-president of the Massachusetts Club. . . . Lou Gordon of the Lockwood-Gordon circuit visited the various theatres of the circuit this week.

Lou Richmond of the Kenmore Theatre reports business up better than 50 per cent over the corresponding period last year. . . . James Guilfoyle, veteran publicist of Worcester, called on friends in the Boston film district Friday of this past week.

Joan Mansfield, now secretary with the Lockwood-Gordon circuit, is among the newly "engaged to be married" but plans for the wedding are still several months away. . . . Charles Gibbons, long a representative of film interests in labor negotiations, may be a candidate for Governor of Massachusetts next year. . . . Thad

(*Continued on Page* 22)

Thirteenth Annual Convention
VARIETY CLUBS
INTERNATIONAL
San Francisco
MAY 2·3·4·5·6 1949
AH'M HEADIN' FOR FRISCO! ARE YOU?
MAY 3
LADIES FASHION SHOW
VARIETY MOVIE BALL
MAY 4
HUMANITARIAN AWARD DINNER
LADIES TAHITIAN NITE
AND AQUACADE
MAY 5
VARIETY ROUND-UP
MAY 6
GOLF - RACES
TRIP AROUND S.F. BAY
VARIETY FROLICS
Pischoff S.F.

REGIONAL NEWSREEL

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Barrowes, chief projectionist at the Metropolitan for years, is the city's prize baseball fan. He is a frequent visitor to training camps.

James O'Laughlin, former manager of the Strand, Clinton, Mass., has been named manager of the new 1,200-seat Warner Bros. theatre, the Port, which opens in Newburyport on April 16. . . . The Bates Theatre in Attleboro, Mass., will be reconstructed with new entrance, marquee and other reconditioning.

ATLANTA

M. J. Weisfeldt, former Columbia Pictures sales executive, has been appointed director of television station WTVJ in Miami, Fla. . . . Screen Guild Atlanta Manager Ralph Beckman has resigned to join the Washington branch of the Kay Exchanges. . . . Irving Rosen has been appointed production manager of the Southern Poster and Printing Company in Miami.

Atlanta Variety Club Chief Barker Fred Coleman has invited all theatre owners, managers and friends to make their headquarters in the club's new rooms in the Atlantan Hotel. . . . The Variety Club of Miami, Fla., has taken over the operation of the Children's Hospital now under construction in that city.

The Atlanta Film Council recently elected these officers: President George Dean of Stevens Pictures; Secretary Everett Priest; Treasurer Clack Tuker. The officers meet every Monday at the Elks Club. . . . Filmrowite Charles E. Evens celebrated another birthday. . . . Toddy Pictures President Ted Toddy was here from Washington visiting the company's local branch.

West Point, Ga., will call a special election on Sunday movies. Meanwhile the city council has granted permission for them to be held pending the vote.

His 37th year on Atlanta's film row was recently celebrated by 20th-Fox's Head Booker Dick Ford who managed several local exchanges before joining Fox. . . . Theatre Owners and Operators of Georgia President J. H. Thompson was recently host to Atlanta film managers at the Piedmont Hotel.

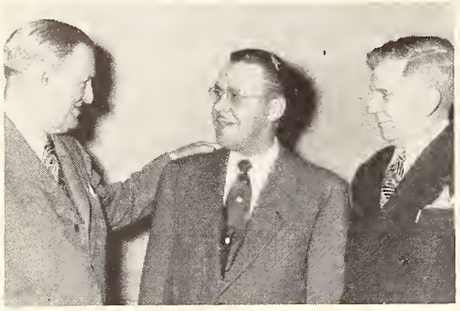
CLEVELAND

Nate Schultz, distributor-exhibitor, states that work will shortly be started to rebuild the Columbia Theatre, Alliance, which last week had its entire interior destroyed by fire of unknown origin. Everything except the four walls will be new, and the seating capacity will be increased to 1,200.

MGM has a new student booker in Bengt Bengtson, newly arrived from Sweden. . . . Peter Wellman, circuit owner, has turned the buying-booking for his three Youngstown Drive-ins—the Northside, Southside and West Side—to Tony Stern and Lou Ratener's Ohio Theatre Service Corp.

RKO Head Shipper Tommy Roberts has a sideline. He and his wife have opened a flower shop which Mrs. Roberts tends during the day with Tommy taking over evenings and weekends. . . . M. M. Dorsey is installing new Motiograph projectors, magazines, bases and Mirrophonic sound system in his Dorsey Theatre, Johnstown, Ohio, via a contract with Ben L. Ogron of Ohio Theatre Supply Co.

Associated Theatre Circuit has purchased and is remodeling the Drive-In Theatre at North Canton which is being re-named the North Canton Drive-In. Former owners were Messrs. Neale and Phypers of Cleveland. . . . P. E. Essick of Modern Theatres, Inc. (formerly the Scoville, Essick & Reif Circuit) and Mrs. Essick left Miami where they have been the past month and are bringing their vacation to a close in Hot Springs, Arkansas.



DRIVE LEADER. Jimmy Redmond (center), manager of the Rivoli Theatre, Falls City, Neb., named as captain and drive leader in the A. H. Blank 70th Anniversary Contest for Tri-States Theatres Corp., is shown discussing drive plans with President Blank (left) and G. Ralph Branton, general manager, at circuit headquarters in Des Moines.

HARRISBURG

The Hershey Community augmented its movie bill with the personal appearance of Horace Heidt's "New Stars on Parade," with House Manager Harry C. Chubb making arrangements and conducting a search for local talent. He got about 50 applicants for auditions.

Loew's Theatre Manager Sam Gilman was invited by the Dillsburg Women's Club to speak on theatre management. He has three more certificates from MGM's "Photo-of-the-month" contest for its managers, won for pictorial exploitation in recent weeks.

New employes at the Senate include Mrs. Walthraud Newkam, a German war bride; Kathleen Ulrion, Betty League, Ella Evans, Ruth Hamilton and Helen Duck. . . . Senate Usherette Bonnie Atkins is now Mrs. R. A. Cutter. . . . Ken Steckline, new assistant manager at Loew's Regent, was joined by his wife, who came here from Reading. They are searching for a house or apartment, meantime living in a rented room. . . . State Manager Gerry Wollaston was ill for several days. Assistant Manager Spike Todorov's father-in-law, A. L. Grissinger, died.

SALT LAKE CITY

The Motion Picture Club of Salt Lake City reelected Warren T. Butler as president, Paramount Manager Frank H. Smith as secretary-treasurer. Si Saunders was recently elected to the board of directors. . . . Fox Intermountain District Manager Hall Baetz and Booker Si Saunders attended a meeting of Intermountain managers at Colorado Springs last week. . . . MGM Assistant Western Sales Manager Sam Gardner conferred with Manager Carl Nedly and his sales force here last week and returned to San Francisco. . . . United Artists Manager Carl Trowbridge is covering the Montana territory.

The Motion Picture Club of Salt Lake will sponsor a motion picture as a means for providing funds to give a college education to children whose fathers died in World War II, it was announced by Henry Ungerleider, the Club's Gold Star fund chairman. Members of the committee of the club, which originated the project, include Ungerleider, Hall Baetz, Don V. Tibbs and Harry Monsey.

Paramount Exploiteer Bob Quinn is returning to his Denver office following conferences here with Manager F. H. Smith. . . . "Bad Boy" was shown here April 14 at the Capitol and in Ogden, Utah, at the Egyptian. Use of the theatres was donated by Fox Intermountain.

Clean Up

Buffalo motion picture theatres are cooperating with the Buffalo Federation of Women's Clubs in running trailers entitled "A Clean City Is a Beautiful City" during the city's clean-up campaign.

TORONTO

Famous Players Canadian President J. J. Fitzgibbons appeared before the Canadian Broadcasting Corporation April 8 at Ottawa to renew FPC's application for a television license. Decision was reserved for the third time in a year, although its reply may be announced soon. CBC will operate a television station in Toronto and Montreal for which it has received a $4,000,000 loan. One privately-owned TV station will be authorized in each of the cities but with their programs under CBD control.

Ontario executives of the Imperial Order Daughters of the Empire has filed complaint against unaccompanied juveniles under 16 attending theatres, made unlawful by the Ontario Theatres and Cinematographs Act. It, however, expressed appreciation for the efforts of many managers to exclude unattended children.

The Ontario censor board has tightened up its grading of feature pictures classified as adult. During March eight pictures, against the customary four, were so classified: "They Drive by Night," "The Passionate Friends," "Caught," "Passionelle," "Man About the House," "The Bribe," "Force of Evil" and "Show Them No Mercy."

The Toronto Hydro-Electric Commission issued warning against some exhibitors who have been lighting signs, marquees and exterior ad displays between 9 A.M. and 6 P.M. from Monday to Friday, which is still under ban. . . . Gordon Lightstone, general manager, and Win Barron of Canadian Paramount are covering the country preparing for the coming season. . . . Toronto's newest theatre, the Towne, will open April 25, and specialize in class pictures. It is a 20th Century theatre affiliated with FPC. Mrs. Evelyn Proctor, formerly of the circuit's International Cinema, Toronto, will manage the Towne, with Florence D. Simmons succeeding her at the International.

PORTLAND

With the coming of spring, unemployment figures are dropping in the northwest area and box-offices are back to normal. . . . Eagle Lion exploiteer put on a special screening for Seattle's Parent-Teacher Association at the Jewel Box. . . . Warner Office Manager Guy Maxey celebrated another birthday. . . . Republic Salesman Floyd Henninger is here from eastern Washington for conferences.

Universal-International Western Division Manager Charles Feldman and Western District Manager Barney Rose were recent visitors on film row in both Portland and Seattle. . . .

REGIONAL NEWSREEL

Frank Pratt of the Paramount, Oscar Nyberg, Archie Zarewski and Russ Brown are doing a fine showmanship job on the five-week "Talent Quest" presentations.

RKO Western Division Sales Manager Walter Branson and Western District Manager Herbert McIntyre conferred with veteran Seattle Manager Ed Lamb. . . . United Artists Western Sales Manager Fred Jack was seen lunching with Portland Manager A. J. Sullivan. . . . Richard Jones, former merchandise manager at the Orpheum, is now house manager of the Roxy operated by industry veteran, Frank L. Newman, Jr.

Albert and William Forman's United Theatres announces the purchase of the Liberty Theatre, Camas, Wash., and the Roxy at Washougal, Wash., from Melvin Bennett of Camas. The Formans have wide theatre interests in Washington, Oregon and California.

HARTFORD

Seven of Hartford's downtown first-run theatres have organized a Hartford Theatre Baseball League, with games to start on Sunday, April 24, at Colt's Park. Theatres participating are Loew's Poli, Loew's Poli Palace, Allyn, E. M. Loew's, Strand, Regal, and State. Norman Levinson of Loew's Poli is supervising chairman of the league, while Michael Piccirillo, of the Center, will act as league Commissioner.

Douglas Amos, manager of the Webb, Wethersfield, Conn., is driving a new Hudson. . . . Genevieve Stoppa substituted as secretary to Ted Harris, State, while Ted's secretary, Lillian Mishkin Rosner, was in New York on a honeymoon trip. . . . Vic Morrelli, manager of the Bristol Theatre, Bristol, Conn., has finished his new home.

Ken Prickett, New England exploitation representative for MGM, was in Hartford. . . . Jack A. Sanson, manager of the Warner circuit's State, Manchester, Conn., was a Hartford visitor. . . . Alma Smith is the new cashier at the Center, Hartford. . . . Ernest A. Grecula of the Hartford Theatre Circuit, Hartford, visited in New Haven and Bridgeport briefly. . . . Fred Armentano has joined the service staff at Loew's Poli Palace, Hartford, and Leonard Buonanducci is a new service staff member at the Center.

NEW YORK

Si Fabian will get a special citation April 27 at the dinner of the United Jewish Appeal of Greater New York, dinner chairmen Samuel D. Leidesdorf and Edmund Waterman announced this week. Both praised Fabian as "outstanding" in his efforts to settle some 250,000 displaced Jews in Israel as well as help refugees in this country and in combatting anti-Semitism. Spyros Skouras will make the presentation.

Meanwhile Fabian has pioneered in exhibition by hiring Nathan L. Halpern one-time assistant to the president at CBS, as television consultant for his 60 theatres and has merged his Brooklyn and Staten Island districts into one unit under District Manager Louis Goldberg. The Pt. Jarvis and Middletown districts have also been merged under Harold Fisher. The new set-up will cause former Brooklyn Manager Ed Fabian to cover the Upstate under District Manager Saul Ullman and Staten Island Publicist Elias Schlenger to go up to the post of Staten Island resident manager.

John B. Lalley has been named public relations director for Princeton Film Center where until recently he was in charge of ad, publicity and sales promotion. . . . Carbons, Inc., President Ed Lachman is off to Chicago and then the coast. . . . The Manhattan Edison and the Brooklyn Bell have been leased by Dr. Henry Brown from Samuel Silver, who is retiring from Exhibition. Both houses will be renovated.

"Professor, My Son," Italian picture, will be the first of the Lux Film Distributing Corp. pictures to be released under its day-and-date distribution plan. It opens this Saturday at the Lido in the Bronx, The Radio in Brooklyn, the Trent in New Rochelle and the Irving Place in Manhattan.

New York's Variety Club Tent 38 will be formally inducted into the Variety Clubs International on Oct. 27 at ceremonies in the Hotel Astor with an expected turnout of 2,000, Chief Barker Max A. Cohen said this week. Cohen indicated New York would seek the International's 1950 convention. He also announced preliminary plans for a mammoth golf tournament at an unspecified date. He named Harold Rinzler and Don M. Mersereau as co-chairmen of the event with a tournament committee to consist of Chairman Mersereau, William White, Marvin Kirsch and Max Wolff.

Spy Story

Boston's film exchanges, exhibitors and the general public sat back stunned this week when it turned out that a publicist who has been in the theatre business here for years turned out to be the central figure in a counterspy operation conducted by the FBI.

He's Herbert Philbrick, assistant to Paul Levi at American Theatres and before that assistant to Harry Browning with what were the M&P Theatres' public relations offices. Philbrick, testifying at the Red spy trials in New York, declared that he had joined the Communist movement at the request of the FBI to check on their activities.

The quiet, mild chap who has hosts of friends in the motion picture world, hereafter will be associated with The Counterattack, anti-Communist publication, Editor Daniel Hickey announced.

WIVES HONOR SKOURAS. Wives of Fox Intermountain theatre managers surprised Charles Skouras, president of National Theatres, when they presented him with a framed scroll thanking him for expansion of security benefits. Presentation took place at a reception concluding the 20th annual Fox Intermountain convention. With Skouras above are Mrs. Wilbur Williams, Boulder, Colo., and Mrs. Ted Kirkmeyer, Ogden, Utah.

ST. LOUIS

Collections for the March of Dimes drive in St. Louis and St. Louis county in 1949 totalled $242,000, the campaign chairman reported. . . . Film Classics Manager Bud Edele was in Springfield, Ill., last week conferring with circuit heads. . . . Allied Artists Vice-President Harold J. Mirisch and Monogram Western Division Sales Manager Nicky Goldhammer and Julian Lesser, a Monogram producer, were among last week's film row visitors.

St. Louis 20th-Fox Manager Gordon F. Halloran. Salesmen Joe Feld, George Ware, Art McManus and Gene Fitzgibbons went to Chicago for a company central division sales meeting; they will return this Saturday. . . . Eddie Clark of Mattoon, Ill., recently undergoing eye treatments at Barnes Hospital, St. Louis, was seen along film row this week. . . . Eagle Lion General Sales Manager Jack Schlaifer and new District Sales Manager Harold Beecroft were here for two days last week.

Frisina Amusements Feature Buyer Jimmy Frisina has returned from a Florida vacation. . . . Warner Manager Lester Bona called on Plumee circuit executives at Farmington, Mo. . . . The 1,000-seat Roseland, Pana, Ill., Harry Tanner, manager, is being redecorated outside and inside. . . . Bloomer Amusement Co. has begun grading for its 750-car drive-in at Belleville, Ill. . . . Leon Jarodsky has installed new RCA sound in his Lincoln Theatre, Paris, Ill. . . . Area drive-ins are opening for the season and report good business.

John C. Shannon, 68, who operated film theatres in Hayti and Portageville, Mo., between 1931 and 1946, died of pneumonia in St. Mary's Hospital, Ironton, Mo., April 6. . . . Patients at the Jewish Hospital, St. Louis, include Louis Davis of the Vernon, Mt. Vernon, Ill., George Woods, popcorn representative, and Albert Warshaw, cousin of Will Rogers Theatre Manager Maurice Davis.

MILWAUKEE

Sam Miller, former owner of the Gladstone, Gladstone, Mich., is reported to have sold his theatres in Wisconsin and Upper Michigan preparatory to taking up residence in San Jacinto, Calif.

The Adams in Adams, Wis., has changed its program back to four shows a week. The Sunday show will be repeated on Tuesday, with Monday night devoted to a program with special features. Teen-agers were permitted to take one girl friend free to the first Tuesday night show following the change.

Jimmy Gazio, well known on film row, has returned from a three-week trip to Florida. . . . Paul Horwitz, formerly in the industry here and now managing the Alvin, Minneapolis, is in the Asbury Hospital, Minneapolis, where he is reported to be recovering. . . . Joe Cavelli, former office manager here for 20th-Fox, is reported managing the new Tijera Theatre in Los Angeles.

Word has been received here that Norman Beiersdorf, former 20th-Fox sales executive here and more recently Eagle Lion and Selznick division manager in Milwaukee, is locating in show business in Dallas, Tex. . . . Fond du Lac Ventriloquist Robert J. King was winner in the "Talent Quest" sponsored by the Milwaukee *Sentinel* and Fox Wisconsin at the local Fox Wisconsin theatre.

(*Continued on Page 26*)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Producer-Writer Niven Busch and his associate, Peter Hurd, are preparing for the filming of "Daybreak," Busch's initial production under his Showtime Pictures banner. They are leaving on a location site scouting trip and have chosen the colorful Mexican border areas of Chihuahua and Sonora as their first stop. "Daybreak" is scheduled to go before the cameras shortly with Lew Ayres and Teresa Wright in the starring roles.

* * *

Dorothy McGuire has signed a contract with 20th Century-Fox calling for one picture a year for five years. The first is to be "The Doctor Wears Three Faces." Miss McGuire was formerly under contract to David O. Selznick.

* * *

With the signing of Sheridan Gibney as associate producer, Edward Small has again revived plans to make the picture "Valentino." According to word received from his office, the picture is due to go before the cameras in June. Meanwhile the search for an actor to play the starring role continues.

* * *

The feminine lead opposite Humphrey Bogart in Warners' "Chain Lightning" was assigned to Eleanor Parker. The picture, with Stuart Heisler directing and Anthony Veiller producing, is due to start the latter part of this month.

* * *

Janet Leigh was named for another top role in the Cinderella career that is rapidly making her one of Hollywood's foremost actresses. The young star was selected for a leading role with Glenn Ford and Charles Coburn in MGM's "Bodies and Souls," which will be directed by Curtis Bernhardt and produced by Pandro S. Berman.

* * *

Santana Productions' next film for Columbia, which Robert Lord will produce and Henry Levin direct, will be the comedy "Baby Is Here," and the company has borrowed Ronald Reagan from Warners for the male starring role. The original screenplay is by Lou Breslow and Joseph Hoffman.

* * *

Mack Sennett will aid in the preparation and production of the Mabel Normand-Mack Sennett story being developed by Paramount. Project is scheduled to be one of the most important productions ever undertaken by Paramount, with Betty Hutton playing the role of "Madcap Mabel" and John Lund opposite in the role of "The King of Comedy." Sennett will cooperate in the writing of the story and also act in an advisory capacity during production of the film.

* * *

Ann Blyth gets the starring role in Universal-International's "Abandoned," a semi-documentary picture revealing the child adoption racket. Jerry Bresler will produce the original story written by Irwin Gielgud. Production will start late this month.

* * *

Monogram signed a three-year-old youngster to a 40-week contract. She is little Mary Heitmann, whose name for films was changed to Mary Happy. Contract went into Superior Court for approval, but in the meantime studio is launching a search for an appropriate story.

* * *

"Southern Pacific," an original story by William Martin, has been purchased by Republic for production as one of the studio's top-budget films on its 1949-50 program. It will be made in Trucolor and has been put on Associate Producer-Director Joseph Kane's schedule.

SIEGEL MEETS TRADE PRESS. West coast representatives of the trade press gathered at a luncheon given by Paramount recently to introduce Norman Siegel, who has succeeded George Brown as studio director of publicity. The above photo, which covers only one end of the table around which a large group gathered to meet the new studio executive, shows Siegel (right) chatting with Ann Lewis of Showmen's Trade Review. At left is W. R. Weaver of Quigley Publications.

Lockhart Signed

Gene Lockhart has been signed for a top supporting role in "Red Light," which is being produced and directed by Roy Del Ruth.

Studio Roundup

It took three Technicolor crews and 15 speed graphic cameras to photograph the big dinosaur dance number for MGM's "On the Town," which features Frank Sinatra, Gene Kelly, Ann Miller, Betty Garrett, Vera-Ellen and Jules Munshin. The sequence had to be made in one shot, because in the finale the 35-foot skeleton is sent crashing to the floor. It takes three days to re-assemble the monster. On the same lot, "Death in the Doll's House" went before the cameras with Pat Jackson directing Ann Sothern and Zachary Scott. Biggest problem faced by the studio prop department so far is finding a doll house which meets the film's requirements.

At Warners two new pictures got under way. A large gold mine is being dug and built on the Warner ranch for "Barricade," which stars Virginia Mayo, Dane Clark and Raymond Massey, with Peter Godfrey directing. Shirley Temple, Barry Fitzgerald and Lon McCallister head the cast of the other new film, "Always Sweethearts," which David Butler is directing in Technicolor.

Big news at 20th Century-Fox is the resumption of "I Married a Male War Bride," which was begun in England, then closed down when Cary Grant was stricken with jaundice. Grant docked last week and Howard Hawks picks up the directing this week at the studio with Grant and Ann Sheridan.

Another Technicolor production. "Copper Canyon," got the go sign at Paramount, with John Farrow handling the direction on the outdoor epic, which stars Ray Milland, Hedy Lamarr and Macdonald Carey. Also getting started for Paramount release is the Pine-Thomas Cinecolor production, "Captain China," which stars John Payne and Gail Russell. Lewis Foster directs. Raymond Walburn, Percy Kilbride, Ann Doran and Irving Bacon have been signed for Frank Capra's "Riding High."

Forrest Tucker, who specializes in feudin' and fightin' with Randolph Scott in western sagas, is at it again in "Lawless," which Co-

Title Important Cog in Showmanship, Says Brown

Clarence Brown

Every showman of any experience has come face-to-face at one time or another with the problem of selling a mediocre picture with an inspired title, or putting over an excellent movie with a poor title, and the maneuvers that these projects entail constitute the truest sense of showmanship, in the belief of Clarence Brown, MGM producer-director.

"As far as selling a movie on the strength of the title is concerned," Brown says, "Shakespeare didn't know what he was talking about when he said a rose by any other name would smell just as sweetly. Not at the box-office it wouldn't! The title is important, whether you have to overcome it or back it up."

Brown is currently producing and directing "Intruder in the Dust," based on the William Faulkner novel. For a quarter of a century he has been making top films, including "The Yearling," an Oscar winner, "National Velvet" and "The White Cliffs of Dover."

As a demonstration of the concern which the studios feel over the importance of a good title, nearly every lot frequently offers cash prizes for the best titles to help its currently shooting product, the producer-director points out.

"Knowing exactly what will sell and what will not sell in a title," Clarence Brown says, "requires an almost instinctive sense of showmanship because it is frequently difficult to figure out by straight logic. I think 'The Yearling' was an excellent title. On the other hand, 'Ninotchka' was a questionable title. It meant little or nothing. Sometimes the meaningless word titles get over. Apparently 'Bambi,' for example, was a good one."

PICTURES STARTED LAST WEEK

COLUMBIA. Lawless — Principals: Randolph Scott, Frank Faylen, Jeff Corey. Director, Gordon Douglas.

MGM. Death in the Doll's House—Principals: Ann Sothern, Kristine Miller, Nancy Davis, Gigi Perreau. Director, Pat Jackson.

MONOGRAM. Forgotten Women—Principals: Elyse Knox, Theodora Lynch, Noel Neill. Director, William Beaudine.

PARAMOUNT. Copper Canyon — Principals: Ray Milland, Hedy Lamarr, Macdonald Carey. Director, John Farrow.

Captain China (Cinecolor) — Principals: John Payne, Gail Russell. Director, Lewis Foster.

REPUBLIC. Arizona Cowboy—Principals: Rex Allen. Director, R. G. Springsteen.

WARNER BROS. Barricade—Principals: Dane Clark, Virginia Mayo, Raymond Massey. Director, Peter Godfrey.

Always Sweethearts (Technicolor)—Principals: Shirley Temple, Barry Fitzgerald, Lon McCallister. Director, David Butler.

TITLE CHANGES

"Frontier Fear" (Mono.) now RIDIN' THE RIO GRANDE. "Impulse" (20th-Fox) now FORBIDDEN STREET. "For Those Who Dare" (Col.) now GOLD.

lumbia put into work this week. Gordon Douglas is directing the film, which has Frank Faylen and Jeff Corey as additional villains supporting Tucker against Scott. Harry Davenport and Clem Bevans have been added to the cast of Columbia's "My Next Husband" while Gail Davis has been given the feminine lead in "South of Death Valley."

Going before the cameras at Monogram was "Forgotten Women," starring Elyse Knox, Theodora Lynch and Noel Neill. William Beaudine is directing. Producer Jan Grippo has completed "Safety Pins," and is beginning preparations on "The Bowery Boys Go to College," next in the series.

R. G. Springsteen has been given the directing assignment on Republic's "The Arizona Cowboy," which just got under way. The film, first in a new series of musical westerns, introduces the studio's new cowboy singer, Rex Allen.

When Mickey Rooney finishes work in "Quicksand" for United Artists, he has his immediate future all cut out for him. Producer Sam Stiefel has lined up "The Big Wheel," a story of speed racing, and "Buckaroo," a rodeo story written by Rooney himself.

MacMurray, Bren, Seiter Form Producing Company

Marking one of the rare cases in which a star, a producer and a director will defer not only all their salaries but will finance the picture themselves, "Borderline," an original story by Norman Krasna with screenplay by Devery Freeman, will be made by Fred MacMurray, Milton Bren and William A. Seiter as the first picture of their newly formed Borderline Productions, Inc. MacMurray will star, Bren will produce and Seiter will direct. Production will start around May 15, with no releasing deal to be set until the film is completed.

Cinecolor Cuts Rate

Cinecolor this week announced a rate cut on release prints from 7 cents a foot to four and a half cents a foot on its two-color processing, and a five-cent-a-foot cut on its three-color process.

'All Right . . . Let's Talk'

Humphrey Bogart conferred last week with Jack L. Warner and Anthony Veiller on "Chain Lightning," Bogart's next starring picture for Warner Bros., scheduled to start April 18.

LONDON OBSERVATIONS

Producer Holds Press Show in Effort to Force Hand Of Circuits Rejecting His Film; 'Snake Pit' Okayed

By JOCK MacGREGOR

Recently, far too many trade problems have been aired in public. Now a youthful producer who, having ignored the box-office and had his picture allegedly turned down by ABC and Rank circuits, has run a press show to try to force their hands. While reaction was mixed, it nevertheless gave some critics a chance to jibe at the industry.

Jock MacGregor

The film is "Blue Scar," and Producer William MacQuitty and Director Jill Craigie admit they gambled on the Quota Act. Now they complain that unless it is given a circuit deal as a first feature it will be impossible to recover the cost of production.

I attended this screening and found "Blue Scar" a competent programmer about mining under private ownership and nationalization. There is a distinct political flavor and the claimed cost of $300,000 does not seem productive of equivalent show values, since there is no star strength and several sets are not good. Continuity is often vague. On the credit side there are some fine scenes shot underground at the coal face and an excellent performance by Emrys Jones.

In South Wales where it was made it can obviously top the bill, but elsewhere "Blue Scar" will need strong support. Since the circuits control only 10 of the 267 halls in this area, their decision can be understood. Much as I like to support the independent producer, the exhibitor, through personal contact, knows his patrons' likes. The Quota was never designed for intellectuals to force their ideals on the cinegoer, and in this case I have little sympathy for the sponsors, since Miss Craigie had somewhat similar trouble with her last feature, "The Way We Live."

* * *

Company annual reports are not noted for candor. An exception is that of British Lion, presented by the new chairman, Harold Drayton. He admits that of the $18 million tied up in production, between four and five million may remain unamortized at the end of the films' first showings and that the ultimate loss will be about $2,800,000. "This," he states "will prohibit the payment of dividends until your directors are satisfied that the films are stated in the balance sheet at what they consider to be their real value." This figure includes the Korda product.

* * *

Quietly and without fuss, Associated British are growing almost daily in stature. They are not boasting about their developments, but nevertheless where the boys gather they are being widely discussed. All departments are cooperating and it is said that despite the general box-office slump the takings are up by five per cent.

Now AB-Pathe has produced a house organ, suitably named the *Rooster* after the trademark. The first issue tells of the palatial new offices in Oxford Street where they will produce Pathe News and shorts as well as handle the distribution, and a lot about personalities and activities. It also asks for its stars and productions to be referred to as Associated British.

* * *

Twentieth-Fox's "The Snake Pit" has been passed by the British Censors, with cuts, for adults only. The Board set a precedent by withholding its certificate for Edward Dmytryk's "Obsession" until after the forthcoming acid bath murder trials for fear screening might render cinemas guilty of contempt of court.

* * *

Judging by the turnout at 96 Piccadilly for the inaugural reception for this year's Theatrical Garden Party in aid of the Actors' Orphanage, the film trade is adopting this charity. Producers and directors, headed by Filippo Del Giudice, who goes to few functions, were there in strength, and there was a battle of fashions between stage and screen stars. The laugh of the evening came when Richard Attenborough was auctioning gifts to raise funds and asked "What am I offered for an American ham?" Incidentally, this seems an excellent venue for such receptions.

* * *

It is odd how the public smells out a good picture. The most discussed in a long time had no press show and is not mentioned in the advertisements. It is RKO's "The Window," which is second feature to "Mr. Blandings Builds His Dream House." The word-of-mouth in the West End has been quite amazing.

By the way, many of the more highbrow critics are adopting Hollywood once again. Generally speaking, recent American offerings have fared far better than the home product. While they will allow no concessions to box-office or popular requirements, they have lavished much well-earned praise.

* * *

Joe Friedman, vice-president of Columbia Pictures International and managing director of Columbia (British) Productions, commemorated his resignation as head of Columbia here and his move from Wardour Street to Wigmore Street with a farewell meeting of the staff. Coinciding with this was the trade show of their latest British offering "Paper Orchid." This is a slick, well-made newspaper thriller, handicapped by a poor story.

* * *

A Gaumont-Kalee Sound recording channel has been bought by African Film Productions for their new studios near Johannesburg. They are making numerous films in Afrikaans, including the weekly newsreel, "African Mirror," for local exhibition.

Pyramid Productions Formed on Coast

Formation of Pyramid Productions, with Manning J. Post as president, Florence S. Post as vice-president, and Gordon W. Levoy as secretary-treasurer, was announced this week. With headquarters at General Service Studios, the new company plans a series of top-budget films with Manning Post as executive producer.

Drops 'Parade' Series

Upon completion of a backlog expected to last more than a year, MGM will abandon its 10-year-old short subject series, "The Passing Parade." Reason: failure to show a profit.

REGIONAL NEWSREEL

(*Continued from Page 23*)

Funeral services were held here Thursday for Otto A. Trampe, 54, business manager of the Motion Picture Projectionists Union, Local 164, AFL, who died Sunday at St. Mary's Hospital, following a long illness. Surviving are his window, Martha, two daughters, a son, two brothers, Charles W. Trampe, owner of the Monogram-Midwest Film Co., and Herman and two sisters.

BALTIMORE

MGM will hold a Silver Anniversary luncheon and screening at the Capitol Theatre next week. . . . Baltimore exhibitors attending the recent opening of Eagle Lion's new home in Washington, included Harry Silver, Cluster Theatre; Meyer Leventhal, Lord Baltimore; Henry Hornstein, Regent; Morris Oletsky, Windsor and Fremont; Joe Grant, Dunbar and Rio; Matt Creme, Carey and Lafayette; Harry Brown, Rivoli.

Mr. and Mrs. Bill Spates, Frostburg, Md., have motored to Florida. . . . Fred Perry has completed the face-lifting job on the Garden in Cumberland. . . . The Laffmovie, recently taken over by Martin J. Lewis of New York, has been completely remodeled, renamed the World, and is playing class foreign features.

Mrs. Helen Tingley completes her duties as chairman of the State Censor Board on May 1 and will be succeeded by Sydney Traub. . . . The Durkee circuit's North-Point Drive-In, E. M. Loew's Open Air and the Elkridge Drive-In have opened for the season.

The New Theatre in Berlin, Md., has been rented by Anthony Purnell to M. Hopkins who also runs two theatres in Parksley, Va. . . . Doug Connelle, Elkton, Md., reports that his new 800-seater, the Elk, will open prior to Easter. . . . Mr. and Mrs. Bill Buck, Rising Star, Md., are awaiting that happy event. . . . Don De Launcey, Westminister, Md., is home nursing a severe cold.

The family of Jules Girden, Imperial Theatre, Brunswick, Md., has returned to Long Island. He will commute weekends. . . . Walter Hall, Gaithersburg, Md., was in town to book a stage attraction. . . . Ike Jacobs, Goldfield Theatre, made a trip to film row. . . . A general meeting of the Variety Club, Tent No. 19, has been called by Chief Barker Joe Grant.

A special House Bill introduced by the Delegate from Frederick County to have special censorship for all pictures shown in Maryland on Saturday was defeated in committee.

Lauritz Garman, president of MPTO of Maryland, is handling the theatre committee of the local Cancer Drive. . . . Special Events Committee of the Variety Club, headed by Barry Goldman, is handling the championship Boys Club bouts, April 28, with proceeds going to the Club's Heart Fund. . . . Cast of "Inside USA" entertained the members of the Variety Club Saturday night with an impromptu show. . . . James Cox, artist for Loew's Theatres, has retired and will be succeeded by John Kilduff. . . . Bob Burns, assistant at the Century, is recuperating at home following an appendectomy.

Heavy Haul

A 350-pound green steel safe, containing $520, was stolen from the Edgewood Theatre in Baltimore, but a half dozen tin cans of change collected for the Cancer Fund Campaign were untouched.

The crew of a radio car making a routine check of the theatre doors, found a rear exit open at 5:45 a.m. Further investigation revealed that the office of the manager, T. C. Bean, was locked. They summoned Bean and when he arrived and opened his office door he found the safe missing. Several boxes of candy which had been on top of the safe were scattered over the floor.

CHICAGO

Zion, Ill., has lifted its ban against Sunday movies and they will now be shown at the town's only theatre, the Zion. . . . About 50 persons are expected to attend the 20th-Fox three-day meeting, ending April 17, at the Drake Hotel which will be conducted by General Sales Manager Andy W. Smith, Jr. and Vice-President Al Lichtman. . . . Hatfield Electric's General Manager Thomas Hatfield has bought the Hollywood Theatre, Indianapolis.

Aaron Jones of the Jones, Linick and Schaefer circuit is back from a Florida vacation and Johnny Jones, who substituted for him, is returning to his home in California. . . . J. B. Ruben announced his retirement from the Academy Theatre Supply Company.

Balaban & Katz Advertising Director William K. Hollander is co-chairman of the drive to raise funds for the Union College Jewish Institute of Religion. . . . Will DeVry of the DeVry Company leaves at the weekend to participate in the General Electric House Party radio program and "People Are Funny" show. The Tracy school for the deaf, headed by Mrs. Spencer Tracy, will be given a complete DeVry school projection outfit through the courtesy of the Raleigh Company. . . . Joseph Berenson, theatre premium man, is back from a Florida vacation. . . . The Starlite Drive-In is playing "Undercover Man" for its opening week day-and-date with class houses in Chicago, and some weeks earlier than it could get dates last year.

New Theatres

Des Moines—Ed Hall of Audubon, Ia., a drive-in at Red Oak, Ia., on Highway 34.

Memphis—Manny Delugach, a $100,000 theatre here.

Milwaukee—Badger Outdoor Theatre Co. of Minneapolis, a drive-in at Janesville, Wis. Bismarck, S. D., reports a $70,000 outdoor theatre will open there by the end of April.

Vancouver, B. C.—A 130-seater at Cayuse Camp. A 1,000-seater is planned by interests projecting a shopping district in West Vancouver.

St. Louis—H. Paul Stroud, a 1,260-seat downtown combination motion picture and stage show theatre here. Stroud heads World Theatrical Enterprises which plans a number of drive-ins in Illinois and Indiana.

Camas, Washington—United Theatres (Albert and William Forman), a 900-seat, stadium type theatre here.

DENVER

In its first convention the Colorado Association of Theatre Owners was at least different from most such meetings, passing no resolutions, spending the time listening to nationally-famous and local speakers, and with the delegates discussing the problems of the industry. The meeting ran two days, with about six hours in sessions.

Officers reelected are Dave Cockrill, president and treasurer; Pat McGee, vice-president; Charles Gilmour, secretary; directors are the officers and William Agren, A. P. Archer, Larry Starsmore and Dave Davis. The meeting closed with a dinner dance at which the principal speaker was Robt. O'Donnell, and guests of honor were Roy Rogers and Dale Evans.

MINNEAPOLIS

Minnesota Amusement Co. has sold property on Franklin Avenue to the Minnesota and St. Louis railroad. The theatre circuit originally had intended to erect a building there to house its home offices, but high construction costs forced abandonment of the project. . . . Republic Manager Joe Loeffler recently became the father of a 7½-lb. girl. It's the third daughter for the Loefflers. . . . MGM Manager W. H. Workman and his wife celebrated their 30th anniversary recently.

Conventional theatre operators in outstate areas are concerned over possible inroads on their attendance by drive-ins and are looking ahead to meet such competition.

Mrs. Herman Jochims, active for many years with her husband in the operation of the Jochims theatre properties at Luverne, Minn., died following a long illness. . . . J. H. Ray, father of Reid H. Ray, president of Reid H. Ray Industries, St. Paul, commercial film producers, also died recently.

DES MOINES

Name of the Garden Theatre in Des Moines, one of the oldest movie houses in the city, will be changed to the Rocket.

RKO-Orpheum will spend close to $200,000 to remodel and modernize the Des Moines Orpheum.

David Nelson, Republic manager at Des Moines for the past four years, has resigned to return to his home at St. Louis where he will become manager for Mid-Central Allied. Paul Webster, former Warner Bros. manager, United Artists salesman and recently salesman for Warners, will succeed Nelson.

Rod McCulloch has been named manager of the Fort and Rock Island theatres and city manager at Rock Island, Ill., for Tri-States, succeeding Richard Stoddard, who has resigned. Howard Spencer has been appointed manager of the Esquire while N. Hogeboom is the new manager of the Illini and David Kerr of the Garden.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

A

Title — *Company*

Abbott & Costello Meet the Killers..U-I
Accused, The ....Para.
Act of Violence....MGM
Adventure in Baltimore....RKO
Adventures of Don Juan....WB
Adventures of Gallant Bess....EL
Affairs of a Rogue....Col.
Africa Screams ....UA
After Midnight ....Para.
Air Hostess ....Col.
Alaska Patrol ....FC
Alias Nick Beal....Para.
Alice in Wonderland....EL
Alimony ....EL
All's Well ....Ind.
All the King's Men....Col
Always Sweethearts ....WB
Amazing Mr. X....EL
Amazon Quest ....FC
An Act of Murder....U-I
Angel in Exile....Rep.
Angel on the Amazon....Rep.
Angry God, The....UA
Anna Lucasta ....Col.
Annie Get Your Gun....MGM
Any Number Can Play....MGM
Apartment for Peggy....20th-Fox
Appointment With Murder....FC
Arctic Manhunt ....U-I
Arson, Inc. ....SGP
Avenger, The ....Rep.

B

Babe Ruth Story, The....Allied
Backfire ....WB
Bad Boy ....Allied
Bad Men of Tombstone....AA
Bandwagon 20th-Fox
Barbary Pirate ....Col.
Barkleys of Broadway ....MGM
Barricade ....WB
Battleground ....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors....EL
Belle Starr's Daughter....20th-Fox
Beyond Glory ....Para.
Big Cat, The....EL
Big Jack ....MGM
Big Sombrero, The....Col.
Big Steal, The....RKO
Big Town Scandal....Para.
Bitter Victory ....Para.
Black Eagle, Story of a Horse ....Col.
Black Magic ....UA
Blanche Fury ....EL
Blank Wall ....Col.
Blondie's Big Deal....Col.
Blondie Hits the Jackpot....Col.
Blondie's Night Out....Col.
Blondie's Secret ....Col.
Blood on the Moon....RKO
Blue Lagoon, The....U-I
Bodyguard ....RKO
Bomba, the Jungle Boy....Mono.
Border Incident ....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The....RKO
Bribe, The ....MGM
Bride of Vengeance....Para.
Brimstone ....Rep.
Broken Journey ....EL
Brothers in the Saddle....RKO
Bungalow 13 ....20th-Fox

C

"C"-Man ....FC
Calamity Jane and Sam Bass....U-I
Calendar, The ....EL
Canadian Pacific 20th-Fox
Canterbury Tale, A....EL
Captain China ....Para.
Caught ....MGM
Challenge to Lassie....MGM
Champion ....UA
Chicago Deadline ....Para.
Chicken Every Sunday....20th-Fox
City Across the River....U-I
Clay Pigeon ....RKO
Code of Scotland Yard....Rep.
Come Be My Love....U-I
Come To The Stable....20th-Fox
Command Decision ....MGM
Connecticut Yankee, A....Para.
Conspirator ....MGM
Copper Canyon ....Para.
Countess of Monte Cristo....U-I
Cover-Up ....UA
Cowboy and the Indians, The....Col.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
9 Massacre River	G. Madison-R. Calhoun-G. Storm	78	4/1/49	a12/25/48
13 My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

14 Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-Al. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			
Blank Wall	J. Mason-J. Bennett			
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan			
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Gold	G. Ford-I. Lupino			a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey			
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Lost Tribe, The	J. Weissmuller-E. Verdugo	72	May '49	a11/13/48
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden			
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	J. Hall-A. Jergens		4/22/49	a2/5/49
My Next Husband	R. Russell-R. Cummings-M. McDonald			
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	Richard Ney			a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
We Were Strangers	J. Jones-J. Garfield	106	May '49	a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette		5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. 49	
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Apr. '49	
Alimony	J. Beal-M. Vickers			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Lord Byron	D. Price-J. Greenwood-M. Zetterling	85		
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine		5/16/49	
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer			
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Search for Danger	J. Calvert-A. Dekker	63	4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith			a3/5/49
925 Barkleys of Broadway, The *T	F. Astaire-G. Rogers	109	May '49	a10/2/48
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mon
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para.
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep.

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mon
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Joe Young, The	RKO
Great Lover, The	Para
Great Manhunt, The	Co.
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col.
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	120	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson			a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan			a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall			a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan			a1/29/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48	b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
	Forgotten Women	E. Knox-T. Lynch-N. Neill			
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			
	Leave It To Henry	R. Walburn-G. Moore			
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49	
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4854	Kid Comes West	J. M. Brown-M. Terhune		6/5/49	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48	
4863	Ridin' the Rio Grande	J. Wakely-C. Taylor			
4853	Trails End	J. M. Brown	55	4/3/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan	92	8/5/49	a6/12/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift			a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49	
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews	71	7/2/49	a6/26/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

Big Steal, The	Robert Mitchum-William Bendix		
Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
Great Joe Young, The	Johnson-Armstrong-Toomey-Moore		
Interference	Mature-Ball-Scott-Tufts		a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias		a7/5/47
Love Is Big Business	C. Colbert-R. Young-G. Brent		
Montana Belle *U	J. Russell-G. Brent		a3/19/49
Outlaw, The (D)A	J. Russell-W. Huston	115	8/20/49	b3/23/46
Renegade of the Rancho	T. Holt-R. Martin-E. Norris		
Roseanna McCoy	R. Massey-C. Bickford-F. Granger		a4/9/49
Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
Sam Wilson	M. Scott-J. Lynn		
Savage Splendor	African Travelogue	63	
She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
Weep No More	Cotten-Valli-Paar-Byington		a7/3/48
Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48

REPUBLIC

CURRENT

				Rel Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
888	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107		b10/16/48
714	Mounrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
810	Streets of San Francisco	R. Armstrong-M. Clark	60	4/15/49	a4/2/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

Avenger, The	J. Carroll-A. Mara		
Brimstone *U	R. Cameron-A. Booth-W. Brennan		
Down Dakota Way *U	R. Rogers-D. Evans		
Hellfire	W. Elliott-M. Windsor		a2/12/49
Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
Strange Caravan, A	J. Wayne-V. Ralston-P. Dorn		
842 Susanna Pass *U	R. Rogers-D. Evans-Trigger	67	4/29/49	a3/12/49

Westerns

Arizona Cowboy	R. Allen		
864 Death Valley Gunfighter	A. Lane-E. Waller	60	3/29/49	
Frontier Investigator	A. Lane-E. Waller-F. Ford		
Law of the Golden West	M. Hale-G. Davis-S. Elliott		
Outcast of the Trail	M. Hale-P. Hurst		
831 Prince of the Plains	M. Hale-S. Davis	60	4/8/49	
862 Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863 Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
861 Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	
Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

Arson, Inc.	R. Lowery-A. Gwynne			
4811 Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804 Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813 Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814 I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Next Husband	Col.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep.
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-I
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para
Rose of the Yukon	Rep
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col.

S

Safety Pins	Mono.
Sam Wilson	RKO
Samson and Delilah	Para
Sand	20th-Fox
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Caravan, A	Rep.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	61	12/10/48	

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91		b3/19/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49	a1/22/49
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake		
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49	a2/5/49
	Come to the Stable	L. Young-C. Holm	Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-P. Douglas		a4/9/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79 May '49	b4/2/49
	Father Was a Fullback *T	F. MacMurray-M. O'Hara-B. Lynn		
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson	June '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49	a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	July '49	
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83 May '49	b4/2/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver	Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix	Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		a2/5/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64 May '49	a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter	June '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	Abbott & Costello-C. Beatty	79		a4/2/49
Black Magic	O. Welles-N. Guild	103		
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49	a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell			a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie		June '49	
Indian Scout	George Montgomery-Ellen Drew			[illegible]
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	June '49	a2/5/49
Partners in Crime	H. Duff-D. Duryea-S. Winters			
Sword in the Desert	M. Toren-D. Andrews-S. McNally			
Take One False Step	W. Powell-J. Gleason			a2/19/49
Western Story, The	Y. deCarlo-S. Brady			a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald			
	Backfire	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	Barricade	D. Clark-V. Mayo-R. Massey			
321	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
	Fountainhead, The	G. Cooper-P. Neal-R. Massey		7/2/49	a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a1/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b9/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson			a4/2/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
822	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors	84	5/14/49	a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/49

ADVANCE DATA
On Forthcoming Product

After Midnight (Par.) Principals: Alan Ladd, Wanda Hendrix. Director, Mitchell Leisen. Ladd is an ex-OSS officer who returns to a small Italian town to get the person who betrayed his outfit and the Partisans during the war. He finds the girl he loves and the culprit.

Red Light (UA) Principals: George Raft, Virginia Mayo. Director, Roy Del Ruth. A melodrama about a man who kills an army chaplain, and how he is discovered through words in a Bible.

Father Was a Fullback (20th-Fox) Principals: Fred MacMurray, Maureen O'Hara. Director, John Stahl. A comedy about a college football coach and his wacky family, with the coach finally saving his job by having his daughter romantically ensnare the prize pigskin catch of the year.

The Blank Wall (Col.) Principals: James Mason, Joan Bennett. Director, Max Opuls. A drama involving an Irish racketeer who tries to blackmail a woman, only to fall in love with her and eventually be killed.

NEWSREEL SYNOPSES

(Released Wednesday, April 13)

ALL AMERICAN NEWS (Vol. 7, No. 338)—Cancer research; Opera star now hat stylist; Knoxville basketball; World Peace Conference; Labor's Townsend opposes Peace Conference.

MOVIETONE (Vol. 32, No. 29)—Army Day parade in Washington; U.N. Assembly; Bank fugitive caught; Hope diamond sold; Pope's anniversary; Animal trainer; Tall girl fashions; Kid golfers.

NEWS OF THE DAY (Vol. 20, No. 263)—Bank fugitive caught; Hospital fire; U.N. Assembly; Pope's anniversary; Hope diamond sold; East side kids show Easter hats; Army Day in Washington.

PARAMOUNT (No. 66)—Army Day in Washington; Hospital fire; Hope diamond sold; Pope's anniversary; U.N. Assembly.

TELENEWS (Vol. 3, No. 14B)—China peace mission; Atlantic Pact riots in Iceland; U.N. Assembly; Hospital fire; Bank fugitive caught; Japan quake area revisited; Hope diamond sold; Army Day in Washington; Pope's anniversary; Lights go on in London.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 237)—Hospital fire; Army Day in Washington; Pope's anniversary; Skiing at Sun Valley; Kid fashions; Circus in N. Y.

WARNER PATHE (Vol. 20, No. 68)—U.N. Assembly; Hawaiian fashions (color); Pope's anniversary; Bank fugitive caught; Army Day in Washington; Lights go on in London; Harlem tenement fire; Skiing at Sun Valley; National A.A.U. boxing.

(Released Saturday, April 16)

MOVIETONE (Vol. 32, No. 30)—Army Day parades in New York, Trieste, Germany; Kathy Fiscus; Chiefs of Staff meet; Greek King and Queen open canal; Circus in N. Y.; Masters golf; Kid boxers; Baby swimmer.

NEWS OF THE DAY (Vol. 20, No. 264)—Kathy Fiscus; Israel welcomes U. S. ambassador; Greek King and Queen open canal; Baby swimmer; Baby diver; Kid boxers.

PARAMOUNT (No. 67)—Kathy Fiscus; Greek King and Queen open canal; China peace mission; Motorcycle race; Turf opening at Longchamp.

TELENEWS (Vol. 3, No. 15A)—Costa Rica revolution; Spain's victory parade; Spring fiestas in Mexico; Inside Ellis Island; England's new budget; Chiefs of Staff meet; German industry show in N. Y.; Swim fashions; U. S.-Italy tennis.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 238)—Kathy Fiscus; Greek King and Queen open canal; Israel welcomes U. S. ambassador; Spain's victory parade; Chiefs of Staff meet; Baby swimmer; Motor cycle race; Kid boxers.

WARNER PATHE (Vol. 20, No. 69)—Chiefs of Staff meet; Harry Warner receives French honor; Bevin sails; Greek King and Queen open canal; Kathy Fiscus; Church explosion; Army Day parade in Germany; Pet rabbit; Bingo dog; Masters golf; Kid boxers.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
In Early Arizona	"Wild Bill" Elliott	55	3/1/49
Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

About Face	W. Tracy-J. Sawyer	43	Jan. '49
All American Coed	F. Langford-J. Downs	49	Jan. '49
Ape Man	B. Lugosi-W. Ford	65	Feb. '49
Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
Corpse Vanishes	B. Lugosi	64	Feb. '49
Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
Fall In	W. Tracy-J. Sawyer	48	Jan. '49
Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
Gaiety	A. Ayers-J. Negrete	44	Jan. '49
Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
Killer on the Loose	M. Brian-R. Hardy		Mar. '49
Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
Murder Mob	B. Cabot-W. Bond	64	Nov. '48
Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
Our Relations	Laurel & Hardy	70	Dec. '48
Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
Topper	C. Grant-C. Bennett	96	Dec. '48
Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

California Straight Ahead	J. Wayne	66	3/S/49
Hit the Road	Dead End Kids	62	3/2S/49
India Speaks	Richard Halliburton	80	1/1/49
Jacare	James Dannaldson	65	Feb. '49
Keep 'Em Flying	Abbott & Costello		
Mob Town	Dead End Kids	60	3/2S/49
Murders in the Rue Morgue	B. Lugosi	62	4/S/49
Raven, The	B. Karloff	60	4/S/49
Ride 'Em Cowboy	Abbott & Costello		
Stormy	N. Beery, Jr.	67	3/S/49

METRO-GOLDWYN-MAYER

A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4118	I Killed That Man	R. Cortez-J. Woodbury	71	11/14/48
4102	Klondike Fury	E. Lowe-L. Fairbanks	63	11/14/48
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1S89	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

	Dumbo	Cartoon		June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
9S4	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon		June '49
913	She	H. Gahagan-R. Scott		Dec. '48
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/1S/49
116S	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
109S	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/1S/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
127S	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/1S/49
113S	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
10S8	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/1S/49
79S	Three Smart Girls	D. Durbin-R. Milland	84	3/49
124S	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/1S/49
87S	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
East Side Kids	H. Chester-H. Berger	62	Feb. '49
Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

HC24 Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807 Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808 They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Man on the Eiffel Tower *Ansco	C. Laughton		
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahloren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	.....
1406	Who Done It? (16)	3/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16)	2/10	4/2
1425	Sunk in the Sink (16)	3/10	.....
1431	A Pinch in Time (16)	11/11	.
1432	He's In Again (16½)	1/13	3/19
1433	Miss in a Mess (15½)	1/20	4/9
1434	Trapped by a Blonde (15½)	4/7	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	....

COMEDY FAVORITES (6)

Reissues

1441	Pest from the West (18½)	9/30	....
1442	Ay Tank Ay Go (16)	10/21	....
1443	Static in the Attic (19)	12/23	..
1444	Nothing But Pleasure (17)	3/31	.....

FOX AND CROW (8)

Technicolor

1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	.....

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/[illegible]
1502	Lo, The Poor Buffalo (6½)	11/4	1[illegible]
1503	Coo-Coo Bird Dog (6)	2/3	...
1504	Grape Nutty (6)	4/14	.....

COLOR FAVORITES (8)

Reissues

1601	The Stork Takes a Holiday (8)	9/9	...
1602	Swing Monkey Swing (8)	10/14	....
1603	The Little Match Girl (8½)	11/25	....
1604	Glee Worms (7½)	12/16	....
1605	A Boy and His Dog (7)	1/6	.
1606	Spring Festival (8)	3/17	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	11/23	3/12

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/29	1[illegible]
1752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/[illegible]
1802	Acrobatic Babies (9½)	10/14	10/[illegible]
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	.....
1806	Trigger Magic (10)	3/17	....
1807	Lady of the Links ( )	4/28	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/[illegible]
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. (10)	12/16	4/2
1954	Buddy Rich & Orch. (10)	1/20	4/9
1955	Charlie Spivak & Orchestra (10)	3/24	.....
1956	Frankie Carle Orch. ( )	3/21	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/[illegible]
1852	A Day at C.B.S. (9½)	10/7	1[illegible]
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
1857	Medals for Hollywood Stars ( )	4/14	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/[illegible]
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	.....
1655	June in January ( )	4/21	.....
5657	Christmas Carols (10½)	12/[illegible]	...

SERIALS

1120	Congo Bill (15 Chapters)	10/28	....
1140	Bruce Gentry (15 Chapters)	2/10	....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/[illegible]	
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	.
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/[illegible]
S-52	Pigskin Skill (8)	9/18	10/[illegible]
S-53	Ice Aces (8)	11/6	2/19
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)		.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	....
W-22	Fine Feathered Friends (8)	1/1	...
W-23	The Blue Danube (8)	4/2	.....
W-24	Suffering Cats ( )		..

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/12
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	...
T-14	Ontario, Land of Lakes (10)	2/12	.....
T-15	Calling on Michigan (10)	3/5	.....
T-16	Playlands of Michigan (9)	3/26	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	.....
K8-5	I Remember You (11)	3/18	.....
K8-6	My Silent Love ( )	4/22	.....
K8-7	The Lambertville Story (10)	5/20	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	....
P8-6	The Lost Dream (8)	3/18	.....
P8-7	Little Red School Mouse (7)	4/15	.....
P8-8	A Haunting We Will Go (9)	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	....
X8-4	Comin' Round the Mountain (7)	3/11	.....
X8-5	The Stork Market (8)	4/8	.....
X8-6	Spring Song ( )	6/3	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	....
Y8-4	Hocus Focus (10)	4/22	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/18
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	....
R8-5	Best of Breed (10)	4/8	.....
R8-6	Fairway Champions (10)	5/6	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	....
E8-3	Premiere (11)	3/25	.....
E8-4	Lumber Jack & Jill (7)	5/27	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	....
L8-3	The Flying Dancers (10)	3/11	.....
L8-4	The Fall Guy (11)	4/15	.....
L8-5	Flying Grandmother (10)	6/3	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	....
J8-3	White Magic (11)	4/1	.....
J8-4	Air Force Fire Fighters (10)	4/29	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	...
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	..
93106	Wonder House (16)	4/1	.....

SPECIAL (2)

93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)		.....

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/18
93402	Heart Troubles (16)	3/11	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	....
93704	The Cactus Cut-Up (17)	4/15	.....

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5

Rel. No.	Title	Rel. Date	Data

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	..
94205	Movie Memories (8)	2/18	.....
94206	Shake Hands With Success (8)	3/18	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	.....
94103	Catnap Pluto (6)	8/15	9/22
94104	Inferior Decorator (7)	8/27	.. .
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	.....
94112	Pluto's Surprise Package (7)	3/4	.....
94113	Sea Salts (8)	4/8	.....
94114	Pluto's Sweater (7)	4/29	.....

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	.....
94306	Waders of the Deep (8)	2/11	.....
94307	Canadian Roughriders (8)	3/11	.....
94308	Sports' Top Performers (8)	4/8	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	....

WALT DISNEY (8)

Reissues Series 2

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

CARTOONS

Trucolor

	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)	4/15	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)

Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

Rel. No.	Title	Rel. Date	Data

TERRYTOONS (2)

Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/2[illegible]
18	Watchdogs of the Mail (18)	12/	.....

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/2[illegible]

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/2[illegible]
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9

DRIBBLE PUSS PARADE (1)

8801	Satisfied Saurians (8)	3/	4/9

MARCH OF TIME

1	On Stage (18)	1/21	1/2[illegible]
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	....
	Wild & Woody (7)	13/31	....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	....
4322	Hollywood Matador (7)	12/13	....
4323	Mouse Trappers (7)	1/24	....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7)	3/14	....
4326	Ace in the Hole (7)	4/4	....
4327	Goodbye, Mr. Moth (7)	5/2	....
4328	Jukebox Jamboree (7)	5/30	....
4329	The Loan Stranger (7)	6/27	....
4330	Dizzy Acrobat (7)	7/25	....
4331	Dizzy Kitty (7)	8/22	....
4332	Cow Cow Boogie (7)	9/19	....
4333	The Screwball (7)	10/17	...

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/[illegible]
4382	The Year Around (10)	12/6	....
4383	Songs of Romance (8½)	1/24	3/[illegible]
4384	Clap Your Hands (10)	3/7	...

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/[illegible]
4342	They Went That A-Way ( )	1/10	...
4343	Just a Little North (10)	2/28	...
4344	Dynasty of Wonders (10)	4/4	...

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/[illegible]
4302	Lawrence Welk & Orch. (15)	1/5	1/[illegible]
4303	Ted Weems & Orch. (15)	2/2	...
4304	Les Brown & Band (15)	3/2	...

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	...

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11/[illegible]

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	...
4352	Cheyenne Cowboy (23)	2/10	...
4353	West of Laramie (26)	3/24	...

Rel. No.	Title	Rel. Date	Data
	WARNER BROS.		
	TECHNICOLOR SPECIALS (8)		
5002	Drums of India (20)	4/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	.....
	Reissues		
5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be In Politics (10)	10/25	9/1
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	.....
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	.....
5704	Daffy Duck Hunt (7)	3/26	.....
5705	Mouse Wreckers (7)	4/23	.....
	M.M. BUGS BUNNY SPECIAL (8)		
4724	Rebel Rabbit (7)	4/2	9/15
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	.....	.....
5505	Sport of Millions (10)	3/26	.....
5506	Cinderella Horse (10)	4/23	.....
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	.....
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....

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REVIEWER: LOU FISCHLER, film buyer, Cinema Circuit, N. Y. (Exhibitor 15 years).

"Here is a picture that can't miss. It's the best fight picture I have ever seen and probably the best ever made. It's better than 'Body and Soul.' It's potential gross is really terrific. One thing is certain — a new star is born in Kirk Douglas. Women will love him. The picture starts off with a bang and there is no let up until the picture ends. Only once every couple of years do you get a film like this one. All exhibitors' should take advantage of it. It's a knockout!"

— in *The Independent*

*

REVIEWER: WALTER J. F. HIGGINS, film buyer, Prudential Circuit, N. Y. (Exhibitor more than 25 years).

"Action fans will eat it up. This film is the finest fight picture I have ever seen — and that includes 'Body and Soul.' After 'Letter to Three Wives,' one or two more pictures like this and Kirk Douglas should be all the way up on top. Added to Douglas' fine performance, the director has turned in a masterful job that makes the most of a good story."

— in *The Independent*

UA's Boxoffice "CHAMPION"!

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E 'CHICK' LEWIS, Editor and Publisher

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APRIL 23, 1949
Vol. 50 No. 17

REGULAR FEATURES:

Advance Data
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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879
Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy, $3 a year

"GOOD NEWS FOR EXHIBITORS"

"FILM ROW OPTIMISM"

"INDUSTRY UPSWING"

"PANIC IS OVER"

"EXECS WAX BULLISH"

"WALL STREET LOOKS WITH FAVOR"

Headlines tell the story! As Hollywood Reporter says:

"AS GOES M·G·M, SO GOES THE PICTURE BUSINESS!"

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"TAKE ME OUT TO THE BALL GAME"

(Technicolor)

7th walloping week on Broadway! Big everywhere! Just what they want for gay Springtime Technicolor musical entertainment.

"LITTLE WOMEN"

(Technicolor)

4 weeks of happy crowds at Radio City Music Hall. Terrific biz in Philly and first 40 dates ditto!

"BARKLEYS OF BROADWAY"

(Technicolor)

"Picture of the Month" in Cosmopolitan. Trade press predicts smash hit. World Premiere Loew's State, N.Y. Another "Easter Parade"!

"THE STRATTON STORY"

Cleveland critics print raves in advance of World Premiere. Every screening sensational! Next attraction at Radio City Music Hall.

"THE SECRET GARDEN"

"Picture of the Month" in Parents' Magazine is first of many awards to come! Producer of "Yearling" does it again! World Premiere at Astor, Boston, coming!

"EDWARD, MY SON"

Broadway's No. 1 Dramatic Stage Hit. Almost a year of S. R. O. has given it nationwide attention. Another M-G-M Big One!

"THE GREAT SINNER"

Seven top stars! The year's greatest cast in a magnificent production in the M-G-Manner! Destined to be one of 1949's headliners.

"ANY NUMBER CAN PLAY"

Every preview on Coast sends them out raving about "the best Gable picture in years!" It's got everything!

QUEEN OF TECHNICOLOR MUSICALS!
NEPTUNE'S DAUGHTER

And Now Another Great M-G-M TRADE SHOW! MAY 11th (Except N. Y., May 9th)

M-G-M presents "NEPTUNE'S DAUGHTER" ESTHER WILLIAMS • RED SKELTON RICARDO MONTALBAN • BETTY GARRETT KEENAN WYNN • XAVIER CUGAT and his orchestra • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley • Additional Dialogue by Ray Singer and Dick Chevillat Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS.

CITY	PLACE	ADDRESS	TIME		CITY	PLACE	ADDRESS	TIME	
ALBANY	20th-Fox Screen Room	1052 Broadway	5/11	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/11	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/11	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/11	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/11	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/11	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/11	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/11	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/11	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	5/9	2 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/11	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/11	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/11	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/11	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	5/11	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/11	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/11	0:30 A.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/11	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/11	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/11	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/11	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/11	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/11	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/11	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/11	1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/11	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/11	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	5/11	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	5/11	10:30 A.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N. W.	5/11	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/11	10 A.M.					

TULSA...

"BOX-OFFICE, BUT DEFINITELY!" — **Motion Picture Daily** ..."GIVES AUDIENCES THEIR MONEY'S WORTH — EVERY CENT OF IT!" — **Film Daily** . . . "CROWD-PLEASER FROM THE WORD GO!" — **Film Bulletin**

TULSA...

"POTENT PIECE OF SCREEN MERCHANDISE!" — **Harrison's Reports** . . . "BIG-TIME PRODUCTION, ROARING WITH ACTION. TERRIFYINGLY REAL — EXPLOITATION NATURAL!" — **Motion Picture Herald**

TULSA...

"TREMENDOUS EYE-FILLING SPECTACLE — TOP ENTERTAINMENT!" — **Hollywood Reporter**
"A BOX-OFFICE WINNER IN EPIC WANGER TRADITION!" — **Boxoffice** . . . . HIGHLY ENTERTAINING — GOOD MERCHANDISE — DASH AND FLASH — BETTER ENTERTAINMENT!" — **The Exhibitor**

TULSA...

"JUST THE THING TO ATTRACT TICKET BUYERS!" — **Variety** . . . "WOULD PLAY THIS PICTURE AT ANY OF OUR HOUSES. SPECTACULAR SCENES, ACTION GALORE, TECHNICOLOR!" — **The Independent**
"BOX-OFFICE GUSHER — TOP-NOTCH COMMERCIAL!" — **Daily Variety** . . . "PLENTY OF THRILLS FOR EVERY SPECTATOR. HEALTHY GROSSER AT THE BOX-OFFICE!" — **Showman's Trade Review**

WALTER WANGER presents

Starring

SUSAN HAYWARD · ROBERT PRESTON

Pedro ARMENDARIZ with Chill Wills · Lloyd Gough · Edward Begley

Produced by WALTER WANGER · Directed by STUART HEISLER

Associate Producer EDWARD LASKER · Screenplay by FRANK NUGENT and CURTIS KENYON

Suggested by a Story by RICHARD WORMSER · An EAGLE LION FILMS Release

THE STR EDITORIAL PAGE

Getting Down to Business

We've had several highly optimistic statements from leaders in all branches of this industry and they are welcome as the flowers of Spring. Even so, deeds are speaking even more eloquently in terms of confidence in the future of the movie business.

The deeds, of course, are the results on the screen of many and many a swell show looming on the current-release horizon; plus the bang-up performance at the box-offices of films now playing the key and later-run situations.

▲ ▲ ▲

Saying It With Pictures

Pardon us for pointing, but will you look at how MGM's silver lining is showing as Leo gets into stride to celebrate a 25th Anniversary. The MGM biggies have been talking big about pictures coming up. And, by gosh, two of them they showed us this week are actually just as big as the talk. For if "The Stratton Story" and "The Secret Garden" don't prove out as real, shining pay dirt at the theatres all over, then movie showmen don't know how to mine gold at their show shops any more—and neither do entertainment seekers know a swell show when they get a chance to see one.

If "Stratton," with its grand romance, heart-tugging drama and inspiring story, and "Secret Garden," with its skillful blend of fantasy, stirring melodrama, appealing atmosphere and youthful bounce, don't pay out big, certainly you can't blame the writers, directors, producers, actors and technicians who put into them all of the superb know-how and showmanship this motion picture business has developed.

▲ ▲ ▲

More of Same

Twentieth-Fox Prexy Spyros Skouras has been one of the most vocal of the optimists in recent days. And mighty convincing echoes bounce back from theatres playing "Mr. Belvedere Goes to College."

Even if we credit the company's studio chiefs with having foreseen such a result when they started the cameras on "Sitting Pretty," we still think they've had very many pleasant surprises in the smash-hit proportions of the first and the sequel picture starring this new hero of the industry — that Superman in scholarly dress and deportment, "Mr. Belvedere" as personified, and so superbly portrayed, by the accomplished Clifton Webb.

It's a mighty happy situation when a picture enjoys all of the pre-sold accumulation of ticket-buyers its predecessor built up and adds more of same all by itself. That is a break indeed. And when they start breaking for you, that's when you can really go to town.

There's a rising crescendo and swelling volume to the chorus that's singing "Mr. Belvedere We Love You." And sweet music, it is!

▲ ▲ ▲

Will Rogers Hospital

Variety Clubs International took on additional importance with the announcement this week that the Clubs will assume operation of the Will Rogers Hospital at Saranac Lake, N. Y.

The sales managers of the distributor companies have done heroic work since they stepped in last year to meet a new crisis in the affairs of the great institution. Later they proposed that the Variety Clubs take over sponsorship of the hospital, which the clubs' officers agreed to do under a plan to make it an all-industry institution. This, happily, has been done with the film companies maintaining their interest through continuation of contributions they have been making for many months past.

Thus, another milestone has been reached in the history of the famous hospital and the historic career of the Variety Clubs.

▲ ▲ ▲

They Don't Forget

For more than we can comfortably recall, the beloved P. A. McGuire, has been a favorite industry figure whose trumpeting that "Better Projection Pays" and whose almost fierce loyalty to his company, his associates and the film business, has aroused the highest admiration and respect. Without ever putting on the pressure, Mac, nevertheless, has adroitly managed to get his beloved Simplex Projectors and International Projector Corporation frequently and favorably into print.

Recently, Mac, who has been on the semi-retired list for some time, was "confined to quarters" by illness. But by phone the other day he told us that during his illness he has received well-wishes, felicitations, boxes of flowers, from friends and acquaintances, organizations and groups, including the SMPE, and he also received a television set from the trade paper publishers. The company, International Projector Corp., for which he toiled for so many years, continues to consider Mac still an active member of the organization with compensation as such.

Mac seemed mighty happy—and maybe a little awed —by this demonstration of affection and regard.

Who said our industry forgets?

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

The Government anti-trust suit against the Big 3 and the Little 3 opened Thursday with the Big 3 fighting against divorce. (P. 9)

In Washington, the Justice Department asked the Supreme Court to reject the Part-mar appeal which would seek to set aside that section of the consent decree allowing Paramount to keep the Los Angeles Paramount, upon which Partmar has an operating lease.

In Chicago the Van Nomikos circuit, which has moved up the run of its neighborhood Empress, is suing Paramount, Warner Bros., Columbia, United Artists and Balaban and Katz, seeking to force competition with the B&K Southtown. In the same city Columbia Manager Ben Louri has been ordered by Federal Court to answer questions concerning a conversation with B&K Film Buyer Harry Lustgarten and Columbia General Sales Manager A. Montague. The order came in the Ridge Theatre anti-trust suit against Columbia. Also in Chicago a master in chancery suggested payment of $5,500 in attorneys' fees as a prelude to a dismissal request the majors have made in federal court in their Alger suit.

In Los Angeles Harry Popkin is suing CBS, the Benton and Bowles agency and Prudential Life for $500,000, claiming broadcast by the latter of a radio play called "Impact" was misleading to listeners who might have thought it had something to do with the Cardinal film of the same title. In Buffalo the Schine hearing has been postponed from April 19 to June 20 to allow for more consent decree talks with the Justice Department.

Down in Tulsa the Rev. Gerald L. K. Smith, Christian Front organizer, is suing 20th-Fox for $1,000,000 over the use of his name in "Gentleman's Agreement." And that magic figure $1,000,000 also creeps up in the damages Shimmy Shaker Gilda Gray is asking in two suits against Columbia over the picture named "Gilda," claiming that the picture did her wrong.

But the prize suit comes from Edwardsville, Ill., where a jeweler made Public Great States a defendant in a $50,000 damage suit. Why? He got hit in the eye when a stranger argued with him for a seat and claims the theatre should have provided protection against such happenings.

Exhibition

Philadelphia Allied this week warned exhibitors not to sign any film contracts containing a new clause—which it alleged was in the 20th-Fox agreements—which would clear the distributor to sell his films to television or to regulate adaptations. The new clauses reportedly defines these mediums as not competitive.

Disaster struck hard at the Park Theatre, Houma, La., when its ceiling crashed on an audience, injuring 39. Cause? Unknown. But disaster went lightly as far as damage on theatres in the Portland, Oregon, area, where an earthquake shook and shattered buildings, and probably will shatter theatre business which is bound to feel the impact of community losses.

In New York, new labor troubles, shrouded in reticent secrecy, seemed to have developed about the New York Paramount where Projectionists Local 306 presumably had picket lines about the house while its members crossed the lines to operate the booth. The lines grew out of an alleged discharge of two operators at the Brooklyn Paramount.

In New York King Features reported that readers of Steve Canyon had selected "The Best Years of Our Lives" as the picture which should be shown a non-American girl to indoctrinate her to the American way of living, a selection which may not astonish many. But what will astonish them is that fifth on this list of representative pictures is the 30-year-plus-old "Birth of a Nation," a silent picture dealing with race problems and night riders in the civil and post-civil war south.

And in Frankfort, Ky., exhibitors must provide their patrons with the time. A city ordinance requires a clock with a face 12 inches in diameter, lighted, to be placed where the movie-lookers can see it.

Distribution

Twentieth Century-Fox's report shows that its theatre returns declined $9,444,000 in 1949, though the overall report showed a company profit of $12,500,000. Inventory value has gone up $977,189 to $55,788,473.

Jerry Pickman has quit as assistant ad and publicity chief at Eagle Lion, assumably to join Paramount; W. A. Briant has been named assistant to Fred Jack, United Artists southern division manager; Paramount is said to be redistricting in the Dallas area—a move which may be national.

General

The Anglo-American film conference opened in Washington Thursday as it was revealed the State Department had formally protested the British quota. In Washington also Sen. Edwin C. Johnston hit the Federal Communications Commission for failing to settle "once and for all" whether convicted monopolists should hold television licenses. If it does, several big film companies will be hit.

In Hollywood David O. Selznick was to auction off studio equipment, while American Federation of Labor unions were planning to march in the Hollywood Loyalty Day Parade May 1. The IATSE move to charter a screen publicists union, apparently opposed by the Screen Writers Guild which reportedly wants no part of the IA, was endorsed by the Hollywood AFL film council.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

U.S. Protests Quota to British

Acheson Action Precedes Anglo-American Meeting

The Anglo-American film conference opened in Washington Thursday right on the heels of a State Department announcement that it had lodged a protest over the British film quota with the British embassy.

In a press conference, Secretary Dean Acheson revealed that the Department had been speaking for the Government and not the industry.

"The film industry has made its own views known," he said. "We are passing on the views of the U. S. Government."

'Imposition'

"It seemed to the . . . State Department," Acheson continued, "that the imposition of this quota did several things . . . it made quite impossible the working of the agreement previously reached about earnings of the industry and the withdrawal of dollars because it greatly cut down on the time American films could be shown.

"It also seemed to us that it was directed more toward a protection of the British film industry than it was toward an exchange restriction because the difficulty had been taken care of in the previous agreement. . . .

"We have made our views known to the British embassy here and we are hoping that an adjustment can be made which we think will be more equitable than the existing situation."

Restrictive

Prior to the Acheson statement a trio of California congressmen had revealed that the State Department had also protested to Foreign Minister Bevin's secretary when Bevin was in Washington recently, advising him that while the U. S. was not telling the British government how to conduct its affairs, it considered the quota restrictive and not in keeping with international free trade. In London the British had nothing to say about this.

Meanwhile on the eve of the conference's opening, Arthur W. Lockwood, president of the Theatre Owners of America, called for a "free exchange of product between the two nations" and called upon exhibitors to make their "position clear to the British representatives of the Anglo-American Film Council." He declared that British restrictions were cutting American distributors' revenues and that these in turn sought to make up the loss through the American market.

Representatives of both sides were silent on what would take place at the conference, which is not being attended by the Society of Independent Motion Picture Producers. Representing the Motion Picture Association, which is sponsoring the meeting, are President Eric Johnston, Nicholas Schenck and Barney Balaban. Representing the British are J. Arthur Rank, Sir Henry French and Sir Alexander Korda.

'Optimistic'

Both Korda and French upon their arrival in the United States were "optimistic" over the conference.

Said Korda: "I am optimistic by nature."

Said French: "I'm always optimistic."

French ducked any important conference questions but Korda seemed irked when he heard of the State Department protest asking why the Americans objected to the British quota when even under it they had two-thirds of the British film market.

Use Consent Rule to Hit Divorce

Paramount, RKO Decrees Allow Producers to Own Theatres, Loew's Claims

By BILL SPECHT (News Editor)

Paramount and RKO's consent decrees were used as ammunition to attack divorce by Loew's in the federal statutory court at New York Thursday.

Arguing on behalf of his client, Loew's Attorney John W. Davis told the court that neither of the consent judgments enjoined the new producing companies which would be born of them from acquiring theatres of their own. Davis also called on the court to judge Loew's by its record and not to issue an "omnibus" judgment, by which he assumably meant a judgment based on the record of the other defendants.

The veteran attorney lost no time in coming to his point, as the three judges in the Federal Statutory Court—Circuit Court of Appeals, Judge Augustus N. Hand and Federal Judges Alfred C. Coxe and Henry L. Goddard—resumed its hearing in the Government Anti-Trust Case Thursday. The defendants are the Big 3—20th Century-Fox, Warner Brothers and Loew's—and the Little 3—Columbia, Universal, United Artists.

Knows No Reason

He told the Court that he knew of no reason why Loew's should divorce its distribution from exhibition.

"There is no right or reason, at this time," he said, "for any additional remedy for Loew's . . . we submit on our own behalf insisting that we be judged on our own behalf and that there be no omnibus" decision.

As he made it plain that Loew's would be on its own in the fight to retain its theatres, Davis also discussed part of the Paramount, RKO consent decrees.

"I find that," he told the Court, "there were provisions by which the accepting theatres owned by RKO and Paramount should go to separate companies but that (the decree) does not prevent the producing companies from acquiring theatres."

'Quasi-Independent'

Davis also termed the new companies which will spring from the consent degree "quasi-independent companies" declaring, "I can't believe the umbilical cord has been entirely cut."

Buttressing his argument on behalf of Loew's right to hold its house, Davis claimed that his company was not a monopoly. He pointed out that the case had been returned to the Statutory Court to study certain conditions. He furher claimed hat it had instructed the statutory court to find "which theatres" were the fruits of monopoly and what substitute might be derived

(*Continued on Page* 9)

'Ridicule and Contempt...'?

Rev. Gerald L. K. Smith, the former Huey Longite minister who founded the Christian Front movement, has filed suit for $1,000,000 damages in Tulsa, Okla., against 20th Century-Fox. Smith claims that "Gentleman's Agreement" used his name in "ridicule and contempt . . . in pursuit of commercial gain and profit." His legal efforts last year to keep the film off the nation's screens failed when the court denied him an injunction.

Allied Warns Against Video Clause

Philadelphia Allied this week warned its members not to sign film contracts containing clauses which would clear the distributor in the right to use the same film or adaptations over television, radio, etc. The clause, which Allied claims has been inserted into 20th Century-Fox contracts, is said to read:

"Distributor reserves the right to license the pictures or adaptations thereof, in whole or in part, for theatrical, radio, television, or other uses, and distributor's grant of such rights shall not be construed to be competitive to the license granted to exhibitor hereunder."

To the sore spot of films used over television there recently was added the exhibitor complaints that radio adaptations of current movies were competitive.

Nation Sees No Strong Lift In Theatrical Advertising

Though distributors have practically abandoned their exhibitor advertising help on local levels and the public is proving that it has to be sold more intensively before it comes up to the box-office, few theatres are putting more energy or money into their advertising, a survey conducted by SHOWMEN'S TRADE REVIEW shows.

On the whole, the majority of the nation's houses are pretty much holding the line—both in space and manner of advertising. A few even have curtailed their money expenditures and a few more have either increased their efforts or switched around on their media a bit. However, in most instances the overall result is about the same.

Neglected

Outdoor advertising, which at one time was the foundation of amusement advertising and which still is the keystone of circus advertising, continued to be neglected.

Milwaukee, for example, does little 24-sheeting and Minneapolis has reduced its outdoor boards to shift over to radio spots. Milwaukee is running to eye-smashing fronts on its theatres again. Baltimore and Columbus, Ohio, newspaper lineage is to be about the same. In Hartford the independent Star is going in for spots two days a week on the local radio to plug its Italian films and the smaller circuits are putting special effort in newspaper space behind exceptional films.

No Change

Indianapolis and Denver show no change; neither does New Orleans, Phoenix or Omaha, though in the Omaha territory exhibitors are thinking of cutting space. Kansas City, where the Star has one of the highest amusement rates in the country—$12 an inch, with a minimum of four inches—is also static.

In San Francisco there is a tendency to spend less and promote more, with a decided decrease in newspaper space. Lineage for 1948 was 65,000 lines, or down 2,900 from 1947. The reason behind this seems to be that the distributors have stopped co-op campaigns.

In the outdoor field only the Blumenfeld Circuit seems to be using 24-sheets though San Francisco neighborhooders use six-sheets, clinging more or less to stock material rather than changing paper with each change of shows.

Radio time has been increased, but more on a cooperative basis than for paid time and publicity departments are working like blazes to sell newspapers on similar tieups so as to make up for their theatre's decreased lineage.

Harrisburg, Pa., notices a decrease in newspaper advertising as well as fancy radio time; Albany, N. Y., notes a cut in newspaper lineage but a pretty steady level on radio advertising and the use of 24-sheets only to push stage shows.

Up in Canada, Vancouver is using less newspaper space and has not increased its radio time; Pittsburgh has also cut its newspaper lineage and has cut further into its radio time using occasional spots only for large first-runs.

But out in Portland, Oregon, theatres don't seem to be able to get all the space they can use and there is a tendency toward an increase. St. Louis shows a tendency to splurge on daily lineage when the picture warrants it and Chicago theatres reportedly have tripled their ads in the *Tribune*.

Other newspapers have profited by the Jack-

(*Continued on Page* 10)

Atlanta Censors To Use Delayed Action

Protests by Columbia over the ban on "Knock On Any Door" apparently have caused Atlanta's censor board to adopt a new delayed-action procedure on censoring pictures.

Board Chairman Milton G. Farris recommended members of the Atlanta Carnegie Library Board to "wait several days" after seeing a picture banned by the Atlanta censor before deciding whether to uphold the censor's ban. He also recommended that distributors be allowed to submit briefs on the movies in question, stating:

"A considered opinion is better than a hasty one."

Farris' action came after the Columbia protests during which a Columbia representative argued that "Knock On Any Door" would "do good as an attack on juvenile delinquency."

The board took his request for a reversal under advisement, though Member Jon Slaton termed it "the worst picture I ever saw, full of all kind of criminalities."

On Time

Frankfort, Ky., exhibitors have to be "on time" now by city ordinance which requires them to set up a clock 12 inches in diameter where the audience can see it and to keep the clock lighted at all times. Them what violates the law shall be fined not less than $10 nor more than $50 for each offense. Furthermore, "the said clock shall be so regulated as to keep correct Central Standard Time."

HOSPITAL COMES UNDER WING OF VARIETY CLUBS INTERNATIONAL. The Will Rogers Hospital, Saranac Lake, N. Y., pictured above, founded and sponsored by show business, will come under the direct sponsorship of Variety Clubs International, it was announced in New York this week.

Variety Clubs International has completed arrangements to take over the Will Rogers Memorial Hospital at Saranac Lake, N. Y., and will rename it the Variety Clubs International-Will Rogers Memorial Hospital, International Chief Barker R. J. O'Donnell announced this week. Formal transfer, however, will not take place until the latter part of May—probably Decoration Day—at which time a program of renovation will be put into effect.

In announcing the completion of negotiations by which his organization would take over the famous institution which has been facing financial difficulties for several years, O'Donnell declared:

"The Variety Clubs have financing sufficient to take care of the rehabilitation program and the operation of the institution during the next 24 months during which a permanent financing program will be perfected and put into effect."

Appreciation

The Chief Barker expressed his appreciation to the committee of sales managers whose efforts have kept the hospital open to date and to the presidents of the distributing companies who supported the organization and have "more recently pledged their further financial support so as to enable the Variety Clubs to take over and put the hospital on a firm financial footing."

One of the first steps after the formal transfer will be the renovation of equipment, building and grounds, O'Donnell stated. There will be no delay in this, he said, because a study has already been conducted by a committee in New York which consisted of Max Cohen, chief barker of the New York tent; Abe Montague, Charles E. (Chick) Lewis, Si Fabian and Ted Gamble, and the plans for renovation have already been made.

Needs X-Ray

The hospital is reported in need of modern X-ray and kitchen equipment and has, because of limited funds in the past, never operated to its full capacity of approximately 100 patients. Present registration is around 30.

Though the clubs will not take over officially until the latter part of May, applications for admission can be made now at the temporary office in New York, Room 1313, Paramount Building, 1501 Broadway, New York 18, N. Y. While final qualifications for those to be admitted will have to be worked out, all salaried persons employed in the industry are eligible for admission under certain qualifications which will be announced later.

But the Cupboard . . .

When liquor agents recently visited the quarters of the Cincinnati Variety Club, the key to the cupboard could not be found. Some hours later, when the missing key was found, the cupboard, as in the well known Mother Hubbard nursery rhyme, was bare.

Variety Clubs Move Convention Headquarters

Convention headquarters for the Variety Clubs International 13th annual convention in San Francisco May 2-6 moved to the Fairmount Hotel as Host Tent 32 anticipates a record-breaking attendance, Convention Chairman Rotus Harvey announced.

Main event will be the Variety Movie Ball slated for May 3, Harvey said, which will be held in the Mural Room of the St. Francis Hotel and will be attended by movie celebrities.

No Great Damage To Quake-Torn Houses

Oregon-Washington exhibitors were luckier than most other businesses this week as reports from that area indicated that the earthquake which tumbled buildings and destroyed other property had not affected the actual structures of theatres to any great extent.

Only houses reported cracking a bit under the tremors were those at Olympia, Wash., and after thorough investigation the inspectors found the structures safe and allowed the shows to go on.

However, area exhibitors had other headaches. The heavy property damage will be reflected in box-office takes and in addition the humidity is getting worse, a factor affecting the very-important logging industry in part of the area. Employment is also adversely affected until the lumber crop comes of age.

Van Nomikos Sues For Right to Compete

The Van Nomikos circuit in Chicago this week filed suit in federal court against Balaban and Katz, Paramount, Warner Bros., Columbia and United Artists, seeking to compete for product in its Empress Theatre against the B&K Southtown.

Schine Hearing June 30

Hearing of the Government anti-trust suit against the Schine circuit has been postponed from April 19 to June 30, apparently in order to permit a continuation of consent decree talks.

Answer, Orders Federal Judge

Federal Judge John Barnes ordered Chicago Columbia Exchange Manager Ben Louri to answer questions put to him in the Ridge Theatre anti-trust suit this week.

Ridge Attorney Seymour Simon was seeking to make Louri testify concerning a conversation he had with Balaban and Katz Film Buyer Harry Lustgarten and Columbia General Sales Manager A. Montague about several other theatres, claiming that the conspiracy which the Ridge is asserting exists not only in connection with that house but with other independently-owned houses as well. Simon also seeks the right to inspect B&K books on admission and film rentals.

Loses Seat, Gets Beat, Sues Theatre for Damage

Because a theatre patron arguing with him over possession of a seat turned from debate to fists, Stanley B. Edsell, a jeweler of Edwardsville, Ill., is suing Publix Great States and Joseph Wickenhauser, a service station owner of Alton, for $50,000.

Edsell claims he attended the Great States Wildely in Edwardsville with his family when Wickenhauser, a stranger to him, argued over who was to sit in a seat and attacked him. As a result of the beating, Edsell claims, he suffered permanent injuries to his eye. His suit against the theatre is based on the contention that it should have provided him with adequate protection from attack.

Attorneys Get Fees, In Alger Case Ruling

Award of $4,000 attorney fees to Attorney Thomas McConnell and $1,500 to Attorney Seymour Simon, has been made by the Master in Chancery hearing a petition in the Alger case in Chicago this week.

The master made the award in connection with a question referred to him by the court for a ruling as to whether the majors suing Alger for alleged incorrect percentage returns, could withdraw their suits. The suing companies claim they wish to refile the case in state courts. Their request was made after the court also sent to the master a question as to whether it should order inspection of Alger's books. This question remained undecided insofar as the Alger case is concerned.

Shimmy Showdown

Gilda Gray, who used to bring down the house with a dance known as the shimmy in the days when Florenz Ziegfeld had the famous Follies, this week filed two suits against Columbia over the picture titled "Gilda." Each suit asks $250,000 damages plus an equal amount in exemplary damages—total a cool million—with the first suit filed in the federal court at Denver and a second reportedly filed in New York.

She claims the dance known as the shimmy and the name Gilda are associated with her and that the picture made her out a "tart, free with her love and a viper among men" though she had been a faithful and loyal wife to three men.

Loew's Uses Consent Decree To Attack Gov't Divorce Plan

(*Continued from Page 7*)

for compulsory competitive bidding which the Supreme Court turned down.

Further he challenged the government to show where Loew's as producer, distributor and exhibitor was a monopoly. In this connection he claimed that in recent years as theatres increased, Loew's had added on the average of one new theatre out of every 600 new theatres.

Monopoly

"The monopoly," Davis said speaking of the claims made by Robert L. Wright, special assistant to the U. S. Attorney General, "consists of this: That when we rent our films to our own theatres we have monopolized the time . . . it takes to run the pictures on the screen." Davis further pointed to the volume of sales to show that Loew's could not monoplize the market and claimed that of $278,400,000, total revenue, Loew's got $8,900,000 from its own theatres. Loew's share of the market, he said, in its houses was 3.2 compared with the nation's market.

He further emphasizes the point that Loew's had no closed towns, and that the Paramount, RKO consent decree would further increase the competitive situation throughout the country.

As his last point he argued that the government had never shown that Loew's had acquired its theatres through conspiracy, and that his company had demonstrated that it had changed its sales policy to open up more competition. Speaking of competitive bidding, he praised it, saying:

"There is nobody (in MGM) who would be willing to dispense with it . . . we not only like it, we expect to continue it." He said that the bidding system had gotten Loew's out of some damage suits and helped generally.

Speaking for arbitration, Davis suggested that a system without the "compulsory feature" and possibly brought up-to-date, would be a help.

"We have never been able to understand," he said, "and do not understand now why the government objected."

At this point Judge Hand declared:

"It (the government) was afraid to take any part in the matter." The Judge said he had asked the government to accept arbitration adding that he thought their refusal "was only timidity."

In replying to Davis, Wright told the court that figures cited by the Loew attorney to prove the non-monopolistic quality of his company's operations had to be considered in the light of the peculiar situation which arises in pictures playing a distributor-owned theatre connected with the copyright law.

Cites Figures

Wright claimed that while Loew's said it enjoyed only 10 per cent of the nation's film business, it actually received 20 per cent of its revenue. To the point that it has no monopolistic operation nationally, he claimed that the Metropolitan New York area was a case in point, citing alleged Loew film rental from its houses.

"Do you mean a man can't produce some films of his own and play them in his own houses?", Judge Hand asked.

Wright said he did not but repeated his contention that copyright plus distributor theatre owning presented problems.

The court reopened its hearings Thursday with 20th Century-Fox offering additional papers to which Wright objected on the grounds that the case was up for argument and not for new evidence. Judge Hand overruled him but after Warners had introduced additional evidence also, the Judge remarked:

"I don't understand what this had to do with the case but there is so much in the case that is not necessarily relevant, that it is nice to have it here."

No Specific Plan

During the course of the morning argument Wright told the court he had no specific formula for divorce on 20th-Fox, Warner Bros. and Loew's but that the consent decrees signed by Paramount and RKO might suggest a pattern. In the case of 20th-Fox, which owns National Theatres, he said it might be possible to separate National from 20th-Fox by new companies or by transferring the theatre stock to new stockholders.

For Free

The Paramount in Casa Grande, Ariz., is offering free admission to kids for the theatre's regular Saturday morning children's parties which are sponsored by a group of local merchants. The shindigs include participation in a radio broadcast and feature films.

Who Put Pickets At Paramount?

Broadway's unsolved mystery late this week is what caused the pickets before the Paramount theatres—both of them, the one in Brooklyn and the one in Times Square.

On the screen at the New York house was "The Undercover Man." On the stage was Duke Ellington. On the street was a sometimes vociferous picket line with signs stating Paramount had locked out members of the motion picture machine operators union, Local 306, parading under the watchful eye of police who were apparently a bit weary of the whole business. And in the booth of the New York Paramount there were apparently union members of Local 306 going about their regular chores and passing picket lines to do it.

No Official Story

This phenomenon was not officially explained. Bob Weitman, managing director of the Paramount and a vice-president in theatre operations, was busy with a new show and couldn't be reached by phone. His aides were non-committal.

To get something like the story one had to go to Brooklyn. Now a dyed-in-the-wool Manhatter seldom goes to Brooklyn. In fact he'd rather go to the Bronx. But Brooklyn proved to be quite a city and before the Brooklyn Paramount was another lengthy picket line, again under surveillance of several policemen, who paraded up and down with signs stating that the Paramount had locked out members of Local 306.

One of the pickets, asked who put out the picket line, replied "306." Asked if there was a lockout, he said yes. Asked if there was a lockout in the New York Paramount, he replied, "No, but they're on strike there, too."

In search of more enlightening information, the Brooklyn Paramount manager was phoned to. He courtcously said he could not answer questions at the moment and would not affirm or deny that his booth was being manned by non-union labor.

Back in New York the picket line continued to march before the Broadway Paramount. By the afternoon they had added a veteran touch to their oral persuasion, saying: "Give a GI a chance to get his job back."

Claim Lockout

But the pamphlets they were handing out stated what they had stated the first day they set up picket lines. This was that Steve D'Inzillo and Nat Hewitt, family men both with wives and children, had been fired at the Brooklyn Paramount for "being good trade unionists." The picket handing out the pamphlet said the picket line had been set up by Local 306.

Attempts to reach the officers of the local were unsuccessful — they had a membership meeting which took up most of the day. However, from strictly unofficial sources some sort of information began to leak.

Here is the version from a source near the theatres:

The claim is that two operators at the Brooklyn Paramount had been fired by Weitman allegedly because the wrong reel got into the projector during a feature showing. Weitman reportedly wanted to replace them with other projectionists but the union insisted on replacing the two and the trouble was on.

Talks

Nat Hewitt, one of the discharged projectionists, reached at his home, denied that there had been any deliberate misplacing of the pictures on his shift and reiterated the charge that the discharge had been made because of union reasons. Hewitt claimed the Brooklyn Paramount wanted to change shifts so that the men could work until 2 A.M. without getting the overtime which usually starts at midnight. He added that he and D'Inzillo had complained to the union. He claimed the Brooklyn Paramount booth was running non-union but that the New York Paramount was running union and explained that on the grounds that the Local union might have to wait on the international union's approval before striking at the New York house.

To top it, picket lines were off the New York Paramount Thursday while a sign posted by the house said that all stage, projection and musical help was AFL union.

They're Good

Praise of children's Saturday morning matinees and "Friday family nights" was uttered in Washington this week before the Daughters of the American Revolution by Mrs. Leroy Montgomery, chairman of the DAR motion picture committee. She also believed that the campaign against duals was successful and termed the second feature as often unsuitable for children, claiming it should be replaced by educational and entertaining shorts.

Petition for London Variety Club

Variety Clubs International Chief Barker R. J. O'Donnell announced Thusday that a formal petition for a tent in London, to be known as Tent 31, Variety Club of London, had been received by the International offices.

Hold Beery Services

Funeral services for Wallace Beery, 65, were held Tuesday in Forest Lawn Memorial Park, Hollywood. The famed Academy Award-holding character actor died last week from a heart attack at his home. Survivors are: his daughter —Carol Ann Beery, his brother and sister-in-law—Mr. and Mrs. William Beery, and a nephew—Noah Beery, Jr.

Showbusiness Takes Off Coat, Gets to Work on Bond Drive

Show business is setting its collective shoulder to the wheel again this year to start the nation moving on a savings plan through the purchase of U. S. Savings bonds, a move which will get special impetus in the period from May 15 to June 30.

The importance of the industry contribution to this drive was emphasized Wednesday when President Truman played host to Maurice A. Bergman, chairman of the motion picture division in the drive, which was attended by exhibitor, distributor and studio chiefs.

Starting Gun

The luncheon also marked the starting gun on the industry movement with all branches, from the studios in Hollywood, the distributors in 31 exchange centers, the salesmen in many more and the exhibitors in still many more, taking off their coats and getting to work on a wide-fronted program.

The program ranges from outdoor advertising, and lobby displays, to using the screens for the specially made bond drive short—"The Spirit of 1949"—in which Jack Benny plays the triple role of himself, his father and his grandfather to put over the idea of saving by bond-buying.

Posters

On May 1 the Treasury Department will begin release of the posters (see below) which exhibitors can use on their poster and lobby advertising, General Chairman Bergman announced.

Advertising and publicity for the campaign is headed by Max E. Youngstein, national chairman for that division, assisted by the following:

Paul E. Levi, American Theatres, Boston; Roy Smart, North Carolina Theatres, Charlotte; Russ Fraser, Tri-State Theatres, Des Moines; Everett Callow, Warner Theatres, Philadelphia; Henry Burger, Warner Theatres, Pittsburgh; Jack Matlack, J. J. Parker Theatres, Portland, Ore.; and Frank LaFalce, Warner Theatres, Washington. Maurice F. Bergman is general chairman of the committee.

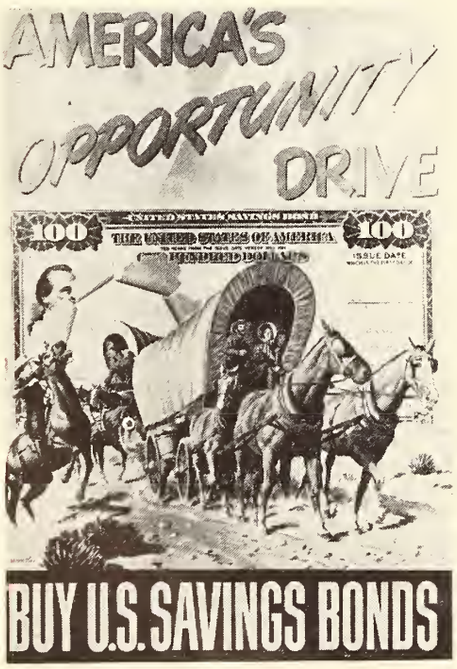
Distributor chairmen and the territories they will supervise are: E. Vogel, Albany; John Bachman, Atlanta; John Moore, Boston; Jack Chinell, Buffalo; J. W. Greenleaf, Charlotte; Sam Gorelik, Chicago; James Abrose, Cincinnati; I. J. Schmertz, Cleveland; Heywood Simmons, Dallas;

Joe Emerson, Denver; Clarke Baker, Des Moines; Don Woods, Detroit; Foster B. Gauker, Indianapolis; Albert L. Adler, Kansas City; Fred Greenberg, Los Angeles; Herman Chrisman, Memphis; Jess McBride, Milwaukee; Art Anderson, Minneapolis; Ben Simon, New Haven;

Duke Duvall, New Orleans; Dave Levy, New York; Dewey Gibbs, Oklahoma City; J. E. Scott, Omaha; Ulrick Smith, Philadelphia; Saul Gottlieb, Pittsburgh; Chas. F. Powers, Portland; Herbert Bennin, St. Louis; Carroll Trowbridge, Salt Lake City; Joe Smith, San Francisco; Wallace Rucker, Seattle; Fred Rohrs, Washington.

National Exhibitor Co-Chairman Gael Sullivan this week also announced the following exhibitor co-chairmen in each exchange area. They are:

Albany—Saul Ullman; Atlanta—E.D. Martin; Boston—Sam Pinanski; Buffalo—Vincent R. McFaul; Charlotte—Ben L. Strozier; Chicago—John Balaban; Indianapolis — Ken Collins; Kansas City — Elmer Rhoden; Los Angeles—Charles P. Skouras; Memphis —M. A. Lightman, Jr.; Milwaukee—Harold Fitzgerald; Minneapolis—Harry French; New Haven—Albert Pickus; New Orleans—N. L. Carter; New York—Walter Reade, Jr.; Oklahoma City—Marcel Brazee; Cincinnati—Jack R. Keegan; Cleveland—Ron Gamble; Dallas—Robert J. O'Donnell; Denver—Robert Selig; Des Moines—Myron N. Blank; Detroit—Earl J. Hudson; Omaha—Robert R. Livingston; Philadelphia—Harod Seidenberg; Pittsburgh—Moe Silver; Portland, Oregon—Jack Matlack; St. Louis—Tom Edwards; Salt Lake City—Tracy Barham; San Francisco—Charles M. Thall; Seattle—Willard Gamble; Washington, D. C.—Frank Boucher.



May 1—D-Minus 14 is the day when the Treasury Department will start distributing the above poster to exhibitors to use in their poster displays in connection with the current Savings Bond Drive. May 15-June 30.

No Lift Seen In Theatre Ads

(*Continued from Page 7*)

son Park Theatre decree which makes films available more rapidly to second-runs and has resulted in these houses increasing their lineage. Radio time seems about normal.

Salt Lake City has raised its radio time and bids fair to raise it still more with that medium apparently getting results. Newspaper advertising does not seem to have been affected. Louisville has raised newspaper space but not radio and neglects outdoor advertising. Atlanta showmen are battling it out for space, using radio spots and limiting 24-sheets to big pictures.

Boston estimates its newspaper advertising is up 40 per cent from last year with theatres finding themselves up against a problem. The city has eight dailies against the average four of other cities in its population bracket and the split in circulation forces the downtown houses to get in all of them as well as the newspapers around Boston from which they draw their trade.

Strong Newspaper Space

Buffalo is strong for newspaper space, with that medium on the increase. The town is using radio for special sales promotion and is one of the few cities where 24-sheeting is a regular habit. Cleveland first-runs are bidding for more business with more newspaper advertising, using a spash for midweek opening days and gradually decreasing the space as the picture goes on. Radio is more or less limited to spots but Manager Max Mink of the RKO Palace has turned to television twice a week using 20 minute spots wherein the feature's stills are shown backed up by a running commentary.

Toronto is using considerably more space lately than it has, probably due to the fact that theatres feel increased competition through the opening of several new houses. Radio also seems on the upgrade, with spots preferred; outdoor advertising has fallen off, with restrictions on lighting due to power shortage blamed for this.

Sunday Movies In, Out

Sunday movies were voted in by the residents of Boaz, Ala., and in West Point, Ga., according to a report from Atlanta, while in Piedmont, Ala., they were banned. In Hawkinsville, Ga., the City Commissioners unanimously denied the petition for Sunday movies presented by the Veterans of Foreign Wars. In Columbus, Ga., the City Commissioners approved the showing of movies on Sunday between 1 and 7 P.M., and between 9 P.M. and midnight.

Popcorn Eating Is American—Gamble

Patrick Henry defending liberty made history; Ted Gamble defending popcorn and peanuts made the news last week as the Theatre Owners of American board chairman appeared before the Oregon senate to fight a measure which he said would have put 150 theatres out of business.

The measure was directed against the sale of popcorn and peanuts in theatres and provided jail sentences of 30 days and fines of $100.

Gamble in opposing the measure called it the "most ridiculous piece of legislation I've ever heard of. Eating popcorn and peanuts in theatres," he declared gravely, "is only American."

Pickman Resigns From Eagle Lion Post

Jerry Pickman, assistant chief of Eagle Lion's advertising and publicity department, resigned this week presumably to take a non-publicity post with Paramount.

Pickman's resignation reportedly had nothing to do with a number of changes in the EL organization which is causing shifting of posts and dismissals in several sections of the country. These moves are said to be temporary and caused by a lull in product releases.

Newsreel Cameraman Says Statue Wept

Movietone Newsreel Cameraman Jess Kizis reached the dignity of a man whom the press interviews his week when New York newspapers questioned him about the "weeping statue" which he photographed for the reel which went into release Wednesday. Kizis said the statue actually wept.

39 Injured as Roof Crashes on Audience

Thirty-nine persons were injured Tuesday when the roof of the Park Theatre at Houma, La., crashed on an audience of approximately 100. Exhibitor Everett Talbot, who operates the house which opened last October, said of the accident: "The entire ceiling seemed to come down in one great sheet."

One For All

Exhibitor members of the rival Theatre Owners of America and national Allied units in St. Louis forgot differences in trade beliefs to get together in sound business this week as four drive-ins joined advertising hands to announce their openings. They were Mid-Central Allied President Henry Halloway's Airway; TOA-member Fred Wehrenberg's 66 Park-In, Ronnie's Drive-In, and the North Drive-In, jointly owned by Wehrenberg, Paul Kruger, and the two Kaimanns — Francis and Clarence — all TOA-ites.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

TWO MEN TALK ABOUT INDUSTRY ILLS

By Jack Jackson

A short time ago I enjoyed a luncheon talk with one of the all-time greats of the motion picture business. Of course, the subjects of audience pull of current film productions and where-did-the-crowds-go rated high on the conversational agenda, and he packed my hear wells so full of common-sense, earthy reasoning that I'll be digging it out and dishing it up to you readers for weeks to come. He had but recently returned from a visit with the stratosphere sitters of the cinema capitol and was full-to-bustin' with resentment over the total absence of constructive thinking or sensible action in approach to the solution of the many big and little details that, banded together, have, in his opinion—and that of many many others if radio invective and columnar condemnation is any criterion—practically stymied the industry behind the public 8 ball and set almost insurmountable economic barriers to success for the little exhibitors.

His gripe bag was so bulged that my slightest conversational tilting loosed an outpouring of criticism of current top-authority apathy and neglect of matters vital to the box-offices of today and tomorrow. If there is any truth in that old saying about ears ringing when someone is talking about you, Hollywood's high court must have dinned with the clatter of a cowbell symphony that day. Reaching back along the years of his experience, he cited example after example to point the many deviations from the primary success pattern—the one which, according to his reasoning, had guided the industry from questionable patronage fad to established public favor—accountable for the general lessening of long cherished public standards with the consequent drop in public favor. His prophecies for the future, barring immediate correction of many glaring defects in the business structure, were such as to befog and shadow the rosiest of rose-colored glasses.

Were I privileged to mention the name of my mentor I'm sure that every reader of this column would be quick to acknowledge that the experience and wisdom of years—even to the guiding of many executives from industry obscurity to the present high places they occupy—warranted the careful analyzing and thorough digesting of his every complaint and recommendation.

What follows will in no way cover the entire gamut of our conversation. But with an eye to "first things first" I'll attempt, as closely as possible, to array his conclusions before you:

Fact That the Movie Makes the Star Cannot Be Questioned

The present status of stars came in for more than ordinary attention and it was deplored that these favored employes have, in many instances, usurped the control of story selection, supporting players, director, etc. Control over such important factors should be the unquestioned privilege of the business department and any and all relaxing of the authority augurs ill for public reception of the finished film. For the most part, stars are the product of the keenness of mind and alertness to public fancy of the administrative authorities. They are made of, by and for the fabric of motion pictures and the fact that the movie makes the star cannot be questioned. Just why or how these same stars arrive at the conclusion that they are better able to select the stories, name the directors, dictate the supporting cast and otherwise engage in general supervision of their vehicles, than those of the business administration who study—or perhaps it is better to say; who used to study—the trend of public taste and finance the endeavor from inception to screen, is something quite without parallel in other fields of the commercial world.

It does seem advisable, and particularly so in view of the many flops at the box-office of films produced and directed by the stars themselves, that their place in film production be confined to acting and that other important details be left to those better fitted by experience and research. There are mighty few stars who come to the screen with a ready-made audience following. Most were cradled to fame by the wisdom of others who decided their abilities and arranged their presentation in a manner that caught the public fancy. There are instances where the capabilities of a star are such as to warrant the framing of a screen vehicle particularly suited to their personality and ability, but such occasions are indeed rare.

My mentor suggests new contracts that would oblige the star to fill the performing roles selected—so long as they conform to the dictates of good public taste and are within the realm of their abilities—and deny the privilege of naming associate players, cameramen, directors, etc. His contention is that the men who spend the money on productions are best able to compute the angles that will lead to the desired goal of public favor and consequent profit. He argues that star interference with story, cast, etc. has been both detrimental and expensive to producers and that in the event of their insistence on selection of a particular vehicle or supervision over a portion thereof, they be required to obligate themselves for the required expense pending the box-office decision. While this, on the face of it, seems like swinging the pendulum to the other extreme, there exists plenty of proof such proposals very frequently provide a short cut to the desired middle ground of mutual satisfaction.

Considerably more attention should be given the selection of stories, with particular effort directed toward the discovery of wholesome family yarns, stirring adventure, clean romance, etc. The bizarre in psychologic premise together with the difficult or tepidly erotic in philosophical portent should be avoided. More dependence should be placed on the simple formula of Prince Charming and Cinderella than on the weightier of life's problems. The ticket buyers for pictures are not, generally speaking, composed of the more erudite citizenry and should not be required to engage in study periods in order to get complete enjoyment from film stories. Since just about everybody in the business agrees that our bread and butter has been the trade of the American family, this sort of

(Continued on Page 12)

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Extra Cash, Vacation Days For Century's Managers

Century Theatres has put into practice a new policy of awarding extra cash and extended vacations to four of its top managers in each six-month period, determined through a merit-rating system. The winners for the six months beginning Sept. 1, 1948 and ending Feb. 28, 1949 were Manager Charles Call of the Bliss in Sunnyside and three managers of Brooklyn houses—Allen Grant of the Patio, Jack Dieber of the Marine and Murray Greene of the Vogue. Each of them will receive a $200 cash award and have four days added to their regular vacations.

A special prize of $100, with four additional vacation days will be given the manager who makes the greatest improvement over the preceding six-month period. First winner of this award is Mike Hudish, manager of the Rialto, Brooklyn.

5-Day Cooking School

A goodwill gesture that made for closer ties between his theatre and women patrons was Manager Jesse Bullard's arrangement with the Big Apple market to sponsor the yearly five-day cooking school in Barnesville, Ga., held in his Ritz Theatre. Fifteen large bags of groceries were given away every day by the market with a washing machine as the grand prize. The Ritz is a Georgia Theatres house.

BARGAIN HUNTING?

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

Jackson . . .

(*Continued from Page* 11)

reasoning makes the soundest of common sense to me, and the quicker we get on that beam the better.

Next in importance under the viewing glass was the attitude of producers who go hog wild in bidding for some popular literary work of prurient text or Broadway stage hit of lascivious plot and indelicate or vulgar dialog. Before these can be converted to celluloid, all of the indecencies must be removed and the resultant photoplay evokes nothing but disappointment among those who may have read of the original and attended the picture theatre expecting a surfeit of lewdness, and downright dissatisfaction among the normal movie trade who find the attempts to clean up unclean matter devious and boring. However, the short-sighted producer, who paid a small fortune for the rights and expended another extravagant figure on the job of editing and rewriting, expects the exhibitors whose customers are to be affronted or offended to dip liberally and uncomplainingly into the red ink to discharge the unwarranted cost.

My friend likens the producer trade to that of any other manufacturer and contends that the maker of a picture of poor audience value should stand ready to shoulder his loss the same as the maker of a poor automobile, washing machine or can opener. I got quite a snicker out of his comparison to the dice table and its ring of patrons. He commented: "Suppose the same fellow was waiting his turn for a roll of the dotted cubes. All the others round the table are in reality his partners in that all are interested in beating the game owner. Yet, should he wager a couple of thousand and the dice turn up showing the losing combination of one single dot on each, he would be pitched out on his ear if he asked the assembly to share his loss." He concluded: "Well, where's the difference? If a man's business judgment is bad, where does it differ from his gaming table guessing and wagering?"

This kind of reasoning makes sense and will, most assuredly, appeal forcibly to exhibitors who are being asked so frequently to guarantee high percentages and rentals based arbitrarily on the production cost which, in turn, is based on expenses involved in correcting the mistakes and bad judgment of the producer. By way of reverse reasoning, who ever heard of a producer returning any portion of theatre rental representing monies accrued from exhibition over and above normal profit on production cost?

The exhibition end came in for a spanking on grounds of downright laziness. During the boom years they became so accustomed to dependence on the producer-distributor magazine and other national publicity to fill the seats that they just don't seem to be able to get back into the go-get-'em stride. Now that the national budgets and assist campaigns are being shaved down to sliver size—and, in instances entirely amputated—too many showmen are nursing their noggins at the wailing fount instead of donning their customer-hunting paraphernalia and beating the bushes for business. Discovering an exhibitor who failed to shove plenty of moola through the bank teller's wicket during recent years is like seeking the salt grain in the flour barrel. But there seems to be considerable reluctance on the part of many about pulling some cash from the bins and putting it into remodeling and reconditioning the theatres.

In recent years many different types of competitive enterprises have sprung up in practically all communities. These have the advantage of being born among new ideas of construction and operation and no small portion of their popularity with the public is due to their newness and conformity with the modern expectations of modern people. The theatres must not only meet but beat every facet of competitive customer appeal if they intend holding their place of favor with amusement seekers.

Must Be a Return

There must be a return to the old-time line of ticket selling with the owner or manager depending on his own ingenuity and effort to create and execute the maneuvers that will bring the customers to the box-office. There must be a return to the careful training and natty uniforming of service personnel. There must be a complete job of modernizing the rest rooms and improving the facilities for patron comfort. Those concession stands that replaced the upholstered chairs and sofas during the lush business times should be made sufficiently compact to permit the installation of modern lobby furniture and decorations.

Up to now I've only scratched the surface of the ground covered during some 90 minutes of discussion. As mentioned earlier, I'll be spreading the results of this conversation before your bifocals for months to come, but it's time to say s'long for now.

Before I put the cover on this word box, however, let me again remind you that every bit of what's been written comes from a chap who spent a lifetime in the movie business. And, you'll have to admit that there is much food for thought in his criticism.

B&K MANAGERS REAP HARVEST. As winners look on, Ray Van Getson of the Balaban & Katz maintenance department, Chicago, awards first prize money to Les Walrath, manager of the circuit's deluxe northside Uptown Theatre, as top-spot man in a recent maintenance-safety contest. Other winners include (l-r): Roy MacMullem, Granada, third place honor man; Jim Thomson, Nortown, second place; Getson; Walrath; and William Holden of the insurance department, one of the judges.

Showman Promoted, So Local Citizens Honor Him for Community Activities

When showbusiness honors one of its own with a testimonial dinner, that's news within the industry. But when the citizens of a city get together and honor a showman, that's news for everyone, both within and outside the industry. Seldom does it happen, but when it does, not only is it a tribute to the individual himself but also a wonderful thing for the industry.

Joseph P. Liss

Joseph P. Liss had been manager of Warners' Palace Theatre, Lawrence, Mass., in Max Melincoff's district, since 1942. Last month he was promoted to the booking and buying department of Warners in Newark.

Now "some of the boys" might have tendered him a farewell dinner, or, like the proverbial Arab, Liss might have folded his tent and stolen silently away. To those who may never have heard of Liss, these are possibilities. But to those who knew him in Lawrence, this popular theatreman would never be permitted to leave without being duly honored.

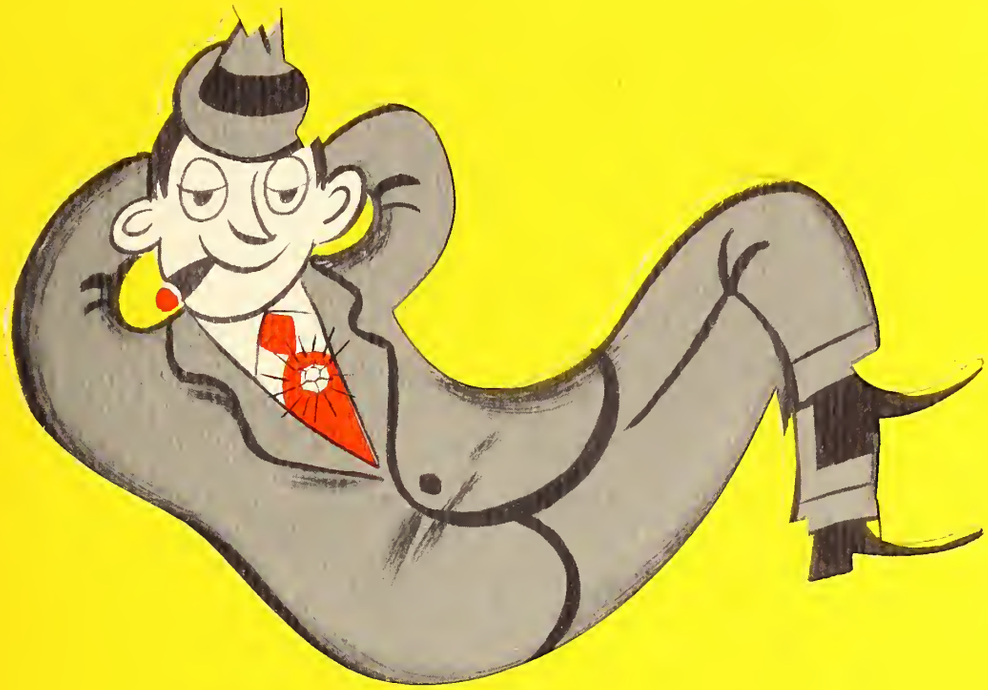
And so, one night recently, more than 350 local men and women gathered in the auditorium of St. Mary's parish, and there Joseph Liss was tendered a testimonial dinner. The exhibitor and his wife were presented with gifts in honor of the occasion, and Superintendent of Schools James F. Hennessey acted as toastmaster. Speaking and entertainment were under the direction of Dr. John F. MacMahon.

Now why did these people honor Liss? Being a good exhibitor might have been sufficient reason. But Liss was more than just a good exhibitor. For him, as it should for all theatremen, that "good" also included an active participation in community affairs. Just read what the Lawrence *Evening Tribune* had to say in this connection:

"A native Lawrencian, he has been identified with numerous community service programs. He is a member of Lawrence lodge, 65, B.P.O.E., the Variety Club of Boston, the Holy Name Society of St. Augustine's parish, and has taken an active part in the Community Chest, the March of Dimes campaign, the local Red Cross chapter, Bon Secours Hospital building program, and Merrimack College. He is a director of the Red Cross and Community Chest, member of the hospital advisory board and, during World War II, served as chairman of five War Bond drives."

Little wonder that the citizens of Lawrence regretted the departure of so outstanding an exhibitor. His splendid record in that city is something for other showmen to strive for in their own communities. And, most of all, it's a fine thing for the industry as a whole.

Stop and ask yourself:: "Would local citizens honor *me* if *I* was promoted to an out-of-town position?" And if you can honestly answer "yes," than you are indeed a good exhibitor.



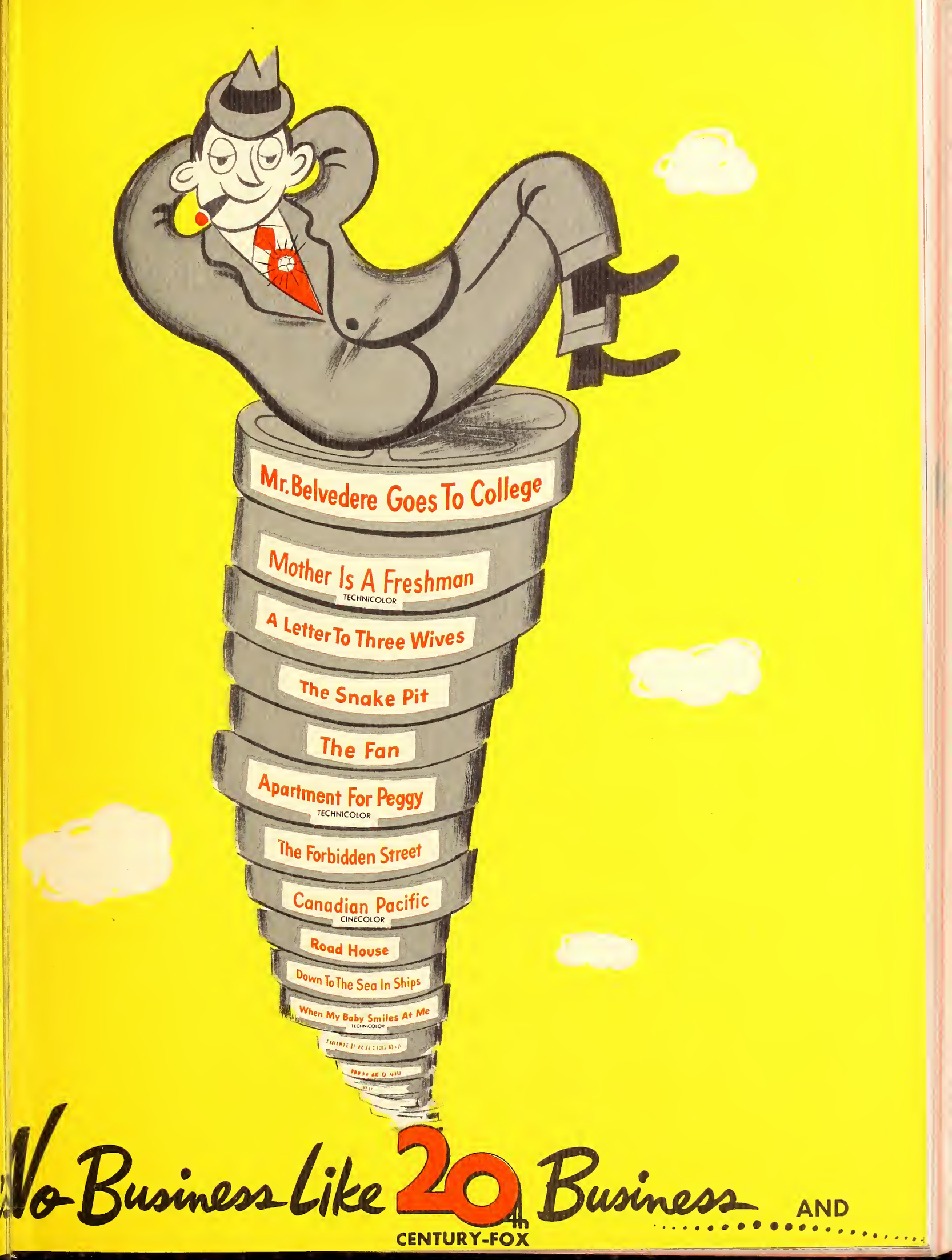
What's keeping him up ?!!!!.....

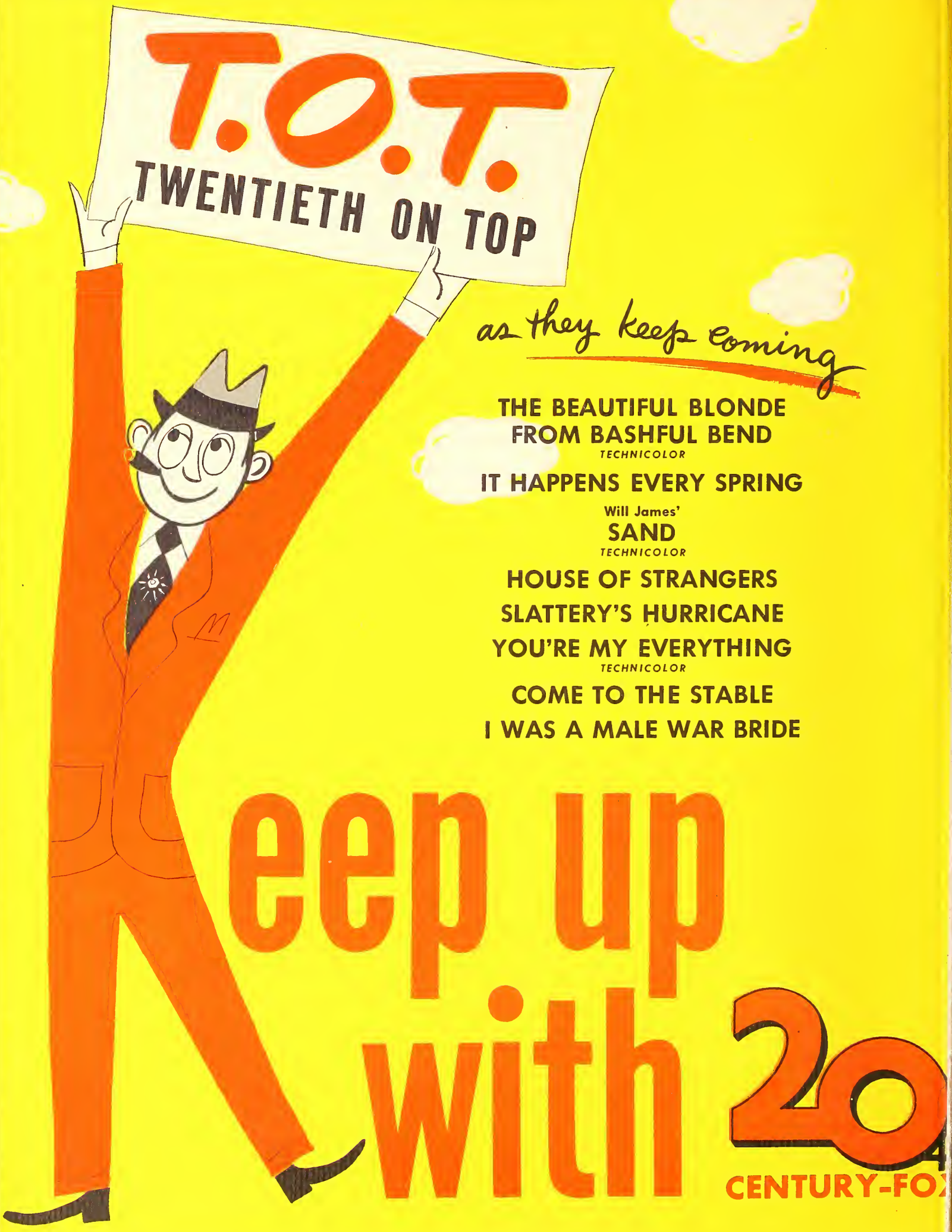
He's On Top—

BACKED BY THE
HARDEST WORKING
ORGANIZATION
IN THE INDUSTRY

HE KNOWS
AND HIS
BOOKS SHOW

There's


Mr. Belvedere Goes To College
Mother Is A Freshman
TECHNICOLOR
A Letter To Three Wives
The Snake Pit
The Fan
Apartment For Peggy
TECHNICOLOR
The Forbidden Street
Canadian Pacific
CINECOLOR
Road House
Down To The Sea In Ships
When My Baby Smiles At Me
TECHNICOLOR
No Business Like 20th Business
AND
CENTURY-FOX


T.O.T.
TWENTIETH ON TOP
as they keep coming
THE BEAUTIFUL BLONDE
FROM BASHFUL BEND
TECHNICOLOR
IT HAPPENS EVERY SPRING
Will James'
SAND
TECHNICOLOR
HOUSE OF STRANGERS
SLATTERY'S HURRICANE
YOU'RE MY EVERYTHING
TECHNICOLOR
COME TO THE STABLE
I WAS A MALE WAR BRIDE
Keep up
with 20
CENTURY-FO

LITHO IN U.S

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Dedee

(French Dialog—English Titles)
Vog Film Co. Drama 95 mins.

AUDIENCE SLANT: (Adult) Slow and depressing story of waterfront low-life has limited appeal. It's well done, though.

BOX-OFFICE SLANT: Too tough to stomach in lots of houses but that very "naturalism" is the selling point for some of the foreign-language situations.

Cast: Bernard Blier, Simone Signoret, Marcel Pagliero, Dalio, Jane Marken. Credits: A Sacba Gordine production. Director, Yves Allegret. Story, Ashelbe. Adaptation, Jacques Sigurd and Allegret. Dialogue, Sigurd. Scenery, Georges Wakhevitch. Music, Jacques Besse. English titles, Charles Clement and Noel Meadow. Presented in America by Meadow and B. L. Garner.

Plot: Dedee, under the influence of Marco, a boy friend whom she despises but fears, lives a sordid life in an Antwerp waterfront cafe. She meets Francesco, an Italian seafarer, and they fall in love. He plans to take her away but is killed by Marco. Dedee and Rene, the cafe owner and a friend to her and Francesco, track down Marco and kill him.

Comment: If there are audiences who can accept a very brutal street fight between two large gangs of sailors; a dope-peddling pimp pressing a lighted cigaret against his girl friend's breast; and unhumorous scenes of young and old sluts painting up for the night, some exhibitors can consider this film. Such scenes and the plot twist make this depressing story of waterfront low-life too tough to stomach in some foreign-language situations. Where it is acceptable, however, that very "naturalism" is the most likely selling point. Furthermore, it can be said that the picture, while slow, is well made. The characters do seem rather real and they are well played, with excellent support from photography, settings and music.

The Last Stop

(German, French, Polish and Russian Dialog With English Titles)
Times Film Corp. Drama 110 mins.

AUDIENCE SLANT: (Adult) A powerful indictment of the brutality and inhumanity of the Nazi officials and their aides at a concentration camp for Jewish women and children. It will impress, edify and terrify, but not entertain, audiences.

BOX-OFFICE SLANT: May draw specialized audiences in the "art" and foreign-language theatres but attendance by average American audiences is problematical. Dualled with a strong American comedy, it may get by in some regular theatres.

Cast: Huguette Faget, W. Bartowna, T. Gorecka, A. Gorecka, M. Winogradowa, B. Drapinska, B. Fijewska, A. Slaska, B. Rachwalska, H. Drohecka, and many others not named. Credits: Produced by Wanda Jakubowska. Directed by M. Wainberger. Screenplay and dialog by Wanda Jakubowska and Gerda Schneider. Cameraman, not credited.

Plot: A story, based on fact, of the Nazi concentration camp for Jewish women at Auschwitz, and the bestiality of the Nazis in the mistreatment, mutilation, murder, gassing and cremation of women and children of the Jewish faith, acted mostly by Polish players with many inhabitants of Auschwitz appearing in the picture. Plot details the efforts of a Polish Jewess interpreter and Russian woman physician to ameliorate, to some little extent, the misery and illnesses of the women before they are sent to the gas chamber and their effort to let the Polish underground know of the Nazis purpose to gas the remaining inmates and obliterate all evidence of their inhumanity before the advancing Russian and Allied armies.

Comment: This is a powerful indictment of the German Nazis. There is no question but that it will hold interest and suspense through the very horrors it portrays in a Nazi concentration camp for Jewish women and children at Auschwitz—the camp where 4,500,000 were murdered by the Nazi "superrace." As portrayed in "The Last Stop," the Nazi superintendent and aides at the concentration camp were human scum, spawned by the concentrated evil of the world, and none of their sadistic acts are spared those who see the film. The picture is played by some professional Polish actors and by townspeople of Auschwitz, many of whom presumably underwent many of the horrors the film depicts. The acting is very natural and convincing, from the utter heartlessness of the men and women Nazis in charge to the inmates' terror, final resignation and ultimate welcoming of death in the gas chamber to continued subjection to the bestial cruelties practiced upon them. A special word of praise is due B. Drapinska as the Jewish girl spared to act as interpreter, and T. Gorecka as the Russian woman physician among the prisoners who learned enough German phrases to tell an international commission visiting the camp that the outer appearance of decency, sufficient food, clothes and medical supplies were all lies, simulated merely to impress the commission. Her heroism led to her being suspended by her arms tied behind her back ("cold supper," the Nazis called it) followed by a "hot supper" in which red hot irons were applied to her till she died. All the principal actors play their parts with conviction. Production by Wanda Jakubowska and direction by M. Wainberger are excellent, slow-paced on purpose to produce in spectators an unforgettable impression of the Nazis' brutality and the horrors of the camp. While Polish, German, French and Russian are spoken in the film, limiting its potential audience, the English titles make it almost entirely intelligible. Photography and lighting lack clarity. It is not a picture for the general public, but will attract a specialized audience in outstanding "art" and foreign-language film theatres. Played with an American comedy for contrast, it will edify, impress and terrify, but not entertain, audiences generally.

National Reviewing Committees' Classifications

BARKLEYS OF BROADWAY (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

THE SET-UP (RKO)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
Objection: Excessive Brutality.

SHERIFF OF WICHITA (Republic)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

The Stratton Story

MGM Drama 108 mins.

AUDIENCE SLANT: (Family) A nicely human true story offers something for everyone: baseball and a man's courage for men and boys, and a delightful story of courtship and love for the women.

BOX-OFFICE SLANT: This one is a sure-fire bet for whopping returns. With the baseball season getting under way, the exploitation angles are an exhibitor's dream. The names of Jimmy Stewart and June Allyson are potent in themselves, not to mention the baseball personalities featured.

Cast: James Stewart, June Allyson, Frank Morgan, Agnes Moorehead, Bill Williams, Bruce Cowling, Cliff Clark, Mary Lawrence, Dean White, Robert Gist, Gene Bearden, Bill Dickey, Jimmy Dykes, Mervyn Shea. Producer, Jack Cummings. Director, Sam Wood. Screenplay, Douglas Morrow and Guy Trosper. Story, Douglas Morrow. Photography, Harold Rosson.

Plot: Baseball fans are familiar with the story of Texan Monty Stratton who came from the farm and in a short space of time became the top right-handed pitcher in the American League, only to have a hunting accident cost him his leg and his major league career at the peak of his ability. This is the story of Stratton's rise, his amusing and heartwarming romance, his bitterness following his accident, and finally, his courageous comeback in which he becomes a successful pitcher although handicapped by an artificial leg.

Comment: The human quality of "The Stratton Story" stands out above all. The screenplay by Douglas Morrow and Guy Trosper, taken from Morrow's story, is a beautiful piece of work combining expertly a great deal of humor with a well-told story of a baseball player and his fight with himself. Producer Jack Cummings and Director Sam Wood have wisely sidestepped the too-much-sentimentality trap and have turned out an excellent film, with the accent on humor. The result will please not only the sentimental but also the hardboiled. James Stewart will probably surprise many people with his natural performance as the pitcher, and June Allyson gives the picture much of its sparkle as she apparently has a wonderful time in the role of his wife. Frank Morgan and Agnes Moorehead complete the main roles in their usually excellent fashion, with Jimmy Dykes playing himself as manager of the White Sox in nice salty style. Cummings and Wood merit strong approval for this film, which should be a sure-fire bet for whopping returns.

The Crime Doctor's Diary

Columbia Mystery 67 mins.

AUDIENCE SLANT: (Family) A moderate mystery story with a fairly surprising twist that should please average audiences.

BOX-OFFICE SLANT: The Crime Doctor series has generally been a good entry for support in the twin-bill field and this one stacks up as better than most.

Cast: Warner Baxter, Stephen Dunne, Lois Maxwell, Adele Jergens, Robert Armstrong, Don Beddoe, Whit Bissell, Cliff Clark, Lois Fields, George Meeker,

(Continued on Page 20)

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'BLADE' BALLYHOO TRUCK SHARP EXPLOITATION. A neon-lighted ballyhoo truck which toured Miami and Miami Beach, including the dog tracks and all the crowded spots, proved a sharp exploitation stunt for Columbia's "The Gallant Blade," according to I.M.P.S. Member Gordon Spradley, manager of Wometco's Capitol Theatre, Miami, Fla. "Nothing like this had ever hit the streets here," reports Spradley, "and the interest was terrific."

Premiere Climaxes 6-Week Campaign On 'The Stratton Story' in Cleveland

Climaxing six weeks of preparation with an all-out advertising, publicity and exploitation campaign that will serve as a blueprint for forthcoming openings in Chicago and Dallas, the world premiere of MGM's "The Stratton Story" was held Thursday at Loew's Stillman in Cleveland. Special campaigns will also mark the film's opening next month in three other Texas towns —Sherman, Greenville and Denison, all day and date.

Gene Bearden, ace Cleveland pitcher, and a number of other players from the Ohio team were on hand for the special activities in connection with the world premiere, which was preceded by a parade down Euclid Ave. to the theatre, sponsored by Stratton Automobile Co. Street car cards and newspaper ads were used by the company to play up the picture, theatre and opening.

Covered the Opening

Neal Andorn, local WGAR sports commentator, covered the opening with a lobby broadcast. He also tied-in with a special stunt providing for autographed balls by James Stewart and June Allyson, stars of the film, as giveaways for the Cancer Drive. This was to continue for nine days after the premiere.

On the day after the premiere, when the Cleveland baseball season officially got under way, an airplane flew a large banner over the ball park during the game, calling attention to the picture.

Sports Columnists See It

Sports columnists and editors saw the picture in advance and commented on it editorially. Film critics and special writers also witnessed an advance screening and gave considerable space to their comments. Director Sam Wood, who visited Cleveland recently, was interviewed by newspaper and radio personalities.

Telegrams from players and executives of the Cleveland Indians congratulating the Stillman on holding the world premiere and praising the film were posted in the lobby several days before the opening. Special art work on June Allyson posing with famous ball players also adorns the lobby, and local radio stations used special records featuring Stewart and Miss Allyson.

Baseball Schedules

Ten thousand baseball schedules listing the home games and plugging the picture were distributed, while Topps Gum flicker books of Stewart and Stratton were handed out in numerous quantities. Newsstand cards advertising *Liberty's* selection of the film as the picture of the month and *Collier's* pointing out its review this week also highlighted the free advertising. Elgin Watch also tied-in with special window displays in stores and also through national magazine advertising.

Cued from a scene from the picture, the Arthur Murray dancing schools are featuring the title in its posters and other advertising.

Combining forces to put over the successful campaign were John Joseph, assistant to Howard Dietz; Orville Crouch, Loew's Ohio Theatre head; Arnold Gates, manager of the Stillman; Ted Barker, publicity and advertising head for Loew's theatres in Cleveland; and J. E. Watson, MGM field promotion representative.

I.M.P.S. Member Report

Clough in Oakland Favors Street Ballyhoo

I.M.P.S. Member Halburton S. Clough has been plugging away quite successfully at both general and child audiences for the Chimes Theatre, the Golden State circuit house managed by him in Oakland, Calif. The kind of stunts he uses are the modest but effective kind that keeps the theatre in the public eye week after week.

Street ballyhoo is a favorite device of Clough's, and one to which he likes to impart new twists. For one recent bill he dressed his doorman in a costume similar to that worn by Larry Parks in one of the films and sent him around town carrying a sign that read "I am 'The Gallant Blade' on my way to the Chimes Theatre for 'One Touch of Venus'." The neat combination of titles in one sentence, as well as the graceful costume, stopped traffic several times during the week before playdate. Walking six hours a day, at various intervals, the gallant ballyhoo man covered quite a large area. A Clough twist: the by-then famous doorman took tickets in his costume and created something of a three-night sensation.

Titles were tied neatly together again and an even more novel twist given the ballyhoo for another bill at the Chimes. Three young

(*Continued on Page* 18)

Grossman, Sable Win RKO March Awards

Winners of the March RKO Showmanship Awards for outstanding theatre activity were judged to be Louis Grossman, manager of the RKO Alden Theatre, Jamaica, and Goodwin Sable of the RKO Keith's Theatre in Dayton.

Grossman, who earned a previous Showmanship citation, won his second award for promoting an outstanding Amateur Show, and Sable merited his award for an excellent "Hour of Charm" campaign. In addition to the certificate, each of the managers will receive $25.

Abe Goodman Named Rosenfield Assistant

Abe Goodman, advertising production manager of 20th Century-Fox, has been promoted to assistant to Jonas Rosenfield, advertising manager.

Goodman has been with 20th-Fox since 1926 and has been production manager since 1932. In addition to his new duties, he will continue as production manager.

Try Some 'Magic Water'

Proof that Herb Gordon's imagination flows free is the nifty stunt he worked out for the engagement of "Tarzan's Magic Fountain" at Reade's St. James Theatre in Asbury Park, N. J. One thousand vials of "magic water" were distributed by Manager Gordon in a tieup with a local drug store. When the vials were returned to the drug store by patrons, the druggist put a drop of another chemical in each. Fifty of the tinted water potions had been so prepared that they would turn red when this was done, and the lucky possessors of the magic 50 were presented with safety razors or gold-filled compacts by the drug store. Gordon's only cost was for the heralds distributing the vials. And why don't you try some magic water on YOUR b. o.?

Merchants, Theatres to Join in Autry Promotion

Plans to correlate promotional activities so that both showmen and merchants will benefit were made recently at a meeting in New York between Columbia Pictures, which acted as host, and representatives of leading distributors of Gene Autry products. Purpose of the meeting was to coordinate a nationwide campaign for both the products bearing the cowboy star's name and the six motion pictures starring him which Columbia releases annually.

In order to establish the feasibility of such a cooperative program, Columbia and the distributors will sponsor a "Gene Autry Opening" early in May at Loew's Embassy Theatre, North Bergen, N. J., for Autry's latest film, "Loaded Pistols," to which merchants dealing in Autry products in North Bergen and adjacent Union City and West New York will lend their fullest support.

Present plans, still in the formative stage, call for a typical "Hollywood" opening, complete with parade, contest, window displays, full pages of cooperative advertising jointly subscribed by local merchants and the theatre, and the many other facets of publicity and exploitation usually associated with gala premieres. It is hoped to make the opening serve as an example to theatre operators and merchants across the country of how they can benefit through close cooperation in promoting the Autry

(*Continued on Page* 18)

PRESENT at the recent meeting of representatives of Gene Autry products and officials of Columbia Pictures were members of Loew's Theatres, who are directly involved with the exhibition of Autry films, and executives of trade journals which service the firms manufacturing and selling Autry products. Trio above consists of (l-r): Harry Meyer, manager of Loew's Embassy, North Bergen, N. J.; Lew Spalding, vice-president of Boys' Outfitter; and Ann Bontempo, Loew's publicity staff.

Right Names, Free Passes

As the start of his campaign on "Take Me Out to the Ball Game," Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., offered passes to local residents named O'Brien, Ryan or Goldberg, provided they notified the theatre by letter or postcard.

Magazine Breaks Start On MGM Anniversary

First of a series of special publicity breaks in national magazines and newspaper supplements commemorating MGM's Silver Anniversary started to appear in publications on newsstands this week.

The May issue of *Coronet*, which came out April 22, will present "MGM Mammoth of the Movies" by Ezra Goodman, a seven-page resume of the history of the company; *Colliers*, dated April 30 and on the newsstands April 22, features a full color story and layout on "The Stratton Story"; *Good Housekeeping* for May, out the third week in April, will have fashion pictures of Janet Leigh and Margaret O'Brien in "Little Women"—inspired fashions.

Seventeen for May, out the end of the month, will feature a teen-ager story of a tour through

(*Continued on Page* 18)

Radio Show on Stage Aids 'Family Honeymoon'

In connection with the showing of "Family Honeymoon" at the Lincoln Theatre, Miami Beach, Sonny Shepherd and Ed May arranged with the Mutual Network for a special personal appearance of the "True or False" show, sponsored by the Shotwell Candy Co., during the matinee performance at the theatre. As a result of this added attraction, the picture played to packed houses.

TIMES HAVE CHANGED!...

You don't have to go back half a century to find how the picture business has changed. Just a year or so ago, all an exhibitor had to do was book any million-plus film and start counting. But today the super-dupers are too often just plain "DUPER"! And many a star's slip is showing... at the boxoffice.

Today's public wants "meat and potatoes" entertainment... solid stuff with belly laughs and thrills that don't need psychologists to explain!

FOR SOME REAL CHANGES READ THE NEXT 2 PAGES!

TIMES HAVE CHANGED...and Hov

Read These!

Showmen's reports from M. P. Herald and Boxoffice

JIGGS and MAGGIE — When you've had one box office flop after another on the big "supers" and then people you've never seen before start arriving in droves to see this, it is some indication of what people want from Hollywood. They came, saw and advertised by word-of-mouth. Run it.—Bob Walker, Vintah Theatre, Fruita, Colo.

ANGELS' ALLEY: — The Bowery Boys This is a "B" picture, but it did more bus ness than lots of "A" pictures. — L. Braz New Theatre, Bearden, Ark.

JOE PALOOKA in The Knockout — T is an excellent series which is worth Su day time. Receives only favorable co ments. — Rahl and Hanson, Califor Theatre, Kerman, Calif.

Jiggs and Maggie in Society — There's only one picture in the last year to outgross this.—Jim Davis, Rio Theatre, Collinsville, Tex.

Trouble Makers — Have you ever had a "Bowery Boys" that didn't satisfy? I haven't.—Jim Dunbar, Roxy Theatre, Wichita, Kansas.

Joe Palooka in The Knockout—You can't pass this one up. Monogram has excellent series pictures.—Ar Phillips, Haymond Theatre, Cro mona, Ky.

NO WONDER 10,000 SHOWMEN NOW PLA MONOGRAM'S GREAT SERIES REGULARLY

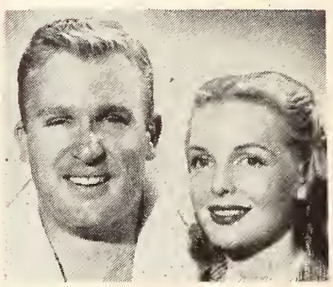
A NATIONAL INSTITUTION FOR 37 YEARS!

JIGGS AND MAGGIE

Based on the newspaper feature by GEORGE McMANUS

JIGGS AND MAGGIE IN COURT • JIGGS AND MAGGIE IN SOCIETY • BRINGING UP FATHER

62 MILLIONS READ HIS ADVENTURES DAILY



JOE PALOOKA

Based on the comic strip by HAM FISHER

JOE PALOOKA in THE BIG FIGHT • WINNER TAKE A THE KNOCKOUT • FIGHTING MAD

AMERICA'S FAVORITE ROUGHNECKS!

THE BOWERY BOYS

FIGHTING FOOLS • TROUBLE MAKERS • JINX MONEY SMUGGLERS' COVE • ANGEL'S ALLEY

THE SCREEN'S MOST FAMOUS DETECTIVE

CHARLIE CHAN

Suggested by the EARL DERR BIGGERS' character

SKY DRAGON • THE FEATHERED SERPENT THE GOLDEN EYE • THE SHANGHAI CHEST

MONOGRAM'S NEW SERIES BOOKED HOT BY THE TOP CIRCUITS!

HENRY, the Rainmake

"MAKES THE PLEASED PATRON WONDER WHY HOLLYWOOD DOESN'T TURN OUT A GREAT DEAL MORE LIKE THIS."
—MOTION PICTURE HERALD

Memphis Horse Party For 'Red Stallion'

A party for the horses of all the mounted policemen in Memphis broke the news columns and excited a good deal of comment on "Red Stallion in the Rockies" at the Malco Theatre in that city. Manager Elliott Johnson considered the stunt good enough to make it the keynote of his campaign. It was a real party at that, for apples, carrots and sugar, sent, it was inferred, by Red Stallion himself from Hollywood, were served to all the horses.

And that was not all the equine doings in behalf of the picture. The "most attractive" horse was presented with a special "corsage" of carrots and colorful ribbons by some of

(*Continued on Page* 18)

Exhibitors See Value in Premieres, Filmack Finds

Exhibitors in towns and cities where world premieres have been held recently declare them to be the industry's best medium of goodwill advertising, according to Hal Perlman, advertising head of Filmack Trailer Co., Chicago, whose newly added statistical department, keeping abreast of regional and national trends as evidenced by trailer orders, reports a definite return to the prewar idea of world-premiere film openings.

If more producers would adapt the world-premiere idea, the exhibitors continue, they would gain not only invaluable publicity for their product but would also be selling motion pictures as the No. 1 source of entertainment.

GRIST for the SHOWMANSHIP MILL

An initial appropriation of $250,000 for exploitation and publicity on Republic's "The Fighting Kentuckian" has been made by President Herbert J. Yates, who believes that if the showmen of the country are properly infused with the picture's possibilities far enough in advance, they will follow through with an intensive selling job when the picture is released. Yates has prepared a giant broadside (opens up to one-sheet size) which gives a pictorial insight of every highlight of the production. The broadside is being mailed to 15,000 exhibitors and motion picture editors, and can be eventually used as one-sheet lobby display. The Republic executive intends to follow this up with the release every two weeks of special material to theatremen.

* * *

Monogram has set a national tieup with *Puck*, Hearst comic weekly, on "Bomba, the Jungle Boy" and "Jiggs and Maggie in Society." Comics and puzzles will be utilized to bring both pictures to the attention of *Puck* readers.

'Oscar' Sundae

An "Academy Award Sundae" at a nearby soda fountain helped promote a program of two "Oscar" winners—"Johnny Belinda" and "Treasure of Sierra Madre"—at the State Theatre, Harrisburg.—HA.

Showmen Vie For Points In First Rank CMA Drive

The first Showmanship Drive of J. Arthur Rank's Cinema Managers Association, covering the Odeon and Gaumont-British circuits, is on, with managers vieing for points on stunts reported in the weekly house organ *Showmanship*. The highest award, a "showmanship star" worth five points, is given exceptional campaigns. Three points are given the best work of each week, two points reward a write-up or picture and a mention garners one.

First star was won by the "Call Northside 777" campaign of D. Sullivan at the Odeon in Ramsgate. He arranged with the local post office for all telephoners calling the Odeon opening day to be told they wanted Northside 777 and had his theatre answer all calls by that number. When the film opened patrons were invited to use a phone specially installed

(*Continued on Page* 18)

'Portrait' D.C. Premiere Benefits Handicapped

With proceeds going to the David Memorial Goodwill Industries, Washington's workshop for the handicapped, the benefit premiere of David O. Selznick's "Portrait of Jennie" was held in the nation's capital on Tuesday night at the Trans-Lux Theatre. Mrs. Harry S. Truman headed the list of distinguished sponsors for the occasion, and Mrs. Fred M. Vinson, wife of the Chief Justice of the U. S. Supreme Court, was chairman of the sponsoring committee.

EADY NOW! MONOGRAM'S 2 BIG FIRST-RUN SPECIALS!

'EXPLOITATION NATURAL! EXCITING, AUTHENTIC!" —FILM DAILY

"EVERY SIGN OF A LONG, MONEY-MAKING CAREER!" —BOXOFFICE

BOMBA THE JUNGLE BOY In Sepia Tone

starring Johnny SHEFFIELD • Peggy Ann GARNER

"VERY GOOD! NO EXHIBITOR NEED HESITATE TO BOOK AND EXPLOIT IT!" —HARRISON'S REPORTS

"SEA STORY HOLDS ACTION, SUSPENSE, REALISM!" —HOLLYWOOD REPORTER

TUNA CLIPPER

Starring RODDY McDOWALL • with ELENA VERDUGO ROLAND WINTERS

XHIBITOR ORGANIZATIONS EVERYWHERE ARE GIVING 100% SUPPORT TO TEVE BROIDY'S 25th ANNIVERSARY DRIVE For The JIM MOTE FUND!

Showmen Vie for Points In First Rank CMA Drive

(*Continued from Page* 17)

in the foyer, to tell friends about the film. The foyer was dressed as a newspaper office, on the movie theme, with equipment borrowed from local papers.

A thoughtful campaign for discriminating patronage won Jock Hutchison of the Hendon Gaumont a best of the week. When he revived "Caesar and Cleopatra" he raised the controversial point from George Bernard Shaw's preface to the play that the world has not advanced since Caesar's time. The Borough Education Department cooperated fully and the theme was used in a sermon at a local church prior to playdate.

Two points went to E.-V. Glenister of the Regent in Bournemouth for a "youngest grandmother" contest in connection with "A Foreign Affair," starring young grandmother Marlene Dietrich. Manager Dunford of the Alhambra in Darlington also won two points with "Here Come the Huggetts" by getting a local taximan to carry a card inviting folks to go to the cinema to meet the Huggetts and by rigging up a window display featuring a replica of the wedding dress used in the film.

Manager Lovely of the Odeon at Southsea arranged a treasure hunt in connection with "Red River." An orange was displayed in a tobacconist's window, cigarets at the draper's, and so on, and the public was invited to list all the shops where the items had been placed. Prizes: for the public, all the items listed; for the manager, a story in CMA's house-organ and two points in its first Showmanship Drive.

Dyer Designs Own Ticket-Selling Heralds

Manager Ben A. Dyer has sent us some excellent heralds of his own design and arrangement which he uses to sell his attractions at the Leon Theatre in Pleasanton, Texas.

The heralds are of various sizes, and Dyer puts plenty of action into them, as well as romantic interest for the women. We'd like to reproduce one or two of them, but it's doubtful if they'd show up clearly enough. Take our word for it, however; they're cleverly done, and they certainly must do a swell job of ticket-selling.

By the way, Ben is very proud of his beautiful new modern theatre. He tells us that people travel for miles to see it.

TWO-WAY BALLYHOO. Ballyhooing one picture is good, but I.M.P.S. Member Halburton S. Clough of the Chimes Theatre, Oakland, Calif., goes one better by exploiting his second attraction at the same time. The doorman above, dressed as a gallant blade, ballyhoos both Columbia's "The Gallant Blade" and Universal-International's "One Touch of Venus" by carrying a sign with this copy: "I am the 'Gallant Blade' on my way to the Chimes Theatre for 'One Touch of Venus'." Get it?

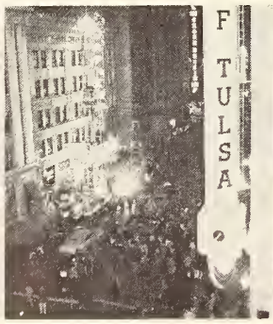
I.M.P.S. Member Report

Clough in Oakland Favors Street Ballyhoo

(*Continued from Page* 14)

fellows walked the streets abreast in U. S. Marine jungle combat fatigue clothes—the eye-catching spotted camouflage type—with signs that identified them as "Members of the 'Jungle Patrol' heading for 'Red River' at the Chimes Theatre." The boys drew lots of comment during their five-day safari, and a good bit more at the theatre shortly before opening date. Two of them left the stage at opposite sides and walked up the aisle. Summoning managerial authority to his voice, Clough called, "Where are you going and what is the idea?" The answer, loud enough for everyone to hear: "We are part of the 'Jungle Patrol' heading for 'Red River'."

If the bicycle giveaway is less novel the results are no less inspiring. Clough says it has doubled his average Saturday morning matinee crowd. At no cost to him!



WORLD PREMIERE OF 'TULSA' in Tulsa on April 13 was hailed as the greatest two-day celebration in the history of Oklahoma. Photo at left above shows Ralph Talbot, retired head of Talbot Theatres; Robert Preston, who co-stars with Susan Hayward in the Walter Wanger production; Tulsa Hotel Manager C. E. Hodges, and Miss Hayward. Center photo is a starling's view of the street in front of the Orpheum Theatre on premiere night as thousands gathered to watch the ceremonies. In photo at right, Ralph Drewry, manager of Talbot Theatres, chats with William Heineman, Eagle Lion vice-president in charge of distribution, and Robert Preston during Governor's Dinner preceding the premiere.

Merchants, Theatres to Join in Autry Promotion

(*Continued from Page* 15)

films and products bearing the Autry name.

Among the many and varied firms, most of which were represented at the meeting, licensed to distribute Autry products are: Aristocrat Leather Products, bill folds; Bodek Cravat, cowboy ties; Greenstone-Stern, cowboy suits; M. A. Henry, holsters and cowboy suits; I. Jablow, pajamas and western shirts; Miller Brothers, men's and boys' hats; Nolan Glove Co., gloves; M. Slifka and Sons, belts and suspenders; Wilane Trading, watches; J. T. Flagg Knitting, polo shirts and sweat shirts; Pickwick Knitting Mills, woolen sweaters; Western Printing and Lithographing, books; Mag's Company, hair brushes; The Bla-Co Company, guitar pencils; Kenton Hardware Company, pistols; Kim and Cioffi, novelty flags and buttons; California Ranch Wear, rodeo suits; Graham-Brown, cowboy boots; Miller and Company, western scarves and saddles; and the One Use Tooth Brush Corporation, tooth brushes and tooth powder. In addition Columbia Broadcasting, which airs Autry's weekly radio program and Columbia Records, which distributes his records, are vitally interested in the success of cooperative promotion.

Representing Loew's Theatres at the meeting were Ann Bontempo of their publicity office and Harry Myer of Loew's Embassy, North Bergen, N. J.

Day as 'Live Trailer' For 'Dream Is Yours'

To enable exhibitors playing "My Dream Is Yours" in the areas covered to get maximum advantage from the personal appearance tour of Doris Day with the Bob Hope show, Warners' Ad and Publicity Head Mort Blumenstock has designated Field Man Art Moger to precede by six days the "personals" of the star of that picture. With Miss Day acting as a "live trailer" for the film in these areas, Moger will plant special publicity in newspapers and radio broadcasts.

The itinerary includes Phoenix, Ariz.; Roswell, N. M.; El Paso, Tex.; College Station, Tex.; Shreveport, La.; Little Rock, Ark.; Columbus, Miss.; Birmingham, Ala.; Chattanooga, Tenn.; Asheville, N. C.; Roanoke, Va.; Winston-Salem, N. C.; Richmond, Va.; Greensboro, N. C.; Charleston, W. Va.; Washington, D. C.; Providence, R. I.; Erie, Pa.; Columbus, O., and Fort Smith, Ark.

Magazine Breaks Start

(*Continued from Page* 15)

MGM's studios at Culver City. *Liberty*, out this week, highlights its review section with "The Stratton Story" and "Caught." The New York *Sunday Mirror*, dated April 24, will carry a color layout and story on "The Barkleys of Broadway."

Cosmopolitan for June, out next month, will confer upon James Stewart the honor of best starring role for his work in "The Stratton Story." *Parents Magazine* for June, out next month, also will name an MGM picture for the month, "The Secret Garden." In the May issue of *Calling All Girls*, a two-page spread on June Allyson will appear selecting the ten outstanding teen-agers. *Parents* for May, now on the stands, has a full-page photo of Deborah Kerr and her baby with credits for "Edward, My Son."

Memphis Horse Party

(*Continued from Page* 17)

Memphis's most beautiful girls. How could that help getting a break, accompanied by "art," in the city's dailies?

Johnson also tied up with the Parent-Teachers Association for the use of its mailing list. The PTA also promoted prizes for coloring contests, pet shows and horseshoe hunts.

Oh, the things they said . . . about the things she did . . .

Her reputation suffered . . . but her romance didn't! It might have been so-o-o innocent . . . but it turned out to be so embarrassing! . . . Just ask Bob, *he knows!*

For That Touch of Spring in Your Boxoffice...It's..

Broadway Run At N.Y's Big **CAPITOL THEATRE**

Robert Young
Shirley Temple
John Agar

in

Adventure in Baltimore

RKO RADIO PICTURES

A DORE SCHARY Presentation • Produced by Richard H. Berger • Directed by Richard Wallace • Screenplay by Lionel Houser

Box-Office Slants

The Crime Doctor's Diary

(*Continued from Page* 13)

Crane Whitley, Claire Carleton, Selmer Jackson, Sid Tomack. **Credits:** Producer, Rudolph C. Flothow. Director, Seymour Friedman. Screenplay, Edward Anhalt. Screen story, David Dressler, Edward Anhalt. Based on Crime Doctor radio program by Max Marcin. Photography, Vincent Farrar.

Plot: When convicted arsonist Stephen Dunne is released from prison he seeks the aid, unsuccessfully, of crime doctor Warner Baxter to prove his innocence. Shortly thereafter, Dunne is framed for the murder of one of the men he suspects of the arson. Baxter enters the case, and with the aid of an accidental recording clears Dunne.

Comment: With a nice assortment of sympathetic characters to work with, "The Crime Doctor's Diary" is a moderate mystery which is interesting because of its characters, not its story. Stephen Dunne contributes a fine job as the bitter convict, who spurns the love of proper Lois Maxwell for not-so-proper Adele Jergens. Warner Baxter is an old hand as the crime doctor and there are some fine smaller portrayals by Robert Armstrong, Don Beddoe, Whit Bissell and Lois Fields. Working on the theory that a murder or shooting per minute is not a mystery film necessity, the production staff on this one has been reasonably successful.

The Bad Lord Byron

(Reviewed in London)

Eagle Lion **Costume Drama** **85 mins.**

AUDIENCE SLANT: (Adult) Spectacular presentation of the romantic and dramatic events in Byron's life somewhat marred by a strange method of narration.

BOX-OFFICE SLANT: Romantic theme, fame of poet, spectacular scenes, beautiful Venetian locations and some good performances combine to make this a useful offering for general audiences.

Cast: Dennis Price, Mai Zetterling, Joan Greenwood, Linden Travers, Sonia Holm, Raymond Lovell, Leslie Dwyer, Denis O'Dea and others. **Credits:** Contributions to the screenplay by Terence Young, Anthony Thorne, Peter Quennell, Laurence Kitchin, Paul Holt and Lord Byron. Produced by Aubrey Baring. Directed by David MacDonald. A Sydney Box Production presented by J. Arthur Rank.

Plot: Lord Byron (Dennis Price), dying in Greece, goes into a coma and imagines himself in a celestial court being tried for his way of life. The major events are recalled: his passionate love affair with the gay, impetuous Caroline Lamb (Joan Greenwood); his marriage to the sensible Annabelle Milbanke (Sonia Holm), who leaves him because of his harsh treatment; his friendship for his half-sister (Linden Travers); his colorful days in Venice with the Countess Teresa Guiccioli (Mai Zetterling); his overriding fight for the oppressed in England, Italy and Greece. The audience is left to make its own final decision.

Comment: As a film, this does not come off, but as romantic escapist fare, sumptuously produced for the general run of audiences, it may well be a surprise packet. There are intriguing loving affairs, fine settings, picturesque Venetian locations and some good characterizations, particularly by Dennis Price and Mai Zetterling whose presence in other pictures has added considerably to the box-office. The fault lies with the ugly form of narration whereby Byron is being tried in a celestial court for his way of life. Mistresses and friends go into the witness box and describe what the audience has either just seen or is about to see. This device may have been selected to save time, but the director cuts away from a sequence as it becomes interesting with monotonous regularity. No writer is credited with the screenplay. Instead, the producers "gratefully acknowledge the contributions to the screenplay made by Terence Young, Anthony Thorne, Peter Quennell, Laurence Kitchin, Paul Holt and, of course, Lord Byron himself. The contributor who devised the irritating trial is probably not named. It was certainly not Byron. Alert British showmen should remember "The Wicked Lady" when they scan the panning from the London critics, for if they really get behind "The Bad Lord Byron" with smart exploitation, they may well run up surprising returns.

'My Brother Jonathan'

Reporting from London (STR, March 13, 1948), Jock MacGregor wrote that "this delightfully human story of a doctor who sacrifices all to help others should thoroughly entertain audiences with its warm sentiment and utter sincerity." The American reviewer concurs with this opinion, adding that the new personality introduced, Michael Denison, is a type similar to Jimmy Stewart and should attract a lot of attention. Though other names are lacking for American audiences, the film might be sold on the premise that Leslie Howard's son, Donald, has a starring part, and he looks exactly like his father. The picture now runs 102 minutes, just six minutes less than when tradeshown in England. It is being released here by Monogram.

Prince of the Plains

Republic **Western Drama** **60 mins.**

AUDIENCE SLANT: (Family) A fiesta of entertainment for the younger teen-agers with all the Hollywood trimmings of coach hold-ups, gun battles, hard riding and bang-up fisticuffs.

BOX-OFFICE SLANT: Good for kiddie matinees and Saturdays and Sundays when the juveniles turn out. Houses with western-fan clientele should attract a paying proportion of adults.

Cast: Monte Hale, Paul Hurst, Shirley Davis, Roy Barcroft, Rory Mallinson, Harry Lauter, Lane Bradford, George Carleton. **Credits:** Associate Producer, Melville Tucker. Director, Philip Ford. Story written by Louise Rousseau and Albert DeMond. Cameraman, Bud Thackery.

Plot: Monte Hale plays Bat Masterson, arrived in Owensville after the banker has been murdered by Rory Mallinson, a stockholder seeking to gain control of the bank. Working with Sheriff Paul Hurst, he prevents Mallinson, in a fatal fist fight, from decamping with the banker's insurance money which keeps the bank solvent.

Comment: A fiesta of screen entertainment for the younger teen-agers with all the Hollywood trimmings of coach holdups, gun battles, riding hell-bent-for-leather, and a final fist-fight on a rocky ledge over which the villain falls to his death. Plenty of excitement for the juveniles with an adequate share for grownups who delight in western action films. Production, director, story writing and photography chores are well done and keep the interest on the alert for what's coming next. Star Monte Hale gives a good account of himself as the youthful law enforcer. Bat Masterson, and Paul Hurst is excellent as the lazy, slow, friendly sheriff. Rory Mallinson as the arch villain keeps his crafty characterization human. Good for kiddie matinees and Saturdays and Sundays when the youngsters turn out, with many entertaining moments for adult western fans.

Night Unto Night

Warner Bros. **Drama** **92 mins.**

AUDIENCE SLANT: (Adult) Good performances help make this an entertaining love drama that should have considerable appeal for women, although it is a potpourri of romance, death, epilepsy and psychiatry, and at times slow and talky.

BOX-OFFICE SLANT: Two good stars, quite well backed up by Osa Massen, Broderick Crawford and others, in a dramatic love story from the Philip Wylie novel.

Cast: Ronald Reagan, Viveca Lindfors, Broderick Crawford, Rosemary DeCamp, Osa Massen, Art Baker, Craig Stevens, Erskine Sanford, Ann Burr, Johnny McGovern, Lillian Yarbo, Irving Bacon. **Credits:** Producer, Owen Crump. Director, Don Siegel. Screenplay, Kathryn Scola. From the novel by Philip Wylie. Music, Franz Waxman. Photography, Peverell Marley. Film editor, Thomas Reilly.

Plot: Reagan goes to Florida for the secret purpose of aiding his epilepsy. He rents a house on the coast from Lindfors, who is dangerously depressed by her husband's death. Reagan brings her out of it and they fall in love, but the first real attack of his illness convinces him that he should spare her his burden. She persuades him, however, that only their love matters.

Comment: Although this is a potpourri of romance, death, epilepsy and psychiatry, and at times slow and talky, it adds up to an entertaining love drama that should have considerable appeal for the women. They read a lot of this sort of thing in the magazines aimed at them with such staggering success. Strangely enough, this film is based on a novel by the cynical Philip Wylie, whose name, incidentally, is a selling point. Much credit for the success of the story and for several chilling moments should go to the performers, to Franz Waxman for his music, and to Peverell Marley for his camera technique. Viveca Lindfors, at perhaps her Warner Bros. best, and Ronald Reagan, are competent and salable in the star roles. Osa Massen as Miss Lindfors' beautiful and predatory sister, and Broderick Crawford as an outspoken artist friend, are a particularly good pair of extroverts, and others, such as Art Baker as a doctor and Lillian Yarbo as a Negro maid add to the picture. The chills occur when Miss Lindfors hears the voice of her dead husband, when Reagan has his attacks and when a hurricane strikes the house on the coast. The title, incidentally, is from a Biblical quotation about God working His will "day unto day, night unto night."

Daughter of the West

(Cinecolor)

Film Classics **Drama** **81 mins.**

AUDIENCE SLANT: (Family) This authentic tale of the plight of the Navajo and other American Indian tribes is good, interesting entertainment for average audiences.

BOX-OFFICE SLANT: Should do better-than-average business in most situations, for it is a film based on fact and has several marquee names to sell.

Cast: Martha Vickers, Phil Reed, Donald Woods, Marion Carney, William Farnum, James Griffith, Luz Alba, Tony Barr, Pedro De Cordova, Tommy Cook, Willow Bird. **Credits:** Directed by Harold Daniels.

Screenplay by Raymond L. Shrock. Adapted by Irwin Franklyn. Based on the novel by Robert E. Callahan. Photography, Henry Sharpe. Cinecolor Director, Henry J. Staudigal. Associate Producer, Robert E. Callahan. Produced by Martin Mooney.

Plot: This is the story of the plight of the American Indians and the young schoolteacher who comes to their reservation to teach the children. She falls in love with one of the Navajo men who had gone to an Indian school and came back to help his people. After she learns that she, too, is part Indian, their problem of marriage is solved.

Comment: This is a change of pace for Producer Martin Mooney, who has been making crime pictures exclusively. This time he has made a romantic drama, in Cinecolor, based on a historical novel by Robert E. Callahan, the associate producer and technical director on the picture. The results prove his picture-making versatility, for "Daughter of the West" is good, interesting entertainment which average audiences will enjoy. It is completely authentic in its approach, for among the cast are a group of Navajo Indians and in one sequence they perform their most sacred ceremony ritual, the "Yaibechi" dance. Martha Vickers, Phil Reed and Donald Woods are fine in the top roles, with Woods responsible for the villainous deeds. Good performances are also turned in by James Griffith, as a renegade miner and Luz Alba, as Reed's Indian mother. Harold Daniels' direction builds the suspense and holds the interest throughout.

The Secret Garden

MGM Drama 92 mins.

AUDIENCE SLANT: (Family) Thoroughly delightful entertainment for the whole family. The young 'uns will squeal with amusement at the antics of the raven, fox and lamb in the sequence wherein all three go to work on the stuffy doctor who keeps telling Colin he is very ill, and all segments of the audience will glow with affection for the characters played by Margaret O'Brien, Dean Stockwell and Brian Roper in this handsome, heart-warming show.

BOX-OFFICE SLANT: Looks like one for the big money at any and all exhibitors' ticket windows. Grand exploitation angle in the O'Brien name, the appeal to youngsters and opportunities for support by influential civic and educational groups.

Cast: Margaret O'Brien, Herbert Marshall, Dean Stockwell, Gladys Cooper, Elsa Lanchester, Brian Roper, Reginald Owen, Aubrey Mather, George Zucco, Lowell Gilmore, Billy Bevan, others. Credits: Directed by Fred M. Wilcox. Produced by Clarence Brown. Screenplay by Robert Ardrey. Based upon novel by Frances Hodgson Burnett. Color sequence by Technicolor. Photography, Ray June. Art directors, Cedric Gibbons and Urie McCleary.

Plot: Margaret O'Brien is the orphaned girl who is returned to England from India to live with her wealthy uncle in a rambling castle in Yorkshire. There is an air of eerie strangeness about the house, and weird screams in the night arouse curiosity more than fear in the girl. The uncle, a hunchback and terribly embittered, absents himself from the Yorkshire manse and then the girl learns about the "secret garden," an enclosure walled in and said to have been locked up ten years ago. The screams, she finds out, are from her cousin, a young boy who thinks himself an invalid. With the help of a lad from a nearby farm, the girl penetrates the secret of the "secret garden." Together they covertly cut away its weeds and the lovely flowers and shrubs bloom again. They take the invalid boy there and it is not until the father is about to sell the place that he learns the garden has been restored. He had ordered it sealed ten years before, because his wife and mother of the boy was killed by a branch that fell from the tree under which they passed so many joyous hours at a rustic tea table. So the garden shares its bounty of beauty and peace with all of the formerly bitter and unhappy occupants of Misselthwaite Manor.

Comment: Here's an extraordinarily fine production by one of the industry's outstanding makers of "money pictures"—Clarence Brown, producer of this enchanting screen version of a novel that has provided the scenarist, the director and producer with the sinews of a photoplay in the best traditions of appealing motion picture entertainment, and a cast of perfectly-chosen players with roles for pulsing characterizations. Margaret O'Brien has never had a better part, nor has she done better by one than here in this portrayal of an "ugly duckling" who faces tragedy even greater than her own and meets the measure of the test by leading others as well as herself to ultimate happiness. For all its vigor and skill, Missy O'Brien's performance does not rise above the parallel of the superior acting of Dean Stockwell, Brian Roper (freckle-faced, competent trouper brought from Britain for the role), Herbert Marshall, Elsa Lanchester, Gladys Cooper, Reginald Owen, George Zucco and other excellent actors. The direction of Fred Wilcox is so good that you are not conscious of its many adroit touches of spectacle, atmosphere and dramatic and comedy accents. The sequence in Technicolor revealing the once-bleak garden restored to its pristine loveliness, the contrasting drabness of the dingy old manse, the extraordinary contributions of the trained raven, the schooled fox cub and the bleeting lamb are other highlights in an exceptionally high-grade motion picture.

'The Guinea Pig'

Our London correspondent went overboard for this one (STR, Oct. 30, 1949), in which "a social problem is skillfully tackled with conviction and understanding, yet never for a moment do the producers forget that the cinema's function is to entertain and not to preach. . . . Gripping, utterly sincere and decidedly provocative, it will hold all members of the audience with its comedy, romance and acute observation of human nature. It will also have them gulping at its many emotional passages." Its true home in the U. S. is the small, exclusive house at which it will be aimed by Filippo Del Giudice, whose first Pilgrim Picture it is. Richard Attenborough, Cecil Trouncer and Robert Flemyng stand out in this 98-minute release of Variety Film Distributors.

Thunder in the Pines

Screen Guild Drama 61 mins.

AUDIENCE SLANT: (Family) A sound action story with lots of outdoor appeal and a reasonably satisfying, if different, wind-up. Well-paced, it's a diverting combination of rough-house humor and a modest story with some appeal to almost everyone.

BOX-OFFICE SLANT: There's always a good market for well-made supporting features and this one stacks up as a winner in that market.

Cast: George Reeves, Ralph Byrd, Greg McClure, Michael Whalen, Denise Darcel, Marian Martin, Lyle Talbot, Vince Barnett, Roscoe Ates, Tom Kennedy. Credits: Executive producer, Robert L. Lippert. Producer, William Stephens. Director, Robert Edwards. Screenplay, Maurice Tombragel. Original story, Jo Pagano. Photography, Carl Berger.

Plot: Well-set in the lumber country, the film depicts the rivalry of Ralph Byrd and George Reeves in logging and romance. Friends, they are competing for a $1,000 bonus in logging operations for Lyle Talbot, with the winner also to marry Denise Darcel. The latter marries Talbot—he has more money—who is using Greg McClure to slow them down in order to save money. Rejected girl friend Marian Martin exposes Talbot as a card cheat and swindler and the friends, re-united, take over the business.

Comment: A sound action story, this one has lots of outdoor appeal, ably helped by Carl Berger's camerawork; and with neither of the heroes "getting the girl," there's an interesting switch on the usual routine. Robert Edwards' direction is careful and he keeps things constantly moving. Byrd and Reeves are excellent as the competing friends, and Miss Darcel is a convincing bit of bait. Miss Martin captures her lesser scenes and there is good support from McClure, Whalen and Ates. For a change the screenplay, by Maurice Tombragel, doesn't take any of the activity too seriously, but neither does it treat it as burlesque. Hitting the right shade in-between will make the film moderately popular.

Cardboard Cavalier

(Reviewed in London)

Rank Comedy 97 mins.

AUDIENCE SLANT: (Family) This slapstick period piece co-stars Britain's leading comedian, Sid Field, with Margaret Lockwood and concentrates on the belly laugh.

BOX-OFFICE SLANT: Since thousands of GIs fell heavily for Sid Field's line of comedy during wartime visits to London, he may well repeat his success on the screen.

Cast: Sid Field, Margaret Lockwood, Mary Clare, Jerry Desmonde, Edmund Williard, Brian Worth, Irene Handl and others. Credits: Screenplay by Noel Langley. Produced and directed by Walter Forde. A Two Cities Film presented by J. Arthur Rank. UK distribution: GFD. Canada: Eagle Lion.

Plot: In Cromwellian days, Sidcup Buttermead (Sid Field) is employed as a Royalist courier. With the assistance of Nell Gwyn (Margaret Lockwood), he enters Doverhouse Castle with a vital letter. Cromwell (Edmund Williard) arrives and only the family ghost (Irene Handl) saves them from disaster. At the Restoration, Sidcup is knighted by the King for good services.

Comment: Thousands of GIs visiting wartime London fell heavily for Sid Field's line of fooling on the stage. Here, ably aided by Margaret Lockwood, he struggles manfully, overcoming the flimsiest of plots and a poor script. It appears the producers could not determine how far to go in putting modern slang and expressions into the mouths of Cromwellian characters. While these are funny in themselves, they are often forced, and the picture improves immensely when the humor becomes visual and pure knockabout comedy. When the castle ghost comes to the rescue of Sidcup and Nell Gwyn, she not only saves the characters, but the film as well. This is a really funny sequence. It is real cinema and will send out chuckling any audience. Sid Field goes to great lengths to get his laughs; he is trodden on, buried under a snow drift, stuck in the pillory and disguised as a woman. Margaret Lockwood enters wholeheartedly into the crazy fooling, enduring a custard pie and other indignities. Irene Handl deserves a special bouquet for her head-removing ghost.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

INDIANAPOLIS

Leroy Furman, representing the Gamble Dolle interests here, was a visitor at the office of Kenneth Collins, general manager of the Greater Indianapolis Amusement Co. . . . Virginia Wright, of National Screen Service, is recuperating at home after being hospitalized. . . . Jesse Fine, of the Fine Circuit, Evansville, Ind. attended the Augusta masters golf tournament at Augusta, Ga.

Local RKO branch is now in fourth place in the Ned Depinet Drive. . . . Columbia Salesman Herbert Kaufman hospitalized by an eye ailment, is now recuperating at home. . . . Norma Foster replaces Mary M. Wade at National Screen Service. . . . Roger Scherer, operator of the Rodeo at Ft. Wayne, has taken over the Union, Liberty, formerly operated by John Micu and A. Becker. . . . Hobart Hart, operator of the Court and Smart, Auburn, Ind., is vacationing in Texas.

The Orpheum, Louisville, Ky., being remodeled and renovated, will add a balcony. . . . W. H. Boyd has leased the Princess at Cayuga and the Rex at Montezuma, Ind., from C. H. Stuckey. . . . Eagle Lion Head Booker Jack Anderson has been promoted to office manager and city salesman. . . . The Circle Theatre is erecting a new marquee with flashing lights.

Roy E. Peffley, 38, city manager in Gary, Ind., for Y & W Management Corp., suffered a fatal heart attack as he was getting out of bed on March 30. He leaves his widow, Virginia, two sons, Roy, Jr., and Richard, his parents and three brothers, Gene Peffley, manager of the Tivoli in Gary; Dick Peffley, manager of the Paramount, Fremont, O., and Ray Peffley with the Western & Southern in Lancaster, O.

HARTFORD

Loew Poli New England Theatres Division Manager Harry F. Shaw and his wife are on vacation in Florida and Cuba. . . . Al Michalski, former manager of the Circle, Manchester, Conn., is reported released from the Will Rogers Memorial Hospital at Saranac Lake and recuperating at his home in Lynn, Mass. . . . Harold Cummings, for many years employed by Warner theatres in New England, has joined the E. M. Loew circuit as manager of the Center, Brockton, Mass.

The Cameo, Waterbury, Conn., has been taken over from Jerry Mascoli by Fred Quantrano, John Sirica and Bob Schwartz, operators of houses in Waterbury and Thomaston, Conn. . . . The E. M. Loew circuit has completed its new 800-car theatre at Montville, Conn., and named it the Norwich-New London Drive-In. Bruno Weingarten is named manager. . . . Jack Edwards, former manager of the Center, Brockton, Mass., is the new manager of the E. M. Loew circuit's Hartford Drive-In at Newington, Conn. . . . The Warner circuit has opened the 1,000-seat Port at Newburyport, Mass.

Morris Keppner and Barney Tarantul are well advanced in construction of the 800-seat Colonial in East Hartford. . . . Kournaris-Tolis-Ulyssis expect to open their 1,000-seater at Meriden late in the spring. . . . The Connecticut legislature's finance committee has reported favorably on the Senate bill to eliminate theatre tax returns being filed under oath. Bill now goes to the Senate and House.

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CINCINNATI

Schine's Ben Ali Theatre, Lexington, Ky., has a new policy; it shows a film-vaudeville combination at weekends. . . . Local Exhibitor George Fetick and wife are back from a Florida vacation. . . . Columbia Manager Allan Moritz's wife has also returned from a vacation at Miami, Fla. . . . Shirley Kaimin has joined the MGM exchange as student booker. . . . The Film Building has new glass doors, entrances being revamped to comply with the city fire code.

Jane Rich, 20th-Fox booker's clerk, accompanied her husband on a vacation trip to Phoenix, Ariz., for a visit with his parents. . . . Paramount Booker Robert Frederick is in the Veterans Hospital at Dayton undergoing treatment for a stomach ailment contracted in the army. . . . Among recent film row visitors were Charles Behlen, Lexington, Ky.; Crawford Adkins, Jackson, Ky., and Gene Custer, Charleston, W. Va.

Mrs. Margaret Stout Spanagle, 43, wife of Mike Spanagle of Mid-States Theatres, died April 12 from a lingering heart ailment. A daughter Jane and son, Walter E., a brother and father, in addition to her husband, survive her. . . . The father of William Ramsey, district manager for Manley, Inc., died April 12 at his home in Memphis from a heart attack.

No Smoking

The Denver grand jury has recommended that the city council pass an ordinance forbidding smoking in theatres. Smoking is now permitted in the balconies.

ST. LOUIS

A 10-year contract covering some 40 "maintenance employes" to be employed by the five major St. Louis theatres—Ambassador, Fox, Missouri, St. Louis and Shubert—and 26 neighborhood and suburban Fanchon and Marco theatres, does away with using stagehands in motion picture theatres except when real stage shows are on the program. This forward step is provided for in the contract between the theatres and the AFL Theatrical Brotherhood, Local No. 6, an IATSE affiliate. Existing wage scale of $86.25 a week is maintained, but with a provision for reopening the scale at two-year intervals.

Pennsylvania R.R. Fireman Carl L. Kemper lost his $75,000 suit when a motion picture failed to show that he had suffered permanent back injuries when flung to the floor of the cab when the engine ran into a string of cars. . . . Dave Nelson, former Republic Des Moines manager, arrives here about May 1 to assume his post of general manager of Mid-Central Allied.

The following companies have been incorporated in Missouri: Hollywood Lights, to furnish managerial service in the operation of theatres and other places of amusement; Paseo Amusement Corp., Kansas City, to establish and operate theatres and other places of amusement.

Anastasious D. Pappas, owner of the Laclede Theatre, St. Louis, and Mrs. Pappas announced the engagement of their daughter, Mary Anastasia Pappas, to Speros Doudoures of Belleville, Ill.

PORTLAND

Harry Ulsh has sold his Chief Theare in Tonasket to L. A. Gillespie. . . . Empire Theatre, Anacortes, damaged by fire, reopened April 14. . . . Eagle Lion Assistant Director Harold Postman while covering key cities, accompanied by Mrs. Postman, found in Miss Vernie Roos, the oldest feminine theatre owner-operator at Toledo, Ore. . . . Universal Veteran Salesman Archie Holt is covering Oregon coast houses.

Roy Brobeck of B. F. Shearer Equipment Co. is covering the Inland Empire of Eastern Oregon. . . . Special previews were staged by MGM's Lou Amacher at the Venetian, Albany, Ore., and by MGM Seattle Manager Davis at the Post Street, Spokane. . . . Work has started on the Kalispell (Mont.) drive-in by Carl Anderson, owner of three Kalispell downtown theatres.

Booking on Seattle's row was George Borden, Jr., Blaine; Corbin Ball, Ephrata; Billy Conner, Tacoma; Keith Beckwith, North Bend; Willard Andre, Kent; Art Zabel, Olympia; Walter Graham, Shelton. . . . Republic Vice-President-General Sales Manager James R. Grainger, is here from New York.

BUFFALO

The charity opening of "Bad Boy" at the Hippodrome April 22 by the Buffalo Variety Club, with a one-hour stage show arranged by Murray Whiteman and Harry Altman, was to be a sell-out. Variety Chief Barker Myron Gross announced that the club's cerebral palsy

department at the Children's Hospital would benefit from the premiere.

RCA Eastern Theatre Equipment and Supply, a subsidiary of Blackford Bros., Inc., has opened offices on the ground floor of the Operators Union Building. . . . J. B. Clements, new managing director of the Great Lakes, has arrived here from St. Paul. Bill Wright has resigned as assistant manager of the theatre. On Monday Charles Schack, former manager of the Kenmore, Kenmore, N. Y., becomes manager of the house.

Famous Players Canadian Ad-Publicity Director James R. Nairn and his wife flew here from Toronto for an Easter vacation. . . . Lenora Kemp, sister of Warner Booker Bert Kemp, is recovering from an appendectomy, and Viola Meier, secretary to Warner Office Manager Ed Catlin, has been out ill for a week. . . . Bob Hayman of the Strand and Cataract, Niagara Falls, and his wife, have adopted a baby girl. . . . Columbia Manager Phil Fox has moved into his new home on Wellington Road. . . . Meyer Balsom, onetime orchestra conductor at the Shea Buffalo, will be contractor of the music department at the Hippodrome.

Edward M. Michaels, 65, one of Buffalo's oldest theatremen, for almost 40 years manager and owner of the Plaza, died April 13, two months after retiring from that theatre.

CHICAGO

Iris Lohrenz, daughter of Rud Lohrenz, former United Artists district manager and now owner of the Kewanee Theatre, Kewanee, Ill., will be married to John Pletkovich in the near future. . . . Chicago Operators Union Business Agent Gene Atkinson and his wife are in Hollywood, Fla., for their spring vacation. The Union's president, Frank Gorman and Director Charles McNeill attended the funeral of the late Otto Trampe, Milwaukee operators' business agent, in that city.

New theatre openings: George Evanoff's 650-seat Midtown, Wood River, Ill., later this month; George W. Joyner's 300-seat Strand, Equality, Ill.; Johnson Amusement Company's 900-seat Strand, Wanitowoc, Wis. . . . Manager Belasco of the Essaness Woods has returned from a Florida vacation. . . . Bell & Howell is using Ray Milland announcements on the radio to help sell its home movie cameras and projectors. . . . Film Star Dick Haynes made a p.a. at the National Broadcasting Company's banquet and then returned to Hollywood.

Edward Fleming, 64, prominent in area amusement circles and builder of the outdoor theatre at Crete, Ill. is dead. . . . Victor Green, 45, of the Balaban & Katz accounting department is dead of a heart attack. His sister Valerie Wechsler flew here from Galveston Tex. for his funeral.

SAN FRANCISCO

Tony Mistlin, a veteran showman who managed theatres in New York and worked exchanges in Memphis, Dallas and San Francisco, retired from show business to become associated with the Hudson Motor Company. Mistlin was located at the local RKO for three years before his leaving and is succeeded by Eric Lansen, former RKO shipper.

Installing 65 new spring-back seats in their preview room, Motion Picture Service headed by Gerald Karski will have the largest and latest furnished preview-room in San Francisco. The room is rented to numerous organizations for screenings.

Edwin Scheeline, manager of the Balboa Theatre, in cooperation with the Campfire

(*Continued on Page* 24)

SAN FRANCISCO CALL-BULLETIN calls it "Vastly entertaining"

'Red Pony' A Family Life Study

By FRED JOHNSON

GIVEN A dog or a pony on the screen, you also espy the boy who gets same and loses ditto, or otherwise does his juvenile best to break your heart.

There's enough of that in "The Red Pony," John Steinbeck's story of ranch life in the Salinas Valley, which had its world premiere yesterday at the Fox. But there's also refreshment in its study of the domestic relations bound up with and influenced by a boy and his tiny horse.

In similar screen affairs the adults usually are bystanders whose lives move placidly on and all that matters is the adolescent's outcome after heart-trying experiences.

Mission to Fulfill

But boy and pet have much to do in reshaping a family's way of getting on in "The Red Pony." They were needed in the farm circle of the Tiflins, whose head was a former schoolteacher who remained a stranger to both family and neighbors. His son Tom had his gift of a pony, but looked to the sympathetic farm hand for companionship and guidance.

A boresome father in law, with his repetitious tales of the Old West, was resented only by the maladjusted pedagogue, whose patient wife advised a visit to his San Jose kin without suggesting it might be a cure for his discontent. This it proved to be after he'd also felt loneliness during his visit and returned to find the cure within himself.

Child Shall Lead

It wouldn't seem a boy and his pony has much to do with all this. But loss of the animal does figure in it, with a conflict between Tom and the farmhand which also has to be resolved, along with an easier life emerging for the gabby grandfather as well.

Myrna Loy, oddly cast as the drudging wife and mother, acquits herself graciously and without benefit of smart answers and Robert Mitchum is the personification of a kindly farm worker. Shepperd Strudwick, currently the Father Matthieu in "Joan of Arc," turns in a thoughtful study of the confused father; Louis Calhern is delightful as a Buffalo type of grandfather, and 10 year old Peter Miles is lovably unaffected as the boy.

The Republic picture, in pleasing technicolor, is sensitively produced and directed by Lewis Milestone from Steinbeck's own adaptation and with splendid photography by Tony Gaudio.

With no concessions to youthful romance or other Hollywood glossing, "The Red Pony" is an exceptional and vastly entertaining film for all ages.

Reprinted from The San Francisco Call-Bulletin

CHARLES K. FELDMAN presents

MYRNA LOY · ROBERT MITCHUM

in JOHN STEINBECK'S

The Red Pony

A LEWIS MILESTONE PRODUCTION

with LOUIS CALHERN and SHEPPERD STRUDWICK

and introducing PETER MILES as TOM and MARGARET HAMILTON

Screen Play by JOHN STEINBECK • Music by AARON COPLAND

Produced and Directed by LEWIS MILESTONE • A REPUBLIC PRODUCTION

COLOR BY TECHNICOLOR

REGIONAL NEWSREEL

(*Continued from Page* 23)

Girls and a European relief agency held a "mercy milk" benefit show with the admission being one can of milk to be distributed to the needy folk of Europe's rural areas. Patriotic and historic films were presented on the program.

Worthington McGrath, manager of the Metro Theatre, is recuperating from a serious operation which forced him from work. McGrath went under the knife at the St. Mary's Hospital.

KANSAS CITY

Walter H. Patterson has retired as a projectionist, after 22 years, at Loew's Midland Theatre, the first Kansas City employe to retire under the company's pension plan. . . . Outdoor church services were held Easter morn at the Kansas Drive-In Theatre.

Leo Davis, manager of Fox Midwest's Linwood Theatre is temporarily handling the Carver and Lincoln theatres during the illness of Manager Sam Nostor. Harold Guyett, assistant manager of the Plaza, is filling in for Davis, which leaves Hugh Silverd, Plaza manager, to work the house by himself. Nastor is reported improving and expected back shortly.

TORONTO

Famous Players Canadian earnings from operations in 1948 totalled $4,303,581 compared to $4,382,436 in 1947, but the net. profit was $3,286,264 compared to $3,156,446 for the previous year. Dividends paid in 1948 reached $1,737,072 as against $2,518,754 in 1947. The past year's dividend earnings were $1.89 per share while in 1947 they were $1.81. Earned surplus at the end of 1948 stood at $13,548,998 as against $11,999,806 at the end of 1947. FPC's construction program for 1948 cost $3,200,000 out of current earnings and working capital.

Admission prices in Toronto and other Ontario communities are increasing due to rising costs and because there is no prospect of a reduction on the government's 20 per cent admissions tax. A Toronto FPC affiliate, B&F Theatres, is raising matinee prices from 36 to 40 cents and night scale from 66 to 70 cents. FPC itself is raising prices at a similar rate at the Imperial, Shea's, Eglinton and other units.

The 1,450-seat New Odeon Theatre at Ottawa is set to open May 12. . . . The East View, Ottawa, was closed by Owner Terry Lewis on Holy Thursday and Good Friday because of religious observers; other Ottawa and Hull houses dispensed with matinees. . . . Eagle Lion Films of Canada General Manager Frank H. Fisher has been suffering from a leg ailment. . . . Motion Picture Theatre Owners of Canada Executive Secretary Arch H. Jolley addressed the Hamilton, Ont., Theatre Managers Association.

No Time to Retire

At the Nasser Bros.' Alhambra Theatre in San Francisco, "The Adventures of Don Juan," starring Errol Flynn, had just hit the screen. A young mother with her little girl arose from her seat and led the tot up the aisle, sighing loudly: "You WOULD pick a time like this!"

NEW HAVEN

Thieves entered the Lawrence Theatre by forcing the rear door, cracked the safe and got away with around $180. . . . William T. Powell has returned to Springfield, Mass., to manage the Parkway open-airer. . . . Bridgeport Globe Projectionist Harry Gulliver is home with a leg infection. . . . Myron ("Mickey") Nunes, onetime assistant manager at the Bijou and associated with his father, the late Morris Nunes, in Screen Guild projections, now representing Price Premiums, is the father of a son.

Manager Mollie Stickles of the Loew Poli Palace, Meriden, is co-chairman of the ways and means committee for the doll carriage parade. Cashier Anita Dominello of that theatre is chairman of the Maypole ball of the Children of Mary of Our Lady of Mount Carmel Church. . . . Former Manager Murray Howard of the Merritt, Bridgeport, is managing the Warner in Worcester, Mass.

Strand Amusement General Manager Morris Jacobson and son Eugene of Bridgeport, are visiting Washington, D. C. . . . College Theatre New Haven Manager Sid Kleper is bedded with a virus infection. . . . Dave Kaufman of the art department of the Loew Poli New England Theatres, had his eye injured by a small bit of metal from the propeller of his son's model airplane.

MILWAUKEE

William Fischer of the Campo, Cambellsport, Wis., visited Milwaukee friends upon returning from a three-week Florida vacation. . . . President L. F. Gran of Standard Theatres, Milwaukee, is back from vacationing in Hawaii. . . . Warner Theatre District Manager Al Kvool has returned from a three-week vacation in Florida and other southern states. . . . Ed Vollendorf of the local Theatres Service is vacationing in Florida

Milwaukee kick-off dinner of the long inactive but now rejuvenated Variety Club of Wisconsin was attended by Bill O'Donnell and Col. William McCraw of Dallas, Tex.; Chief Barker Nathan Sandler of the Des Moines club; Chief Barker Ted Bolnick and Minneapolis club members Ted and Stanley Karits, Don Schwarts and Frank Manske; Carl Shalit of Detroit and Delft Circuit Manager John B. Schuyler, and a number of others, in addition to the local members.

Herman Wolfgram, a pioneer Pathe salesman in this area, has gone into the mineral salt business in Milwaukee. . . . The 2,000-car 41-Twin Theatre of Standard Theatres, half of which opened last September, was opened in its entirety on April 8 to good attendance.

SALT LAKE CITY

Paramount sent Manager Frank H. Smith, Booker Don Foster, Office Manager Burt Turgen and salesmen to the Los Angeles meeting. . . . Ditto Office Manager Roy Pickerell and Sales Representative Clyde Blasius for 20th-Fox. . . . The Eagle Lion sales force and Bookers Nelson Sulkey and Fred Poloski attended a sales meeting here with Exploiteer Bob Goodfield visiting from New York.

Free movies were shown the "oldsters" at the Manti Theatre in Manti and the Crane in Riverton. . . . New officers of the Salt Lake Women's Motion Picture Club are Mrs. Thomas Philibin, president; Mrs. Dan Kostopoulos, Mrs. Fred F. Weimar and Mrs. Don V. Tibbs.

ATLANTA

David O. Selznick stopped off in Atlanta on his way back to New York from a Caribbean trip. . . . Eagle Lion Advertising Manager Hal Danson was a Florida visitor. . . . President Robert Benjamin of the J. Arthur Rank Organization was a visitor in Palm Beach, Fla. . . . Projectionist C. J. ("Smoky") Moore of the Melba, Birmingham, Ala., has suffered a relapse and is again hospitalized.

L. S. Stein has let the contract for his new theatre in Hazelhurst, Ga. . . . Construction is nearing completion on the Normany Drive-In at Jacksonville, Fla. Drive-In Operators has opened its $90,000 drive-in at Knoxville, Tenn., with Eddie Foster, formerly with Republic in Atlanta, as manager. Wilby-Kincey expects to open its Fairview Drive-In at Montgomery,

SALES HUDDLE BY 20th-FOX. Home office sales executives and members of the 20th-Fox western division sales department are pictured above during a meeting last week in Los Angeles. In the foreground, left to right: Al Lichtman, Andy W. Smith, Jr., Herman Wobber

REGIONAL NEWS

Ala., in the near future. Felix Lacey, manager of the Liberty, Johnson City, Tenn., will aid W-K City Manager William N. Wolfson in managing the Fairview. Work has started on the 600-car $100,000 Skyview Drive-In at Augusta, Ga.

Among exhibitors on Atlanta's film row during the past week were L. J. Duncan and Sidney Laird, West Point, Ga.; Ebb Duncan and Clyde Sampler, Carrollton, Ga.; W. A. Boardman, St. Petersburg, Fla.; Roy Mitchell, Stone Mountain, Ga.; W. S. Thornton, Carbon Hill, Ala.; Mack Jackson, Alexander City, Ala.; J. R. Long, East Gadsden, Ala., and A. H. LeVine, former theatre owner of Dallas, Tex.

VANCOUVER

J. Arthur Rank Organization's British Columbia 16-mm. Manager Richard Lambert has been transferred to Winnipeg effective May 1. Phil Dixon continues as JARO office manager. . . . Rose Jenkins resigned as assistant manager of the Strand to join the purchasing department of the city administration.

Warner Cashier Mary Wallace was married April 16 to David Easton but will return to Warners after the honeymoon. Shipper Mary Proudfoot, out with throat trouble, is on the mend, while George LeMarquand left Warners to join the Park Theatre staff. . . . Paramount's bowling team finished the season in first place, beating International Film Distributors in the play-off.

Vaudeville is returning, after four years, to the Hasting, Odeon Vancouver house (formerly Pantages) with four shows daily plus film feature with 50 to 75 cents admissions. . . . The 16-mm. exchanges and equipment companies are rejoicing at the Canadian government's lifting of the quota on 16-mm. equipment.

Bill Jones, who retired last year as RKO manager in British Columbia, underwent an operation for gallstones. The veteran exchange man is past 70. . . . Leonard Chatwin, former coordinator of Canadian non-theatrical distribution for the National Film Board has been promoted to director of distribution, his former post being taken over by Charles Marshall.

ALBANY

Warner Office Manager Ray Powers spent Easter weekend in Westport, Conn. . . . Sylvia Closson, secretary to Warner Publicity Director Gerry Atkins announced her engagement to Walter Van Bergen, with the wedding to be in September. . . . Edna Joyce, assistant cashier at Columbia, has resigned. . . . Mary Fournier, Columbia booker's stenographer, is on a leave of absence due to illness. . . . Brandt's New Tryon Theatre opened last Monday in Amsterdam. . . . Dick Williams, 20th-Fox assistant shipper, has been promoted to the booking department. . . . Kirk Douglas visited his mother, Mrs. Harry Demsky, here last week.

CLEVELAND

Loew's Ohio Theatre will break a precedent by presenting the first foreign-language program in its history—"Torment" and "Passionelle." Also comes the announcement that "Portrait of Jennie" will play all of the Loew houses in this area. . . . Wife of Warner Publicity Director J. Knox Strachan, is visiting her parents in St. Petersburg, Fla.

I. J. Schmertz, 20th-Fox manager and Variety

(*Continued on Page 26*)

Santa Fe

Hospitality all the way

You've heard of hospitality, but have you ever sampled
the Santa Fe kind of hospitality?
Whether it's starting a streamliner smoothly . . .
serving you in the diner (Fred Harvey food, of course) . . .
turning down crisp, cool sheets in your Pullman . . .
adjusting your seat in a chair car . . . warming a bottle for the baby . . .
Santa Fe people take real pleasure in serving you well.
May we have the pleasure of serving you
on your next trip through the colorful Southwest,
between Chicago and California and Texas?

SANTA FE SYSTEM LINES . . . Serving the West and Southwest
R. T. Anderson, General Passenger Traffic Manager, Chicago 4

REGIONAL NEWSREEL

(*Continued from Page 25*)

Club chief barker, will attend the International Variety convention in San Francisco. . . . Milton A. Mooney, head of Co-operative Theatres of Ohio and ex-chief barker, and M. B. Horwitz of the Washington Circuit plan to attend. . . . Jim Stecker, formerly with Ohio Theatre Supply Co., is now exclusive representative for United Film Service of Kansas City.

Booking Manager Ted Minsky spent the holiday weekend with his Philadelphia relatives. . . . Joe Scanlon has been named Shea city manager in Zanesville, succeeding John Woodward, transferred to Dover. . . . Included in the 300 who attended the Harry Goldstein testimonial dinner were approximately 100 from out of town. Goldstein, promoted to Paramount mideast division manager, was presented with a television set.

PHOENIX

The Studio Theatre, Coolidge, was robbed of $584 by a lone gunman who broke into the home of Manager Roy Tharrington and forced him to return to the theatre and open the house safe after closing hours. Sheriff's officers have almost no clues to work on.

Nearly 1,000 youngsters showed up for the special Saturday show at the Fox last week, the price of admission being the donation of a toy to the Community Toy Shop. Salvation Army employes and volunteer workers will paint and repair the toys for the Toy Shop's annual Christmas party for needy children.

OMAHA

Mrs. Carl White won two days at the Elms Hotel in Excelsior Springs, Mo., for herself and her husband at an Omaha Woman's Club affair. They own Quality Theatre Supply Company. . . . Wonda Weisbach has resigned as Columbia biller to move to California. Mr. and Mrs. Wally Johnson, Friend (Neb.) exhibitors, are back from a winter in California. . . . Eddie Kugel, Holstein (Ia.) exhibitor, visited in western Nebraska.

MGM Inspectress Jennie Stokes is on vacation. Frank Galligan, RKO-Brandeis, is vacationing at Los Angeles. . . . Walt Hagedone, Cozad (Neb.) exhibitor and mayor, operated a bulldozer during his town's cleanup operations from snow and mud. . . . Tom Ewalt's Rialto Theatre, Geneva, Neb., is getting a new front and balcony. . . . Rod Bailey has installed new projection in the Ainsworth, Ainsworth, Neb.

The Paramount Theatre was the site for week-long, noon-day Holy Week services.

Omaha Theatre Manager Bernard Dudgeon is managing the Omaha Drive-In which opened this week. His successor is Fred Teller, moved up from assistant at the Orpheum.

RKO Cashier Elvira Roslund out of hospital, will spend four to six weeks in Lincoln with her sister recuperating.

PRESENTING THE OSCARS. Jean Hersholt (right), Academy of M. P. Arts and Sciences, reads the Academy Awards citation to J. Arthur Rank at a formal presentation held on the coast last week. Mr. Rank will take back to England eight Academy Awards, six "Oscars" and two plaques won by the British film industry at the recent Academy Awards fete.

PHILADELPHIA

Allied General Manager Sid Samuelson is away from his desk with blood poisoning. . . . Jacques Rion, formerly at the Stanley-Warner, Aldine, has replaced Charley Beakley as assistant manager of the Arcadia. . . . Jack Helm has taken over as company manager of "The Red Shoes" with Mike Weiss going to Charleston, S. C. for the film opening there.

The annual spring luncheon of the Philadelphia Motion Picture Forum will be held at the Bellevue on April 25. Mrs. H. Steelman is in charge of reservations. . . . The Ocean City (N. J.) Summer Theatre will operate for an eight-week season of stage plays starting July 1.

S-W Publicity Head Ev Callow was on a 10-day public relations seminar for the Marine Corps officers at Pensacola and Key West, Florida. . . . Before he could start on the job at the Lincoln Drive-In, Al Lidman was sent to Albany by Fabian Drive-Ins.

Ralph Cohen, formerly a salesman with Capitol, is now managing the York Theatre. . . . Screen Guild salesmen and Manager Jack Engel have returned from a sales meeting in New York.

New Theatres

Lansford, Pa.—P. A. Magazzu, a new theatre, the Angelo, at Coaldale, to cost around $125,000 to replace the burned Ritz.

San Antonio, Tex. — Hall Industries Theatres, a $177,450 theatre at Kingsville.

Buffalo, N. Y.—Louis Drew, an 800-car drive-in on Routs 17 near Olean, N. Y.

Cleveland—Bob Hipp, industry newcomer, the Hi-Road Drive-In on Route 80 near Kenton, O. Herbert Ochs and associates, drive-ins at Kingston and Belleville, Canada.

Chicago—Gallos Bros. Circuit, a 900-seater at 68th and Stony Island Ave., on Chicago's south side, bringing their circuit to eight houses.

San Antonio, Tex.—Frank Wolff, a theatre in the $1,750,000 community center, serving Alamo Heights, Terrell Hills and Terrell Heights, on the Austin highway.

Hartford, Conn.—Philip W. Maher, a drive-in in suburban Bloomfield, Conn. Clarence Lind, Randolph, Mass., a 500-car drive-in at Avon, Mass. Samuel T. Orson of Yonkers, N. Y., a 400-car drive-in to cost $150,000 at Greenwich, Conn.

Cincinnati—Milford Amusement Company, a 750-car open airer between U. S. Route 50 and Ohio Route 28, east of the Milford line.

Louisville—Kimmons Wilson of Memphis, the Rodeo, a 450-seater here, to replace the 45-year-old Orpheum which is to be torn down.

Osceola, Ark.—Moses Sliman, a 650-seater now under construction here.

LOUISVILLE

Kimmons Wilson's 45-year-old Orpheum Theatre will be torn down and replaced with a new house—the Rodeo—which will show only westerns. . . . Louis Arru's Skyway Drive-In has a redecorated screen tower and new identification signs. . . . The Planning and Zoning Commission has turned down another request for a drive-in on Poplar Level Road; a site near Clarks Lane was sought. A request for a drive-in on Poplar Level Road, at Quarry Road, previously denied, was scheduled for re-hearing.

The Cole Bros. Circus competed for the amusement trade with a four-day stand here opening its season. . . . In town for a visit to the row and to attend the all-star basketball game at the Jefferson County Armory were District Manager Gene Lutes of Chakeres Theatres in Springfield, Ohio, and Oscar Hopper of the Arista in Lebanon, Ky.

BALTIMORE

Bob Burns, back to work after a recent operation, has been transferred from the Century to the Valencia as assistant manager. . . . Jimmie Welsh, Jr., Westernport, Md., has taken a short motor trip to North Carolina. . . . Mr. and Mrs. Bill Spates, Frostburg, Md., have returned from a Florida vacation. . . . Spriggy Lloyd, Leader, South Cumberland, was visiting along film row.

Meyer Leventhal, Lord Baltimore, is visiting New York. . . . Musicians' Union reelected Oscar Apple, president; R. J. Iula, vice-president, and J. E. Martin, secretary. . . . The Hiway Theatre in Essex has opened. . . . Mrs. Margaret Trotter is the new manager of Ike Weiner's Waldorf Theatre. . . . Ginger Rogers made four personal appearances on the stage of Izzy Rappaport's Town Theatre in connection with the world premiere of RKO's "Adventure in Baltimore." . . . United Artists Assistant Eastern Sales Manager Mark Silver is back from a Florida vacation.

DENVER

Selected Pictures General Manager Thomas Smiley, has returned from a trip to the Kansas City and Des Moines branches. He was accompanied by Des Moines Manager Robert Herrell for a short visit with his family here. . . . George Pace will manage the reopened Post, Igloo, S. D., which is being reopened by its owners, the Black Hills Trading Post.

BEST BY TEST - QUICKER THAN THE REST!
FILMACK SPECIAL TRAILERS
Send Us Your Order . . . You'll Enjoy Our Service & Quality!
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OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

REGIONAL NEWSREEL

Eagle Lion General Sales Manager Jack Schlaifer, was here conferring with John Leo, his assistant in the western division, and Manager M. R. Austin. . . . Wolfberg Theatres is redecorating the Plaza into a western type house. It will specialize in western films with the staff all wearing cowboy togs. . . . The Gothic has been closed to receive a $100,000 remodeling job, which will include about 300 more seats.

F. A. Miller has bought the Isis, Metetsie, Wyo., from Alfred Triplett. . . . Ben Wright sold the Pine, Beuna Vista, Colo., to Ray De Castro. . . . Robert Adams opens his new 640-car drive-in, Casper, Wyo., this month.

COLUMBUS

Action of the Warren city council in attempting to raise the local admissions tax rate to 5 per cent could, if successful, open the doors to similar action by many other city councils throughout the state, warned P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in his most recent bulletin.

The three Miles auto theatres opened for the season on Easter weekend. . . . Jamison Handy, president of the Jam Handy organization in Detroit, was chief speaker at the Rotary Club luncheon recently. . . . Mrs. J. Everett Watson, wife of the MGM exploiteer, and vice-president of the Columbus and Franklin County Motion Picture Council, is general chairman of a games party to be held April 25 at the Seneca Hotel for the benefit of the Council project of showing films to underprivileged youngsters and shut-ins. . . . Matthew "Matt" Riegler, 62, veteran local theatre lobby display and sign artist and head of the Activad Sign Co., died in University Hospital.

OKLAHOMA CITY

Hearings on the Government's monopoly suit against Griffith Amusement Co. will be resumed here April 25. Trial of the suit of Warner Bros. Pictures against the Cooper foundation of Oklahoma City will be started June 6. The suit is about the lease of the Liberty Theatre in Oklahoma City.

The Cozy, Tulsa, featured a stage play and two films last week. It was an adults only show. . . . The State here has installed a new automatic ticket taking machine that returns a neatly cut ticket half to the patron.

NEW YORK

The Motion Picture Bookers Club will hold its annual shindig at the Hotel Commodore May 22, Chairman Max Fried announced. . . . Ed Sullivan will be emcee at the B'nai B'rith Cinema Lodge Presidents' dinner at the Hotel Astor April 26; Jack H. Levin is chairman of the dinner committee which includes Marvin Kirsch, Bob Weitman, Zeb Epstein, Robert K. Shapiro, Leon Leonidoff and A. J. Balaban. . . . Film rowite Ben Schower is ill in Polyclinic. . . . Fox Biller Marion Kussle lost her mother.

Eagle Lion changes this week were headed by the resignations of Bea Friedman, Salesman Jack Meadow, Bob Lichenstein, and by shifting Lou Flacoff from the home office to the cashier's post. Lichenstein joined RKO as a booker.

Si Fabian has accepted the chairmanship of the motion picture industry for the United Jewish Appeal which has an overall goal of $250,000,000 for refugee aid, resettlement, and reconstruction in Israel. . . . Rabbi Bernard Birstein of the Actors' Temple is to be honored by Broadway actors on April 25 with a banquet at the Temple. He will sail two days later to tour Palestine, returning July 1. . . . Film row took a second look this week when Bob Mapletoft, who runs the Matawan at Matawan, the Star at Jamesburg, and the Plaza at Secaucus—all in New Jersey—was seen along the row. He hasn't been around in years. . . . Projectionist Charles David is sporting a gold honorary membership card given him by the projectionists' union in Chicago.

W. A. Graham, assistant manager of RKO Theatres' maintenance department, died April 14 at his home in Westfield, N. J.

Johnny, the Beard

When a beard walked into the Variety Club Dinner at Milwaukee this past week it was not Monty Woolley, but John B. Schuler, general manager of the Delft circuit in Michigan. It wasn't a gag, he explained as he strained soup; he was just getting ready for the Marquette, Mich., centennial celebration and beards and mustaches are one of the requirements for the celebrating male population.

CHARLOTTE

One hundred theatre owners of the Carolinas Association, representing 250 theatres in South Carolina, met in Columbia April 13 and, after hearing Gov. Thurmond declare that the movies are the poor man's principal source of entertainment, voted their opposition to a proposed 10 per cent ticket tax as a substitute for the present state seat tax of one to two dollars a year. President J. B. Harvey and Secretary Corrine Griffith were visitors at the Governor's mansion.

Bob McClure will be Kay Films salesman in eastern North Carolina. . . . Eagle Lion has transferred Charlotte Salesman Dave Williams to Atlanta. . . . W. P. Benner, owner of theatres in Robbins and Carthage, N. C., died recently in Carthage. . . . The York Drive-In at York, S. C., has opened.

Hugh Sykes, owner of the Queen City Booking Agency, is the father of a baby girl—his second daughter. . . . Marriage of Screen Guild Productions Cashier Virginia Jarrell to W. R. Fincher of National Screen Service—both of Charlotte—was scheduled for Thursday of this week.

MINNEAPOLIS

Two Twin Cities suburban drive-ins, the Bloomington and the Rose, opened Thursday. Two additional open airers are slated to open soon—the Starlite, between Robbinsdale and Osseo, Minn., and the Corral, near South Saint Paul. All are operated by Minnesota Entertainment Enterprises, an organization of independent Twin Cities exhibitors, of which Harold Field is president.

"Grass roots" members of North Central Allied have started a move to throw out the conciliation plan of 20th-Fox in retaliation for the establishment by the distributor of a new selling formula aimed at "equalizing" the split of the box-office dollars. Out-of-town exhibitors are urging the NCA board to make conciliation a main subject at the organization's convention May 22-23, and are asking support of a move

(*Continued on Page 28*)

IF THEY DON'T LIKE THE SOUND
THEY DON'T LIKE THE SHOW

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BILLY GILBERT · FRANK FAY · BONNIE BAKER Spotlight Scandals
BELA LUGOSI "VOODOO MAN"
BELA LUGOSI in "INVISIBLE GHOST"
THE EAST SIDE KIDS "Follow the Leader"
The EAST SIDE KIDS "GHOSTS ON THE LOOSE" AVA GARDNER BELA LUGOS
THE EAST SIDE KIDS in "KID DYNAMITE"
215 BOOM BAH GRACE HAYES MARY HEALY PETER LIND HAYES
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SPOOKS RUN WILD starring BELA LUGOSI with THE EAST SIDE KIDS
Astor Pictures Corporation
130 West 46th St., N Y 19, N Y

REGIONAL NEWSREEL

(*Continued from Page 27*)

to "throw out" any form of conciliation of grievances against the film companies.

Republic Assistant Sales Manager Edward Walton was in town on routine business. . . . A former Minneapolis girl brutally slain by her husband at Agoura, Calif., Mrs. June Parkhurst, was the daughter of the late Barney Coan, Minneapolis film salesman. . . . Producer Lester Cowan was in town briefly.

DES MOINES

The engagement of Nancy Janet Branton, daughter of Tri-States General Manager G. Ralph Branton, and Robert Mallory Newgard of Milwaukee, Wis., was announced. Newgard is associated with Theatres Candy Company of Milwaukee.

Wendall Hagerman of Council Bluffs has purchased the Farragut, Ia., theatre from Walter Blizzard. Mr. and Mrs. Curtis Bigley of Leon, Ia., have purchased the Riada, Adair, Ia., from A. O. Ludwig. Robert Fridley and Beverly Mahon have purchased the Valley, Eddyville, Ia.

National Allied President William L. Ainsworth and Treasurer Trueman T. Rembusch will be guest speakers at the annual Allied Independent Theatre Owners of Iowa and Nebraska spring convention to be held at the Hotel Savery, Des Moines, May 4-5.

B. B. Holdridge, owner of the State, Shenandoah, Ia., has returned home from a hospital at Council Bluffs after suffering two broken arms in an automobile accident. . . . John Glynn, formerly of Leavenworth, Kan., has been named manager of the State, Fort Madison, Ia., succeeding Herman Gouldl, who has moved to Lincoln, Neb.

John Harry Blanchard, 65, first manager of both the old Columbia and Capitol theatres at Davenport, Ia., died recently at St. Louis, Mo. Harry Sheldon Earll, 88, pioneer Davenport, Ia., theatre operator, died recently at Monrovia, Calif. Earll formerly operated the old Crystal and Star theatres at Davenport.

PITTSBURGH

Harold Henderson, previously associated with Paramount in Washington, D. C., succeeds William Brooks as city salesman for Paramount here. Brooks recently resigned to go with Cooperative Theatre Service. . . . RKO has appointed the first woman salesman on local film row in Miss Normal Elper to handle 16-mm.

The marriage of Shirley Rosenberg, of Hanna Enterprises, to Harold Hourvitz, has just been announced. . . . Announcement has been made of the engagement of "Honey" Silverman, of Warner Bros. booking department, to Herbert Friedman, of Atlantic City. . . . A son was born to Mr. and Mrs. Harold Labovitz at Mercy Hospital here on April 13. Before her marriage Mrs. Labovitz was secretary and assistant to J. T. McGreevey, buyer for the Harris Amusement Co. theatres.

The mother of Dave Silverman, branch manager for RKO Radio Pictures Corporation here, died on Saturday last. . . . F. E. McClellan, head of the Ideal Amusement Company, Johnstown, Pa., died suddenly this week from a heart attack. . . . Dave Broudy, of the Shadyside Theatre, Pittsburgh, has gone to Atlantic City to recuperate from his recent serious illness.

DALLAS

John P. Sanderson, theatre supply man from New Orleans, was a weekend guest at the home of the P. A. Warners. . . . Manager Jimmy Allard of Interstate's Palace and Louis Charnisky of the Rialto are devoting their time this week to aiding the drive of the Y.M.C.A. for underprivileged children.

Johnny Long of the South Texas Long Theatre circuit was a visitor to film row. . . . Harold Schwartz of Tower Pictures has returned from a visit to his Oklahoma City exchange. . . . Screen Stars Sylvia Sidney and John Loder are appearing in person at the Melba in the stage play, "O Mistress Mine."

LOS ANGELES

Labor squabble is looming over the firing of a film inspector by the Gilboy film delivery service. Manager Ed Hunter charged the worker with deliberately slowing up on the job in order to conform with union dictates on the amount of work to be turned out. No action has been taken by the union as yet.

Arnold Shack and Bob Whitson owners of the Ramona and Holly theatres have installed Brenkert equipment purchased from the J. P. Filbert Co. in both houses. . . . Charlie Feldman, Universal-International western sales manager, is in town after one of his regular trips to the Northwest. . . . Edna Johns has joined U-I as a biller. . . . Mrs. Carl Bryant, wife of the Republic manager died after a long illness.

Charles P. Skouras was named special gifts chairman of the theatres and exchanges division of the Los Angeles United Jewish Welfare Fund campaign by Jack L. Warner, campaign president. Mike Rosenberg was named to head the theatres division of the drive. Working with them will be Sherrill C. Corwin, O. N. Srere and Jack Y. Berman.

History was made in the film industry last Saturday night, when the Friars Club put on a show for the folks of show business. More than $300,000 was raised for the Motion Picture Relief Fund, with the proceeds turned over to Jean Hersholt, on the stage, during a lull in the fast-paced proceedings. Morris Stoloff conducted the orchestra and Georgie Jessel emceed the affair, Joseph Santley directed the show and Harry Joe Brown produced it.

VIEWS ON NEW SHORT SUBJECTS

ON WATCH (RKO—93,105) This Is America No. 5. 16 mins. A report on our nation's armed forces. The pattern of history after World War I and the trouble spots all over the world today back up General Bradley's warning that we must keep a strong force. Military men warn against dependence upon super-scientific weapons, so our forces are keeping work-a-day weapons in readiness, preparing for Arctic and tropic conditions, taking over enemy devices and practicing joint operation of air, ground and sea arms. Release date, 3/4/49.

REPORT ON THE ATOM (20th-Fox) March of Time No. 4. 00 mins. Every phase of the atomic energy program is graphically reviewed in this issue of The March of Time, made with the technical assistance and under the security control of the Atomic Energy Commission in Washington. The subject points out that while the Commission's primary responsibility today still lies in the field of atomic weapons, it has already developed a number of peace-time uses for atomic energy. While the subject is informative and of strong educational value, it is possible that some of its technical aspects will be difficult to comprehend by the average layman.

Underground Job?

Monogram Cincinnati Booker Chick Weinberg reported to the police last week that thieves had stolen three reels of the feature, "Overland Trail," valued at $175.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The services of Rhonda Fleming were taken up by Paramount for an additional picture, following the completion of "The Great Lover," in which she co-starred with Bob Hope. Her next assignment hasn't been specified as yet.

* * *

Twentieth-Fox signed Jimmy Stewart to a one-picture deal. The drama is an Indian story called "Blood Brothers" and is scheduled to start in about four weeks. Julian Blaustein, who just inked a two-year deal with the studio, will produce from a screenplay by Michael Blankfort.

* * *

"Half a Buccaneer," in Technicolor was announced by Universal-International as a Donald O'Connor starring picture. Leonard Goldstein will produce from an Oscar Brodney original story. At the same studio, Paul Christian, the Swiss actor brought over several months ago, was set to co-star with Yvonne De Carlo in the Technicolor production, "Bagdad," to be produced by Robert Arthur and directed by Charles Lamont.

* * *

Joseph A. Valentine, Oscar-winning cameraman who currently photographed "Love Is Big Business," the Crest Production for RKO, is making plans to leave for Mexico where he will direct three films. The first, "Medal of Honor," will star Dolores del Rio. This will be Valentine's first directorial attempt, and if he is successful, he hopes to return to the states in this new capacity.

* * *

The New Mexico Military Institute, the Southwest's famous and colorful boys' school, will provide the background for a forthcoming Gene Autry picture for Columbia, "Sons of New Mexico." Armand Schaefer, president of Gene Autry Productions, just returned to Hollywood after completing arrangements with General Hugh Milton II, head of the school, for the company to shoot on the campus for one week beginning May 15.

* * *

The first role for Walter Huston since winning the Academy Award for best supporting actor, will be in the Hal Wallis Production "The Furies." Huston will have one of the top roles in this filmization of the Niven Busch novel. Picture is scheduled to start this fall.

* * *

Wendell Corey, who just finished the co-starring role opposite Barbara Stanwyck in the Hal Wallis Production for Paramount, "File on Thelma Jordon," has signed a new contract. First assignment under the new deal will be in the Joan Fontaine picture "September," to be filmed in Italy this summer, under William Dieterle's direction.

* * *

Audie Murphy, recently seen in the title role of "Bad Boy," returns to Allied Artists to star in "Buckskin," according to Producer Paul Short, to whom the actor is under contract. Associate Producer George Bertholon and Director Kurt Neumann who handled "Bad Boy" will serve in similar capacities on the new picture. "Buckskin" is scheduled to follow the Universal-International film "The Kid from Texas," in which Murphy is to play the leading role.

* * *

Louis Calhern, prominent Broadway stage star, joins Ann Sothern and Jane Powell for one of the major roles in the MGM Technicolor musical, "Nancy Goes to Rio." Ray Gilbert, famous for his Academy Award number, Zip-a-dee Doo Dah, is to do a series of new songs for the picture. Joe Pasternak will produce.

* * *

Feminine lead opposite James Cagney in Warner Bros.' "White Heat" goes to Virginia Mayo. Picture, Cagney's first under his new long-term contract with the studio, is expected to roll shortly with Raoul Walsh directing and Lou Edelman producing.

Vital Statistics

Kiva Hoffman, make-up expert on RKO's "They Live by Night," estimates that the movie industry used three tons of face powder and 20 tons of grease paint last year.

First Dramatic Role

Cyd Charisse will have her first straight dramatic role in MGM's "Tension," in which she will appear with Audrey Totter, Barry Sullivan and Richard Basehart. The picture is being produced by Robert Sisk and directed by John Berry.

Toren Option Lifted

Universal-International has exercised the option on Marta Toren's contract and has named her leading lady of "Panther's Moon," which Frederick de Cordova will direct for Producer Robert Arthur.

Studio Roundup

RKO this week launched the much delayed "I Married a Communist," with Robert Ryan and Laraine Day in the starring roles and with Robert Stevenson directing. John Agar has been borrowed from Vanguard Films for the picture and Thomas Gomez has also been added to the cast. Michael Woulfe will design Laraine Day's clothes for the film. Don Siegel, director on RKO's "The Big Steal," has been bedded with an intestinal ailment, forcing postponement of Siegel's departure for Mexico where final location sequences are to be shot.

Tom Brown, co-star of Screen Guild's "Ringside," is having his troubles. Just before the picture started, his new baby got sick. Fortunately, she recovered. Next Brown got a broken nose in a fight sequence with John Cason. This brought mild chuckles from Brown's father, Harry Brown, who is playing a fight manager in the same film. Some 25 years ago, the elder Brown appeared in a Broadway show as an understudy for Robert Armstrong who was ill. And, like his son, the elder Brown wound up with a broken nose after a fight scene.

With the signing of Julie London to replace Alexis Smith, who has been suspended for her refusal to appear in the picture, Warners has launched "Return of the Frontiersman," with Richard Bare handling the direction. Other members of the cast include Gordon MacRae, Rory Calhoun, one of the seven Selznick stars to appear under the Warner banner, Jack Holt and Fred Clark. Ruth Roman, who has been gaining prominence since "Champion," has been given the lead in Warners' "Barricade." On the same lot, Rosemary DeCamp has been added to the cast of "Always Sweethearts" along with Donald McBride and Pierre Watkin.

At Paramount, after considerable pre-production activity, "Sunset Boulevard" has gone before the cameras with Billy Wilder directing. The stars include William Holden, Gloria

Evans Explains Duties of Protestant Film Commission

Oren W. Evans

"We've finished Brotherhood Week, and there has been a great deal of talk about it. Now let's really do something about the subject and prove we meant what we were saying!"

The man behind that statement is Oren W. Evans, west coast director of the Protestant Film Commission, with Hollywood headquarters at Nassour Studios. The PFC and the Anti-Defamation League have just completed a feature, "Prejudice," in which they shared responsibility.

"This picture," declared Evans in an exclusive STR interview, "is our first one for theatrical release and is being handled by the Motion Picture Sales Corporation. We make most of our product for non-theatrical purposes, but this film should be successful because of the latent feeling of goodwill in the average American. We call a spade a spade in this story, but we believe many moviegoers will want it that way."

Evans also pointed out that the PFC is the official motion picture agency of the Protestant Church and represents 19 leading denominations and affiliated groups.

"Cecil B. DeMille recently told me, 'We've been waiting 25 years for you people,' and I think he was referring to our aid to all movie-makers. Besides our film production, we assist the Breen Office, help review scripts and act as liaison while pictures bearing on Protestant materials are being made. Until last fall, there was no such agency. We do all this at our own expense, and our contributions are voluntary."

PFC's next probable commercial feature will be "By Bread Alone," with a well-known cast.

PICTURES STARTED LAST WEEK

FILM CLASSICS. Red Spy — Principals: Rita Colton, Keith Andes. Director, Edward Montagne.

MONOGRAM. Ranger Rogues — Principals: Jimmy Wakely, Cannonball Taylor. Director, Oliver Drake.

PARAMOUNT. Sunset Boulevard—Principals: William Holden, Gloria Swanson, Erich von Stroheim. Director, Billy Wilder.

RKO. I Married a Communist—Principals: Robert Ryan, Laraine Day. Director, Robert Stevenson.

Bail Bond Story—Principals: George Raft, Pat O'Brien. Director, Ted Tetzlaff.

WARNER BROS. Return of the Frontiersman (Technicolor) — Principals: Gordon MacRae, Rory Calhoun. Director, Richard Bare.

TITLE CHANGES

"My Next Husband" (Col.) now TELL IT TO THE JUDGE. "Kid Came West" (Mono.) now WEST OF ELDORADO. "A Strange Caravan" (Rep.) now THE FIGHTING KENTUCKIAN.

Swanson, making her return to films, and Eric Von Stroheim, returning after a long absence. Joining the Technicolored players in Paramount's "Copper Canyon" are Mona Freeman and Harry Carey, Jr. Jimmy Gleason marks his 21st anniversary in pictures with his role in "Riding High."

Oliver Drake is directing Monogram's "Range Rogues," a Jimmy Wakely starrer which got under way this week, with Gail Davis as the feminine lead and Cannonball Taylor providing the comedy. Robert Shayne, radio announcer Sam Balter, Bill Kennedy, Warren Douglas and Tim Ryan have been added to "Forgotten Women."

Dorothy Malone has been signed to play opposite Randolph Scott in "Lawless," Columbia's western. George Macready, veteran heavy of the screen, gets the same role again in the film, while Guy Kibbee, a real veteran, draws a comic role. Film company will spend two weeks shooting locations at Lone Pine. Another veteran heavy, Douglass Dumbrille, will play a semi-comedy part in Columbia's "Tell It to the Judge."

Director Will Castle has taken Universal-International's "Partners in Crime" troupe to Muroc on location, adding it to Vancouver, San Francisco, Tucson and Nogales, Mexico, as location sites. John Ridgely, Ray Teal, Isabel Withers, Barbara Payton and Edmund Hicks have joined the cast of "Come Be My Love."

MGM's "Bodies and Souls" has begun in New York with Curtis Bernhardt directing Glenn Ford in opening scenes at Bellevue Hospital. Janet Leigh and Charles Coburn are also in the film, with all due in Hollywood in two weeks.

Shooting started last week in New York on "Red Spy," a new spy melodrama to be released by Film Classics. Edward Leven produces, Edward Montagne directs, and the stars are Rita Colton and Keith Andes.

B'nai B'rith Women To Honor H. M. Warner

H. M. Warner, president of Warner Bros., will be tendered a dinner by Beverly Hills B'nai B'rith Women No. 245 at the Biltmore Bowl on April 27. The dinner, to be attended by more than 1,000 guests, will honor Warner for his efforts as national chairman of the Friendship Train and also mark 10 years of service to the community by the B'nai B'rith women. Dennis Morgan, Gordon MacRae, Eddie Bracken and others will appear on the program.

RKO Buys 'White Rose'

"A White Rose for Julia," a new and as yet unpublished novel by Leo Rosten, has been purchased by RKO Radio.

LONDON OBSERVATIONS

Flaw in Quota Act Permits Film Production Abroad; Seen Saving $$ Rather Than British Film Industry

By JOCK MacGREGOR

Thanks to a flaw in the Quota Act, there are going to be a lot of British films with foreign settings. Pictures may be shot entirely abroad, provided certain cost and labor clauses are met. Studios may even be used for recording dialog and music and dubbing, but not for filming scenes. This is a legacy from the silent days.

Jock MacGregor

Italy is proving a particularly satisfying location. The overheads are low, the sun is reliable and frozen film earnings can be liquidated this way. First to take advantage of this situation is John Stafford. His "Golden Madonna," which Warners are releasing, was shot there. Hotels, stores and actual locations were used. It was edited and dubbed in Rome but qualifies as a British film.

This was enterprising and entirely within the provisions of the act. It is, however, surprising to find the government-sponsored Film Finance Corporation giving aid to a somewhat similar proposition, "Children of Chance," which has also been made entirely in Italy. While this was backed by a British company, it was directed by Luigi Zampa and the production was in the hands of Ludovico Toeplitz.

I had been of the opinion that the FFC's major object when formed by the President of the Board of Trade was to get the maximum number of British technicians and studios working and not to use their resources to complete such a project overseas.

Since no apparent steps have been taken to alter this antequated clause, it appears the Film Act is becoming a means of saving dollars rather than the British film industry.

FFC is also providing some finance for "Give Us This Day," which is based on "Christ in Concrete" and was once to have been made in America. This story of Brooklyn is being directed by Hollywood exile Edward Dmytryk and produced by Rod Giegor. Meanwhile, President of the Board of Trade Harold Wilson talks about putting British ideals and way of life on the screen.

* * *

Now it appears likely that labor will sabotage the current Quota Act. An electrician who spent most of his time at Denham on union work was transferred to the Shepherds Bush studio which is on a care and maintenance basis. The Electrical Trade Union called their members out on strike; first at Denham, later at Pinewood. Rank packed a hefty left, sacked all the ACT and NATKE members who are not under contract.

Rank's Odeon and Gaumont cinemas in the London area need approximately 20 pictures to see them through the current period ending September 30. Eight have been tradeshown or are ready for release. In the cutting rooms there are 6 at Denham, 7 at Shepherds Bush, 2 at Pinewood and 3 at Ealing. Shepherds Bush has been in the habit of using Denham facilities for music and dubbing, and as the studio power station has been closed, the cutting rooms are paralyzed.

* * *

Since a picture would have to have a West End premiere before the end of August to make a September 26 general release date, any studio delay can seriously upset this tight schedule. The extent of the Rank decision can best be gauged by the fact that even the studio publicity staffs have received their notices.

* * *

The British Board of Film Censors have set two precedents. They are withholding their certificate for Edward Dymtryk's "Obsession" until after a pending murder trial, since there are allegedly some points of similarity in the plot. With "Snake Pit" they have made deletions and granted an "A" certificate conditional to it not being seen by children. Anatole Litvak plans to show the uncut version to the critics for their verdict.

* * *

Nightly, the base of the Eros statue in Piccadilly Circus is crowded by spectators waiting for the lights to go on, and this resulted in one of the biggest traffic jams in a long while when "Joan of Arc" had its royal premiere at the London Pavilion. The critics generally kicked the picture around, but the public is lining daily to see it and will do so for months to come.

Reverting to the lights, the cinemas have been criticized for not exploiting the occasion sufficiently. Frankly, I expected to be deluged with photos of displays. I received one and the foreground was dominated by a sign reading: "City of Westminster—GENTLEMEN."

* * *

While on the subject of publicity, all bouquets to the MGM team for the wonderful job they have done on "Easter Parade." I have the largest folder in many months devoted to premiere and pre-release stunts and the national campaign. Daily the BBC plugs the tunes and with the assistance of the Millinery Association Britain has been made "Easter Parade"-conscious. The film was released on Easter Monday, April 18.

* * *

Hollywood appointments do not often cause much interest here. An exception is that of Norman Siegel to the Paramount studio publicity desk. Norm has many friends here through conducting the stars for the Royal Command Film Performance each year. And the first question is "Will he be able to come this year?" He will be missed if he does not. He is a wonderful ambassador and has this difficult task perfectly organized.

* * *

For the record: A complete reel was recently omitted at a press preview; its omission improved the picture so much it stays out. . . . MacGregor Scott, AB Pathe's overseas sales chief, is South America bound. . . . "Blue Scar" has received six trial dates on the ABC circuit. . . . The biggest overseas film location job in years is that of 20th Century-Fox to North Africa for "Black Rose."

Baby Adoption Racket

Gale Storm and Dennis O'Keefe will co-star in Universal-International's "Abandoned," which deals with the baby adoption racket.

'Famous' to Star Crosby

"Famous," well known story by the late Stephen Vincent Benet, will be brought to the screen by Paramount as a Bing Crosby starrer.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All's Well	Ind.
All the King's Men	Col
Always Sweethearts	WB
Amazing Mr. X	EL
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Babe Ruth Story, The	Allied
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Caught	MGM
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Colorado Territory	WB
Come Be My Love	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downs	78	4/1/49	b4/16/49
13	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

14	Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

	Rio Grande	S. Carson-E. Keyes	72	3/1/49	
	Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
	Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
	Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
	Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
	Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
	Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
	I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
	Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
	Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
	Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
	Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
	Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Mutineers, The	J. Hall-A. Jergens		4/22/49	a2/5/49
	Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
	Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
	Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
	Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
	Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
	Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
	Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
	Walk a Crooked Mile (D)A	D. O'Keefe-L Hayward-L. Allbritton	91	Sept. '48	b9/4/48
	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

	Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
	All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
	Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
	Barbary Pirate	D. Woods-T. Marshall			
	Blank Wall, The	J. Mason-J. Bennett			a4/16/49
	Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Cowboy and the Indians, The	G. Autry-S. Ryan			
	Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
	Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
	Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
	Gold	G. Ford-I. Lupino			a2/5/49
	Her Wonderful Lie	Janis Carter-Marc Platt			
	Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
	Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
	Kazan	S. Dunne-L. Maxwell			a3/12/49
	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
	Lawless	R. Scott-F. Faylen-J. Corey			
	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
	Lost Tribe, The	J. Weissmuller-E. Verdugo	72	May '49	a11/13/48
	Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
	Miss Grant Takes Richmond	L. Ball-W. Holden			
	Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
	Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
	Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
	Secret of St. Ives, The	Richard Ney			a2/5/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
	We Were Strangers	J. Jones-J. Garfield	106	May '49	a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette		5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
	Alimony	J. Beal-M. Vickers			
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	Lord Byron	D. Price-J. Greenwood-M. Zetterling	85		
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
	My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
954	Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine	75	5/16/49	
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Project X	Rita Colton-Keith Andes			
Search for Danger	J. Calvert-A. Dekker	63	4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
	Any Number Can Play	C. Gable-A. Smith			a3/5/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
	Battleground	V. Johnson-J. Hodiak-G. Murphy			
	Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep.
Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para

E

Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para.
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Joe Young, The	RKO
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col.

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	120	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson			a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan			a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall	92		a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan	106		a1/29/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48	b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

	Forgotten Women	E. Knox-T. Lynch-N. Neill			
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			
	Leave It To Henry	R. Walburn-G. Moore			
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49	
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48	
	Ranger Rogues	J. Wakely-C. Taylor			
4863	Ridin' the Rio Grande	J. Wakely-C. Taylor			
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune		6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan	92	8/5/49	a6/12/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews	71	7/2/49	a6/26/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	Bail Bond Story	G. Raft-P. O'Brien	
	Big Steal, The	Robert Mitchum-William Bendix	
	Follow Me Quietly	W. Lundigan-J. Corey	a2/12/49
	Great Joe Young, The	Johnson-Armstrong-Toomey-Moore	
	I Married a Communist	R. Ryan-L. Day	
	Interference	Mature-Ball-Scott-Tufts	a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx	a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias	a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent	
	Montana Belle *U	J. Russell-G. Brent	a3/19/49
	Outlaw, The (D)A	J. Russell-W. Huston	115 8/20/49 b3/23/46
	Renegade of the Rancho	T. Holt-R. Martin-E. Norris	
	Roseanna McCoy	R. Massey-C. Bickford-F. Granger	a4/9/49
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame	a9/6/47
	Sam Wilson	M. Scott-J. Lynn	
	Savage Splendor	African Travelogue	63
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar	a3/26/49
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell	
	Weep No More	Cotten-Valli-Paar-Byington	a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy	a5/15/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
641	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
602	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
810	Streets of San Francisco	R. Armstrong-M. Clark	60	4/15/49	a4/2/49
603	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara		
	Brimstone *U	R. Cameron-A. Booth-W. Brennan		
	Down Dakota Way *U	R. Rogers-D. Evans		
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
	Hellfire	W. Elliott-M. Windsor		a2/12/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	b2/19/49
842	Susanna Pass *U	R. Rogers-D. Evans-Trigger	67 4/29/49	a3/12/49

Westerns

	Arizona Cowboy	R. Allen		
864	Death Valley Gunfighter	A. Lane-E. Waller	60 3/29/49	
	Frontier Investigator	A. Lane-E. Waller-F. Ford		
852	Law of the Golden West	M. Hale-G. Davis-S. Elliott	60 5/9/49	
	Outcast of the Trail	M. Hale-P. Hurst		
831	Prince of the Plains	M. Hale-S. Davis	60 4/8/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60 11/24/48	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60 1/22/49	b3/5/49
861	Sundown in Santa Fe	A. Lane-E. Waller	60 11/5/48	
	Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

	Arson, Inc.	R. Lowery-A. Gwynne		
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57 12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81 9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58 1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81 2/24/49	b2/5/49

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para
N	
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep
No Minor Vices	MGM
Northwest Stampede	EL
Not Wanted	FC
O	
Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA
P	
Paleface	Para
Parole	E-L
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Project X	FC
Q	
Quartette	EL
Quicksand	UA
R	
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col.
Return of the Frontiersman	WB
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col
Rusty's Birthday	Col.
S	
Safety Pins	Mono.
Sam Wilson	RKO
Samson and Delilah	Para
Sand	20th-Fox
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Uruhu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48		b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton				a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48		b8/21/48
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61			b4/9/49
	Ringside	D. Barry-T. Brown				
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49		
	There Is No Escape					
4809	Thunder in the Pines	George Reeves-Ralph Byrd	61	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1 49
	Third Man, The	J. Cotten-Valli-O Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. 48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91			b3/19/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49		b11/6/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49		b11/27/48
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49		a1/22/49
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake				
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49		a2/5/49
	Come to the Stable	L. Young-C. Holm		Sept. '49		a2/12/49
	Everybody Does It	L. Darnell-P. Douglas				a4/9/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
	Father Was a Fullback	F. MacMurray-M. O'Hara				a4/16/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		June '49		a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49		a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas		July '49		
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver		Nov. '49		a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters				
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix		Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	77	July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				a2/5/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64	May '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter		June '49		a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49		b2/26/49
	Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49		a2/26/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49		b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48		b7/17/48
	Urubu (D)F	Native Cast	66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48		b5/29/48

COMING

	Africa Screams	Abbott & Costello-C. Beatty	79			a4/2/49
	Black Magic	O. Welles-N. Guild	103			
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie	85	June '49	
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	June '49	a2/5/49
Partners in Crime	H. Duff-D. Duryea-S. Winters			
Sword in the Desert	M. Toren-D. Andrews-S. McNally			
Take One False Step	W. Powell-J. Gleason			a2/19/49
Western Story, The	Y. deCarlo-S. Brady			a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald			
	Backfire	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	Barricade	D. Clark-V. Mayo-R. Massey			
	Colorado Territory	J. McCrea-V. Mayo		10/23/49	a12/18/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
	Fountainhead, The	G. Cooper-P. Neal-R. Massey		7/2/49	a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson			a4/2/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
822	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors	84	5/14/49	a5/10/47
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Return of the Frontiersman *T	G. McRae-R. Calhoun			
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett		5/28/49	a7/24/49

ADVANCE DATA
On Forthcoming Product

Brimstone (Rep.) Principals: Rod Cameron, Adrian Booth, Walter Brennan. Director, Joseph Kane. A western about a gang of masked outlaws terrorizing a countryside and finally unmasked and broken up by a fearless and clever U. S. marshal.

Joe Palooka in the Return Bout (Mono.) Principals: Joe Kirkwood, Leon Errol, Elyse Knox. Director, Reginald Le Borg. A drama which shows Joe tricked into fighting a bout in South America, but he is successful and also captures a counterfeiting ring.

The Cowboy and the Indians (Col.) Principals: Gene Autry, Sheila Ryan. Director, John English. A western with music showing the victimizing of Navajo Indians by unscrupulous white men and their eventual relief through the aid of a cowboy.

Miss Grant Takes Richmond (Col.) Principals: Lucille Ball, William Holden. Director, Lloyd Bacon. A comedy about a young lady who fronts for a gambler unwittingly, but eventually falls in love with him.

NEWSREEL SYNOPSES

(Released Wednesday, April 20)

ALL AMERICAN (Vol. 7, No. 339)—Carver Memorial Hospital; Student newspaper; Students meet Drew Pearson; Opera "Troubled Island"; Women commissioned in WAC.

MOVIETONE (Vol. 32, No. 31)—Northwest earthquake; Tanker fire; Women marines; Way of the Cross re-enacted in Rome; Weizmann here; Student science winner; Acrobatic dog; California rodeo; Fairbanks on CARE.

NEWS OF THE DAY (Vol. 20, No. 265)—Northwest earthquake; Truman in fourth year; Weizmann here; FDR memorial at Hyde Park; London quads baptized; India regains cultural treasures; Swim-for-health girl.

PARAMOUNT (No. 68)—What Price Housing?

TELENEWS (Vol. 3, No. 15B)—Northwest earthquake; U. N. honors FDR; Senators honor Truman on fourth year; Weizmann here; Passover begins; War mine kills 63 Japanese; German drought; Berlin problems; San Marino Officials; Japanese freighter finished; India launches freighter; Navy Waves to go to England.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 239)—Northwest earthquake; Effigies burned in Spain; DiMaggio's heel; Montreal ice carnival; Fairbanks on CARE.

WARNER PATHE (Vol. 20, No. 70)—Northwest earthquake; Truman in fourth year; Weizmann here; Tanker fire; Norway launches liner; Paris handbag; Blindfolded boxers; Hemlines up; Fairbanks on CARE.

(Released Saturday, April 23)

MOVIETONE (Vol. 32, No. 32)—Easter in Hollywood Bowl and St. Patrick's; Crying statue; USA answers USSR on pact; Bunche returns; Missouri River flood control; Dance champs; Endurance fliers; Truman opens baseball season.

NEWS OF THE DAY (Vol. 20, No. 266)—N. Y. Easter parade; Endurance fliers; USA answers USSR on pact; Dance champs; Truman opens baseball season; Derby test thriller.

PARAMOUNT (No. 69)—Bunche returns; Stephen Early first Defense Undersecretary; Burt Lancaster back in circus; Easter devotions; Truman opens baseball season.

TELENEWS (Vol. 3, No. 16A)—Crying statue; Hollywood Bowl and Fifth Avenue on Easter; USA answers USSR on pact; Missouri River flood control; USSR protests USA fishing in Norway; Spring in Finland.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 240)—Easter across the nation; Largest trade school; Endurance fliers; Bus driving tests; Toronto ice hockey champs.

WARNER PATHE (Vol. 20, No. 71)—Reynaud here; Bunche returns; Crying statue; Largest trade school; Truman opens baseball season; Missouri River flood control; Endurance fliers; Easter parades in Los Angeles, Berlin, N. Y.; Do You Remember (Easter)?

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Murder Mob	B. Cabot-W. Bond	64	Nov. '48
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello		5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello		5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4118	I Killed That Man	R. Cortez-J. Woodbury	71	11/14/48
4102	Klondike Fury	E. Lowe-L. Fairbanks	63	11/14/48
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1589	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

	Dumbo	Cartoon		June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon		June '49
913	She	H. Gahagan-R. Scott		Dec. '48
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Man on the Eiffel Tower *Ansco	C. Laughton		
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahloren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number: title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2	9/25	
1402 I'm A Monkey's Uncle (16).10/7	10/23	
1403 Mummy's Dummies (16)...11/4	1/22	
1404 Crime on Their Hands (17½) 12/9	3/12	
1405 The Ghost Talks (16)..... 2/3	.....	
1406 Who Done It? (16)..... 3/3	.....	
1407 Hokus Pokus (16)..... 5/5	.....	

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9	9/25	
1422 Go Chase Yourself (17)....10/14	10/9	
1423 Parlor, Bedroom and Wrath (16) 12/16	4/2	
1424 Radio Riot (16)..... 2/10	4/2	
1425 Sunk in the Sink (16)..... 3/10	.....	
1431 A Pinch in Time (16)....11/11		
1432 He's In Again (16½).... 1/13	3/19	
1433 Miss in a Mess (15½)... 1/20	4/9	
1434 Trapped by a Blonde (15½) 4/7	.....	
1435 Flung by a Fling ( )..... 5/12	.....	

CAN YOU TOP THIS? (2)

1411 #1 (13) 11/18	...	

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30	.....	
1442 Ay Tank Ay Go (16).....10/21	.....	
1443 Static in the Attic (19)...12/23	....	
1444 Nothing But Pleasure (17). 3/31	.....	
1445 A Rookie's Cookie (17)... 5/19	.....	

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23	3/12	
1702 Magic Fluke (7)..... 3/24	.....	

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) 10/21	.....	
1552 Candid Microphone No. 2 (10½) 3/3	.....	
1553 Candid Microphone No. 3 ( )..... 5/26	.....	

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2	9/25	
1502 Lo, The Poor Buffalo (6½).11/4	1/1	
1503 Coo-Coo Bird Dog (6)..... 2/3	.....	
1504 Grape Nutty (6)..... 4/14	.....	

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) 9/9	...	
1602 Swing Monkey Swing (8)..10/14	....	
1603 The Little Match Girl (8½) 11/25	....	
1604 Glee Worms (7½).....12/16	....	
1605 A Boy and His Dog (7)... 1/6	..	
1606 Spring Festival (8)..... 3/17	.....	
1607 Indian Serenade (8)..... 5/5	.....	

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23	3/12	

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28	10/[illegible]	
1752 Sitka Sue (10½)..... 1/20	4/2	

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23	10/2	
1802 Acrobatic Babies (9½)...10/14	10/2[illegible]	
1803 Babe Didrickson, Queen of Sports (10).....11/25	2/12	
1804 Flashing Fins (10).....11/23	3/12	
1805 Mrs. Golf (10)..... 2/24	....	
1806 Trigger Magic (10)..... 3/17	....	
1807 Lady of the Links ( )... 4/28	.....	
1808 Racing Greyhounds ( )... 5/26	.....	

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23	9/2[illegible]	
1952 Ray Eberle & Orch. (10)...11/4	2/12	
1953 Louis Prima & Orch. (10).12/16	4/2	
1954 Buddy Rich & Orch. (10) 1/20	4/9	
1955 Charlie Spivak & Orchestra (10) 3/24	.....	
1956 Frankie Carle & Orch. (9).. 4/21	.....	

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2	10/2	
1852 A Day at C.B.S. (9½)...10/7	1/1	
1853 Stars to Remember (9½)..11/18	2/12	
1854 Hollywood Santa Claus Lane (10) 12/23	....	
1855 A Rainy Day in Hollywood (9½) 1/27	.....	
1856 Frank Borzage Golf Tournament (10) 3/3	.....	
1857 Medals for Hollywood Stars (9½) 4/14	.....	
1858 Vacation at Del Mar (10½) 5/12	.....	

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16	10/2	
1652 My Happiness (10).....10/21	1/22	
1653 It's Magic (9½).....12/23	4/2	
1654 Bouquet of Roses (9½)... 3/10	.....	
1655 June in January ( )..... 4/21	.....	
5657 Christmas Carols (10½)...12/9	..	

SERIALS

1120 Congo Bill (15 Chapters) 10/28	....	
1140 Bruce Gentry (15 Chapters) 2/10	....	
1160 Batman and Robin (15 chapters) 5/26	.....	

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18	1/15	
W-32 Lucky Ducky (8).....10/9		
W-33 Professor Tom (8).....10/20	3/12	
W-34 The Cat That Hated People (7) 11/20	2/2[illegible]	
W-35 Mouse Cleaning (8).....12/11	3/5	
W-36 Goggle Fishing Bear (7).... 1/15		
W-37 Bad Luck Blackie (7)..... 1/22	4/9	
W-38 Polka Dot Puss (8)..... 2/26		
W-39 Senor Droopy (8)..... 4/9	.....	

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11	11/1[illegible]	
S-52 Pigskin Skill (8)..... 9/18	10/2[illegible]	
S-53 Ice Aces (8).....11/6	2/19	
S-54 Let's Cogitate (8).....12/25	2/26	
S-55 Super Cue Men (9)..... 1/29	4/9	
S-56 What I Want Next (10)... 2/12	4/9	
S-57 Scientifiquiz (9)	.....	
S-58 Those Good Old Days (9)... 4/16	.....	

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20	....	
W-22 Fine Feathered Friends (8).. 1/1	...	
W-23 The Blue Danube (8)..... 4/2	.....	
W-24 Suffering Cats ( ).....	.	

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16	2/12	
T-12 Night Life in Chicago (9)...11/27	2/26	
T-13 Scholastic England (8).....12/18	...	
T-14 Ontario, Land of Lakes (10). 2/12	....	
T-15 Calling on Michigan (10)... 3/5	....	
T-16 Playlands of Michigan (9).. 3/26	.....	
T-17 Quebec in Summertime (10). 4/9	.....	

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20	2/1[illegible]	
K-72 Annie Was a Wonder (10).. 1/27	4/9	
K-73 Stuff for Stuff (9)..... 3/26	.....	

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( ).....	..	
A-2 Heart to Heart (21)..... 5/21	.....	

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8	1/8	
K8-2 Mr. Groundling Takes the Air (11) 12/3	1/2[illegible]	
K8-3 Make Mine Monica (11).... 1/14	2/26	
K8-4 The MacAdemy Awards (8).. 2/18	.....	
K8-5 I Remember You (11)..... 3/18	....	
K8-6 My Silent Love ( )..... 4/22	....	
K8-7 The Lambertville Story (10). 5/20	....	

NOVELTOON

P8-1 The Mite Makes Right (8)..10/	1/1[illegible]	
P8-2 Hector's Hectic Life (7)...11/19	1/8	
P8-3 Old Shell Game (7).....12/17	2/19	
P8-4 The Little Cut-up (7).....12/17	2/26	
P8-5 Hep Cat Symphony (7)..... 2/4	....	
P8-6 The Lost Dream (8)..... 3/18	....	
P8-7 Little Red School Mouse (7). 4/15	....	
P8-8 A Haunting We Will Go (9). 5/13	....	
P8-9 A Mutt in a Rut (8)..... 5/27	....	

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22	1/15	
X8-2 The Funshine State (8)..... 1/7	2/26	
X8-3 The Emerald Isle (7)..... 2/25	....	
X8-4 Comin' Round the Mountain (7) 3/11	....	
X8-5 The Stork Market (8)..... 4/8	....	
X8-6 Spring Song ( )..... 6/3	....	

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29	1/15	
Y8-2 Calling All Animals (10).... 1/7	2/26	
Y8-3 Meet the Champ (9)..... 2/11	....	
Y8-4 Hocus Focus (10)..... 4/22	....	

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5	12/1[illegible]	
R8-2 Acrobatic Illini (10)..... 1/7	2/19	
R8-3 Sno' Time for Learning (10). 1/21	2/26	
R8-4 In the Driver's Seat (10)... 3/4	....	
R8-5 Best of Breed (10)..... 4/8	.....	
R8-6 Fairway Champions (10).... 5/6	.....	

POPEYE

E8-1 Robin Hoodwinked (7).....11/18	1/22	
E8-2 Symphony in Spinach (7)....12/31	.....	
E8-3 Premiere (11) 3/25	.....	
E8-4 Lumber Jack & Jill (7).... 5/27	.....	

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26	1/8	
L8-2 The Early Bird (10)..... 1/28	....	
L8-3 The Flying Dancers (10).... 3/11	.....	
L8-4 The Fall Guy (11)..... 4/15	.....	
L8-5 Flying Grandmother (10).... 6/3	.....	

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24	2/19	
J8-2 The Stocking Yarn (10)..... 2/4	.....	
J8-3 White Magic (11)..... 4/1	.....	
J8-4 Air Force Fire Fighters (10). 4/29	.....	

RKO RADIO

THIS IS AMERICA (13)

Rel. No. Title	Rel. Date	Data
93101 County Fair (18).....11/12	1/22	
93102 Girls in White (17).....12/10	1/22	
93103 Berlin Powder Keg (17).. 1/20	...	
93104 Our Daily Bread (16)..... 2/4	4/2	
93105 On Watch (16)..... 3/4	...	
93106 Wonder House (16)..... 4/1	.....	

SPECIAL (2)

93901 Football Headliners of 1948 (16) 12/10	.....	
94807 Let's Go to the Movies (9).....	.....	

COMEDY SPECIALS

93401 Contest Crazy (17) 10/1	12/1[illegible]	
93402 Heart Troubles (16)..... 3/11	.....	

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12	3/19	
93702 Backstage Follies (19)....12/24	2/19	
93703 Dad Always Pays (18)..... 2/18	....	
93704 The Cactus Cut-Up (17)... 4/15	.....	

MY PAL (4)

93201 Pal's Return (20).....11/26	3/5	

SCREENLINERS (13)

94201 Jan August & His Piano (8) 10/29		
94202 Block Party (8).....11/26	3/5	
94203 It Pays to Be Ignorant (8).12/24	3/5	
94204 Men of the Shooting Stars (9) 1/21	...	
94205 Movie Memories (8)..... 2/18	.....	
94206 Shake Hands With Success (8) 3/18	.....	

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9	.....	
94102 The Trial of Donald Duck (7) 7/30	.....	
94103 Catnap Pluto (6)..... 8/13	9/22	
94104 Inferior Decorator (7).... 8/27	.....	
94105 Pluto's Fledgling (7)..... 9/10	12/18	
94106 Soup's On (8)..... 10/15		
94107 Three for Breakfast (8)...11/5	3/12	
94108 Mickey and the Seal (7)..12/3	3/12	
94109 Tea for Two-Hundred (7)..12/24	3/5	
94110 Pueblo Pluto (7)..... 1/14	3/19	
94111 Donald's Happy Birthday (7) 2/11	.....	
94112 Pluto's Surprise Package (7) 3/4	.....	
94113 Sea Salts (8)..... 4/8	.....	
94114 Pluto's Sweater (7)..... 4/29	.....	

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24	1/22	
94302 Frozen Fun (8).....10/22	3/12	
94303 Athletic Stars (8).....11/19	3/12	
94304 Fighting Tarpon (8).....12/17	3/19	
94305 Game Birds (8)..... 1/14	.....	
94306 Waders of the Deep (8)... 2/11	.....	
94307 Canadian Roughriders (8).. 3/11	.....	
94308 Sports' Top Performers (8). 4/8	.....	

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10	..	
93502 Range Rhythm (18).....10/15	.....	
93503 Cactus Capers (17).....11/19	.....	
93504 California or Bust (18)...12/2[illegible]		

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8) 10/1	...	
94702 Wynken, Blynken and Nod (8) 11/19	...	
94703 Pluto's Judgment Day (8). 1/28	.....	
94704 The Ugly Duckling (9).... 3/18	.....	
94705 Country Cousin (9)..... 5/20	.....	

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29	3/5	
King of the Jungleland (15 Chapters) (Reissue). 4/23	.....	

CARTOONS

Trucolor

Beyond Civilization to Texas (8) 3/15	3/12	
882 The Three Minnies (8).... 4/15	.....	

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48	5/1	
8255 Scenic Sweden (8)..... 6/48	6/5	
8256 Riddle of Rhodesia (8).... 7/48	9/4	
8257 Bermuda (8) 8/48	9/4	
8258 Desert Lights (8)..... 8/48	8/21	
8259 Portrait of the West (8)...10/48	.....	
8260 Way of the Padres (8).... 1/48	.....	

Black and White

8203 Sky Thrills (9)..... 3/48	5/1	
8204 Majesty of Yellowstone (9). 7/48	6/19	

Rel. No. Title	Rel. Date	

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/	5/	
8303 Everglades Adventure (9).....	5/	
8304 Football Finesse (10).... 9/	6/	
8305 Olympic Water Wizards (9).10/	1[illegible]	
8306 Yankee Ski-Doodle (8)....12/	..	
8352 Aqua Capers (T) (8)..... 1/	5/	
8353 Playtime in Scandinavia (T) (8).... 4/	6/	

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/	6/	
8513 Taming the Cat (7)..... 1/	6/	
8514 The Magician (7)..... 3/	6/	
8515 Chipper Chipmunk, The (7). 3/	8/	
8516 Hounding the Hares (7)... 4/	6/	
8517 Feudin' Hillbillies (7).... 4/	6/	
6518 Mystery in the Moonlight (7) 5/	6/	
8519 Seeing Ghosts (7)..... 6/	6/	
8520 A Sleepless Night (7)..... 6/	6/	
8521 The Witch's Cat (7)..... 7/	5/	
8522 Magpie Madness (7)..... 7/	5/	
8523 Love's Labor Won (7)..... 8/	5/	
8524 The Hard Boiled Egg (7)..10/	1[illegible]	
8525 The Mysterious Stranger (7) 10/	1[illegible]	
8526 Free Enterprise (7).....10/	1[illegible]	
8527 Triple Trouble (7).....11/	.	
8528 Out Again in Again (7)...11/	.	
8529 The Magic Slipper (7)....12/	.	
8530 Gooney Golfers (7).....12/	.	

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/	..	
8532 The Green Line (7)..... 5/	..	

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/	1	

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/		

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/	.	
8602 Fashioned for Action (8).. 4/	.	

MARCH OF TIME

4 Report on the Atom (20). 4/15	.	
6 The Cold War ( )..... 1/	.	
7 Marriage and Divorce ( ). 2/20	.	
8 Crisis in Italy ( )..... 3/	.	
9 Life With Junior ( )..... 4/44	.	
10 Battle for Greece (17).... 5/	.	
11 The Fight Game (19)..... 5/	.	
12 The Case of Mrs. Conrad (18) 7/	.	
13 White-Collar Girls (18)... 8/6	.	
14 Life With Grandpa (17)... 9/	.	
15 Battle for Germany (18)...10/	1	
16 America's New Air Power (18) 10/29	1	
17 Answer to Stalin (19)....11/26	2	
18 Watchdogs of the Mail (18) 12/	.	

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/		

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/		

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/		
9502 The Power of Thought (7). 1/		
9503 The Racket Buster (7).... 2/		
9504 Sourpuss in Dingbat Land (7) 3/		
9505 The Lion Hunt (7)..... 3/		

MOVIETONE SPECIALTY (3)

9801 Struggle for Survival (9).. 2/		

DRIBBLE PUSS PARADE (1)

8801 Satisfied Saurians (8)..... 3/		

MARCH OF TIME

1 On Stage (18)..... 1/21		
2 Asia's New Voice (17).... 2/18		
3 Wish You Were Here (18). 3/18		

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19		
Wild & Woody (7).....13/31		
Scrappy Birthday (7)..... 2/11		
Drooler's Delight (7) 3/25		

UNIVERSAL-INTERNATION

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7).....11/22		
4322 Hollywood Matador (7)....12/13		
4323 Mouse Trappers (7)..... 1/24		
4324 Hams That Couldn't Be Cured (7) 2/21		
4325 The Screw Driver (7)..... 3/14		
4326 Ace in the Hole (7)..... 4/4		
4327 Goodbye, Mr. Moth (7).... 5/2		
4328 Jukebox Jamboree (7)..... 5/30		
4329 The Loan Stranger (7)... 6/27		
4330 Dizzy Acrobat (7)..... 7/25		
4331 Dizzy Kitty (7)..... 8/22		
4332 Cow Cow Boogie (7)..... 9/19		
4333 The Screwball (7).....10/17		

No.	Title	Rel. Date	Data
	SING AND BE HAPPY SERIES (8)		
81	Choo Choo Swing (10)	11/1	2/19
82	The Year Around (10)	12/6	...
83	Songs of Romance (8½)	1/24	3/12
84	Clap Your Hands (10)	3/7	.....
85	Moonlight Melodies ( )	4/25	.....
	VARIETY VIEWS (8)		
41	Canada Calls (9)	10/1	1/22
42	They Went That A-Way ( )	1/10	.....
43	Just a Little North (10)	2/28	.....
44	Dynasty of Wonders (10)	4/4	.....
45	Inch by Inch ( )	5/30	.....
	NAME BAND MUSICALS (13)		
01	Rhythm Masters (15)	12/8	2/19
02	Lawrence Welk & Orch. (15)	1/5	1/22
03	Ted Weems & Orch. (15)	2/2	.....
04	Les Brown & Band (15)	3/2	.....
05	Symphony in Swing ( )	3/30	.....
	TWO-REEL SPECIALS (2)		
01	Cheating in Gambling (17)	2/2	....
	ONE REEL SPECIAL		
03	Christmas Dream (11)	11/22	11/1[illegible]
	MUSICAL WESTERNS (8)		
51	Six Gun Music (24)	1/6	....
52	Cheyenne Cowboy (23)	2/10	....
53	West of Laramie (26)	3/24	....

WARNER BROS.

	TECHNICOLOR SPECIALS (8)		
002	Drums of India (20)	4/16	...
003	Princely India (20)	12/25	4/2
004	Heart of Paris (20)	[illegible]	...
006	Cradle of the Republic (20)	5/28	.....
	Reissues		
001	Sons of Liberty (20)	11/20	...
005	Sunday Roundup (20)	1/29	...
	JOE McDOAKES COMEDIES (8)		
401	So You Want to Be in Politics (10)	10/23	[illegible]
402	So You Want to Be on the Radio (10)	11/6	1/22
403	So You Want to Be a Baby Sitter (10)	1/8	4/2
404	So You Want to Be Popular (10)	3/12	.....
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	.....
	BLUE RIBBON CARTOONS (13)		
	Reissues		
301	An Itch in Time (7)	10/30	9/12
302	Fin'n Catty (7)	12/11	.....
303	Bedtime for Sniffles (7)	1/1	.....
304	Presto Changeo (7)	2/5	.....
305	Swooner Crooner (7)	2/12	.....
306	Hop, Skip & Chump (7)	3/5	.....
307	He Was Her Man (7)	4/2	.....
308	I Wanna Be A Sailor (7)	4/30	.....
309	Flop Goes the Weasel (7)	5/21	.....
	M. M. TECH. CARTOON		
701	Awful Orphan (7)	1/29	.....
702	Porky Chops	2/12	.....
703	Paying the Piper (7)	3/12	.....
704	Daffy Duck Hunt (7)	3/26	.....
705	Mouse Wreckers (7)	4/23	.....
706	The Bee-Deviled Bruin (7)	5/14	.....
707	Curtain Razor (7)	5/21	.....
	M.M. BUGS BUNNY SPECIAL (3)		
1724	Rebel Rabbit (7)	4/2	9/15
	SPORTS PARADE (13)		
501	Jungle Man Killers (10)	11/6	9/18
502	Sportsmen of the Far East (10)	12/18	2/17
503	Royal Duck Shoot (10)	1/22	3/19
504	Water Wonderland (10)	.....	.....
505	Sport of Millions (10)	3/26	.....
506	Cinderella Horse (10)	4/23	.....
507	English Outings (10)	5/14	.....
	ADVENTURE SPECIALS (6)		
801	Mysterious Ceylon (10)	9/25	9/19
802	Bannister's Bantering Babies (10)	12/11	2/12
803	Circus Town (10)	1/15	4/2
804	Camera Angles (10)	1/16	.....
805	Treachery Rides the Trail (10)	3/19	.....
	FEATURETTES (6)		
101	Football Magic (20)	9/11	9/10
102	Grandfather's Follies (20)	11/10	.....
103	Pie in the Eye (20)	1/8	4/2
104	At the Stroke of Twelve (20)	2/19	.....
105	Perils of the Jungle (20)	5/7	.....
	SPORTS NEWS REVIEWS (6)		
601	Roaring Wheels (10)	10/8	9/18
602	Ski Devils (10)	12/4	2/12
603	Swim Parade (10)	2/5	.....
604	Batter Up (10)	4/2	.....

MOTION PICTURE INDUSTRY PUBLIC RELATIONS SHORTS

1	Let's Go to the Movies (9)	RKO 5/13	1/15
2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ.	1/15
4	The Art Director ( )	20th-Fox	1/15
5	The Sound Man ( )	Col.	.....
6	The Screen Actor ( )	MGM	.....
7	History Brought to Life ( )	Para.	.....

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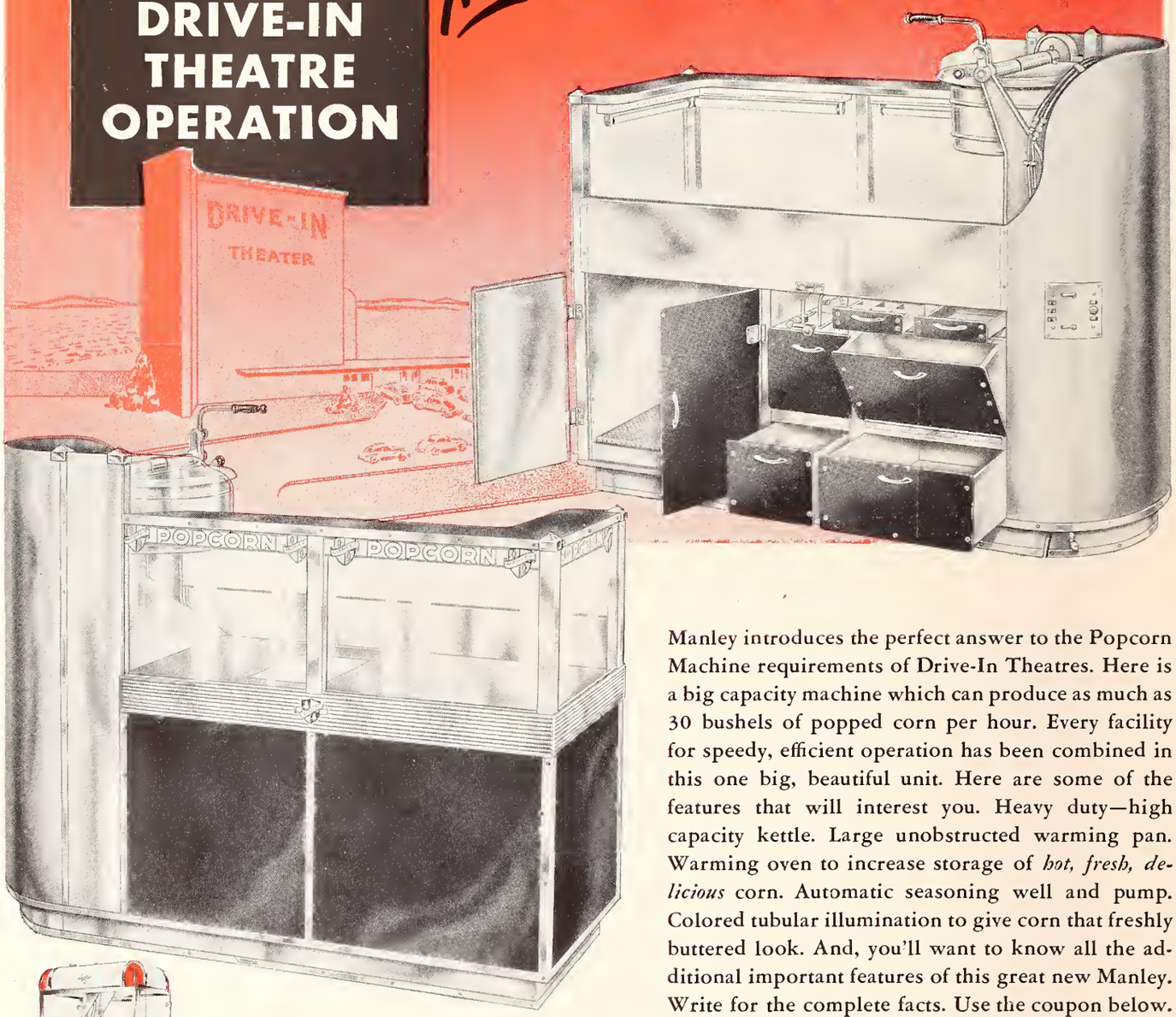

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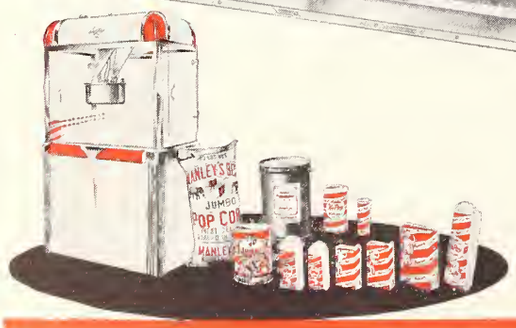

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

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Vol. 50 No. 18

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381	Choo Choo Swing (10)	11/1	2/19
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505	Sport of Millions (10)	3/26	.....
506	Cinderella Horse (10)	4/23	.....
507	English Outings (10)	5/14	.....
	ADVENTURE SPECIALS (6)		
801	Mysterious Ceylon (10)	9/25	9/19
802	Bannister's Bantering Babies (10)	12/11	2/12
803	Circus Town (10)	1/15	4/2
804	Camera Angles (10)	1/16	.....
805	Treachery Rides the Trail (10)	3/19	.....
	FEATURETTES (6)		
101	Football Magic (20)	9/11	9/10
102	Grandfather's Follies (20)	11/10	.....
103	Pie in the Eye (20)	1/8	4/2
104	At the Stroke of Twelve (20)	2/19	.....
105	Perils of the Jungle (20)	5/7	.....
	SPORTS NEWS REVIEWS (6)		
601	Roaring Wheels (10)	10/8	9/18
602	Ski Devils (10)	12/4	2/12
603	Swim Parade (10)	2/5	.....
604	Batter Up (10)	4/2	.....

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2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ.	1/15
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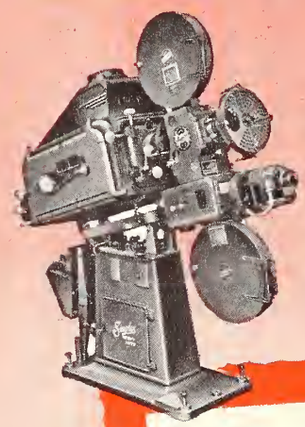

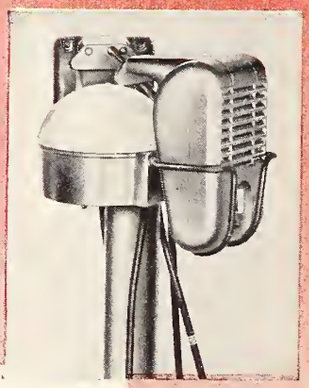

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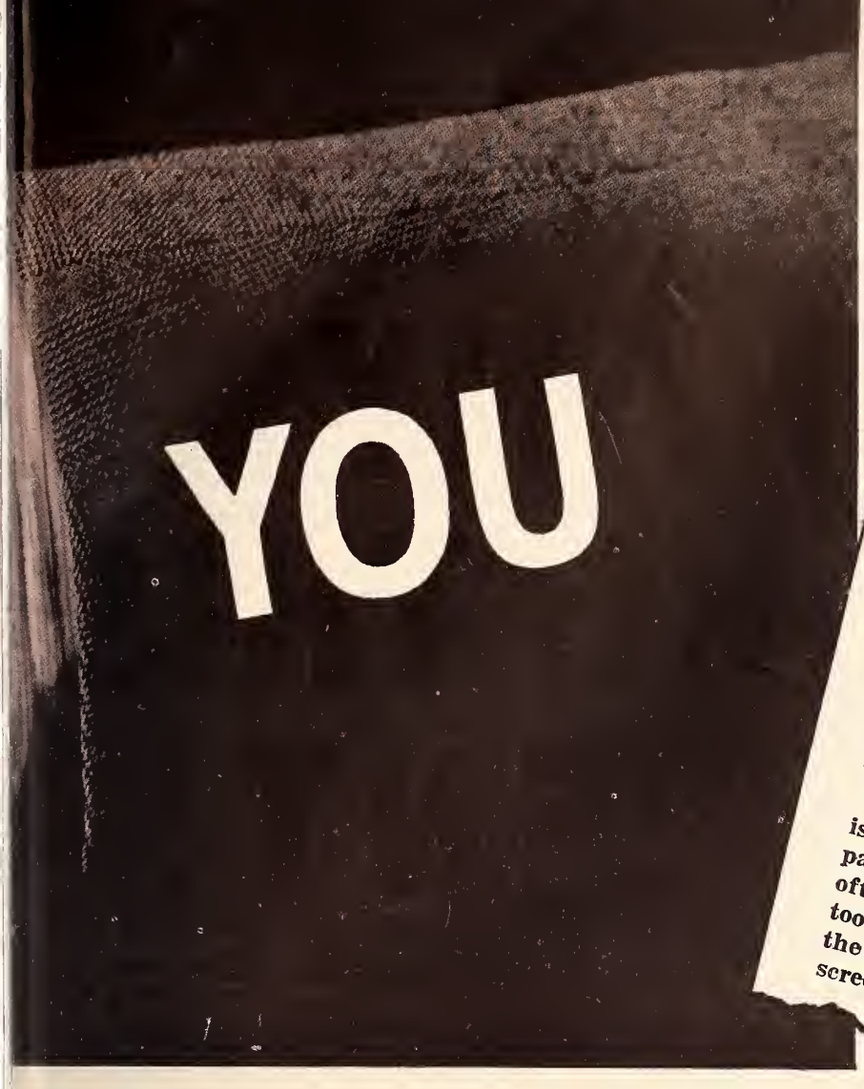

This is a typical response from BOXOFFICE, issue of April 16.

Trade Screening Close By Pleases an Exhibitor

JIM DUNBAR of the Roxy Theatre at Wichita has this item to report:

"An orchid to 'The Friendly Company,' Metro-Goldwyn-Mayer. Today I received notice inviting my wife and myself to a tradeshowing of two of their latest releases. This in itself is not new, but it is news when a distributor gives the exhibitor a break by screening products nearer the exhibitor's place of business.

"'The Stratton Story' and *'The Secret Garden' will be screened at the Civic Theatre here in Wichita. Seldom does an exhibitor drive 200 or 300 miles to a distribution center just to view a trade-screening. By screening products out in the territory, the distributor will benefit both himself and the exhibitor, in good will and intelligent buying.

"Personally, I hope the local screening is a huge success and that other companies as well as Metro will do this more often, both here and at other locations too far distant for the exhibitors to view the newest release at the distributors' screening rooms."

* "Secret Garden" World Premiere, Astor Theatre Boston, May 4th.

MEETINGS"! WOW!

"STRATTON STORY" CLEVELAND SETS NEW ATTENDANCE RECORD!

Opened to Biggest biz in 2 years! First Sunday sets new attendance record at Stillman Theatre. Packed houses actually applaud this great new M-G-M attraction which the trade press forecasts will be one of the year's biggest.

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NO OTHER COMPANY CAN MAKE THIS STATEMENT!

"MR. BELVEDERE GOES TO COLLEGE" . . . . . IS A 20th PICTURE CENTURY-FOX

"The BEAUTIFUL BLONDE from BASHFUL BEND" . Technicolor IS A 20th PICTURE CENTURY-FOX

"CANADIAN PACIFIC" . . . . . Cinecolor IS A 20th PICTURE CENTURY-FOX

"THE FAN" . . . . . IS A 20th PICTURE CENTURY-FOX

"MOTHER IS A FRESHMAN" . . . . . Technicolor IS A 20th PICTURE CENTURY-FOX

"THE FORBIDDEN STREET" . . . . . IS A 20th PICTURE CENTURY-FOX

"THE SNAKE PIT" . . . . . IS A 20th PICTURE CENTURY-FOX

"A LETTER TO THREE WIVES" . . . . . IS A 20th PICTURE CENTURY-FOX

"YELLOW SKY" . . . . . IS A 20th PICTURE CENTURY-FOX

"DOWN TO THE SEA IN SHIPS" . . . . . IS A 20th PICTURE CENTURY-FOX

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with SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS Produced and Directed by ROY DEL RUTH Associate Producer JOE KAUFMAN · Screenplay by BOB CONSIDINE and GEORGE CALLAHAN

CALL YOUR MONOGRAM EXCHANGE TODAY FOR THIS GREAT ALLIED ARTISTS HIT!

NEWS.....OF ANOTHER GREAT MOVIE AND ANOTHER GREAT SONG HIT

From Paramount

You know what happened with "Buttons and Bows" and "The Paleface." Now history is repeating itself! Leading disk and radio artists are already singing out the news of Paramount's Technicolor

"Streets of Laredo"

with a new song sensation by Oscar-winning Livingston and Evans—a hit already so popular that it's bound to do for this picture what "Buttons and Bows" did for "The Paleface"! On best-selling records, on juke boxes, on the air, stars like Dick Haymes, Ray Noble, Dennis Day and Patti Page are singing

"The Streets of Laredo"

5 WEEKS BEFORE RELEASE—AND ALREADY IT'S THIS POPULAR—

Listed on Peatman Survey Sheet of Most Played Songs on the Air.

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in
"Streets of Laredo"

Color by TECHNICOLOR
Produced by ROBERT FELLOWS
Directed by LESLIE FENTON
Screenplay by Charles Marquis Warren
Based on a Story by Louis Stevens and Elizabeth Hill

THE STR EDITORIAL PAGE

The Heart of Showbusiness

In San Francisco, from May 2nd to 6th, the Variety Club International will hold its thirteenth annual convention.

Highlights of the convention will be: 1) Announcement that the International Tent has taken on its first charity responsibility, the Variety Clubs International-Will Rogers Memorial Hospital, at Saranac Lake, N. Y. 2) Charity reports by each of the 35 Tents of the great Heart of Showbusiness. 3) Announcement of the formation and chartering of the new Tent in London, England, which has come into being through the efforts of the American colony of the industry in Britain, spearheaded by C. J. Latta.

No other activity of our industry has done so much for so many under-privileged children, the ill and the unfortunate, as have the several individual Tents of the Variety Clubs.

Next week's convention will mark the tenth year since the writer first became interested as an active worker for the great organization, and so great is the gratification resulting from association with a group so successfully dedicated to such high humanitarian ideals, that we owe a debt of gratitude to Johnny Harris for first interesting us in the movement, and to Bob O'Donnell who has worked so closely with Harris since Bob first became International Chief Barker in 1943.

We also want to express our appreciation to all the officers and Barkers of the Clubs with whom we have worked in behalf of the Clubs during the last ten years. We sincerely hope we will be privileged to continue working for and with them for many, many years to come. And a deep bow to Winnie Cutler, efficient secretary of the Clubs whose able assistance has made our own work so pleasant and who smiles back at all the tough assignments the post entails and seems to get so little credit for the extraordinarily capable job she does in the International office at Dallas, Texas.

* * *

Where to Buy Equipment

In this issue appears the latest edition of "Where to Buy Theatre Equipment." This work has become a standard reference for theatremen as to the sources of supply for all of the many and varied specialized equipment, materials and services required for theatre building equipment, maintenance and operation.

It is probably true that right today—when theatres face up to one of the severest tests ever to loom before the movies—that many establishments are below par as regards the most efficient equipment for top-grade presentations and conveniences for their patrons. This is unfortunate. It will be regrettable for the industry as a whole, and downright tragic for the particular business enterprise involved, if neglect to make the necessary investment for fine presentations ultimately discourages groups of people from attending film shows regularly by favoring some other diversion. Heaven knows, the other diversions are growing steadily more aggressive in courting the public. The newest, television, has all the advantage of novelty as a tremendous boon to its bid for favor.

Things may seem high priced now. But not at all too high for something that is needed to preserve a business enterprise. And, also, there's no guarantee that the guessing-game which currently seems to be that prices will come down, is riding on a winning bet. So, it will pay to look over the market for the kind of equipment that is needed to bring your theatre up to par.

We can highly recommend our entire The Motion Picture Theatre Section, with its featured service "Where to Buy Theatre Equipment," as a most efficient guide to intelligent buying. The equipment concerns whose products are advertised in the section are the "tops" in their field—as you'll readily recognize by noting the firm and trade names displayed in the ads.

* * *

Good Job

There was good news for the exhibitors of Minnesota this week when the state legislature ended its sessions without enacting any laws inimical to the theatres there. Not that there wasn't a threat that adverse legislation could have happened at the session recently ended.

The Minnesota House of Representatives committee of the whole turned down a proposed municipal admissions tax bill by a vote that was plenty good enough to win for the exhibitors, but was so close—50 to 42—that theatremen were kept on the anxious seat until the final decision arrived.

The defeat of the proposed municipal tax was a victory for a hard-working and highly efficient exhibitor front with North Central Allied prominently in the fore. It was a good and heartening demonstration that exhibitors can win when they get together on local, state and city levels to fight against proposals that would unfairly burden their business with discriminatory taxes and regulations.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

Three judges of New York's federal statutory court presumably were studying the Government anti-trust suit against the Big 3 —20th Century-Fox, Warner Bros., Loew's (MGM)—and the Little 3—Columbia, United Artists, Universal—as lawyers last week wound up their arguments. When the ruling will be handed down is unknown but an appeal is likely for if divorce is granted the Big 3 will probably go to the Supreme Court; if a clause on "discrimination" is upheld, Columbia will probably take a trip to Washington; and if divorce is denied, the Government will probably go once more before the nine justices who sit before the red curtain in Washington's pseudo-classic Supreme Court building. (P. 10)

Meanwhile in Oklahoma City the Government rested in its retrial of the Griffith anti-trust suit; in Chicago, the Monroe Amusement company settled its $1,580,000 anti-trust suit against Balaban and Katz, Great States, Warner Theatres and the eight majors out of court; terms unrevealed. In Washington the Warner Bros..-Kogod-Burka suit terminating the joint ownership of the MacArthur Theatre appeared about to be settled out of court. Back in Chicago the eight majors suing Alger for incorrect returns on percentage pictures, obtained a dismissal in federal court by paying attorneys' fees and Alger expense and then filed suit in a state court. Reason: Apparently the majors aren't sure they can claim sufficient damage to warrant federal court action.

Exhibition

Fanchon and Marco General Manager Harry Arthur recommended that excessive producer salaries and profit sharing be cut so that pictures could be made cheaper. Arthur's remarks came after Paramount sold three pictures away from his houses, presumably in a row over higher rentals which he refused to pay, and 20th-Fox was reported still negotiating in an effort to get more rents.

The Paramount sell-away action surprisingly was condemned by the St. Louis Motion Picture Theatre Owners (TOA), which asserted that this action, which resulted in booking the pictures in a theatre which had run thrill films, would hurt the pictures' value in all other St. Louis area runs. The exhibitors who passed the resolution surprisingly seem to advance the theory that a top run is required in a major city for product. Further in the St. Louis-Kansas area Fox Midwest has notified distributors that it will no longer bid on pictures.

From Washington, the Treasury Department revealed that amusement taxes for March, which cover February collections, were $34,716,075 compared to the previous month's $26,907,385. At the same time representatives of state, county and city governments were meeting with the Treasury Department over conflicting tax sources and suggested Congress give up the amusement tax field to their respective governments. In Minnesota exhibitors were pretty happy that the legislature had closed without passing any of the measures it had behind it affecting theatres. Meanwhile the Senate Finance Committee defeated a move to cut the federal admission tax from 20 per cent to 10 per cent by a 7-6 vote.

Drive-Ins were on the upgrade in California with several more scheduled and play-grounds to care for the kids in drive-ins were also on the upgrade with such installations going into the open-airers in Salt Lake City and Louisville this week.

Distribution

Twentieth Century-Fox is cutting clearance in Philadelphia to speed up play-offs; RKO denied reports from Texas that it was selling Jack Farr's Skyway Drive-in over the Schulman house in Bryan or the Campus Theatre at College Station. In Indiana Warner Bros. reportedly sold its entire Easter program to 40 drive-ins.

In New York Jerry Pickman joins Paramount as exhibitor relations chief, a revived post indicative of the trend of the times; over at Eagle Lion Leon Brandt moved up to Pickman's post as assistant director of advertising and publicity with Lige Brien moved up to Brandt's exploitation post. And Astor Pictures which started out as a reissue firm and entered production, now seeks to import foreign films.

Production

Monogram has closed with Associated British Pathe to make four pictures in Eng-land within four years under a 50-50 partnership financing deal. British Producer Herbert Wilcox arrived in the U. S. to discuss such a hands-across-the-sea production deal and to find a distributor for his "Maytime in Mayfair."

General

Anglo-American film conference is to meet again in several weeks after a two-day meet-ing last week which accomplished nothing—officially.

In Television Mitchell Wolfson, who runs both theatres and video station, finds the new medium a competitor but one that can be used to advantage (P. 9), and Fox West Coast is planning to experiment with at least five theatres in television.

Financial: Technicolor declared a 40-cent dividend, payable May 24; 20th-Fox a 25-cent dividend payable July 5. General Precision is changing its stock from 800,000 to 1,135,000 to include two types of preferred and one of common.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents

Paramount Pickets Still on Parade

Pickets continued to parade before the Brooklyn and New York Paramounts this week as a protest over the alleged lockout of two union members in the Brooklyn house.

However, while the Brooklyn Paramount continued operations with a crew which did not belong to Local 306, IATSE, the New York Paramount functioned as a Local 306 operation with projectionists, stagehands and musicians continuing to work the house while pickets outside urged the public to "pass 'em by."

Gelber Talks

Paramount maintained an official silence on the subject but Herman Gelber, President of Local 306, told SHOWMEN'S TRADE REVIEW that the picketline and the non-union operation at the Brooklyn theatre arose out of the discharge of two members at that house—Steve D'Inzillo and Nat Hewit—for what the union chief said were union activities. D'Inzillo had recently acted as business agent during the illness of Morris Kravitz, the union head said.

The union offered to replace both men, Gelber continued, with projectionists from any other houses. but Weitman insisted on selecting his own men, a stand to which he is legally entitled under the contract. The union president added that since contracts expired Aug. 21, he assumed that the discharge action and the subsequent difficulty was an effort to show that Paramount could operate without members of Local 306. Attempts to mediate the matter by the New York State Mediation Board failed.

Pickman to Paramount As Exhibition Contact

Indications that Paramount is revising its sales and policy set-ups against the time it will lose its theatres through divorce and have to intensify its marketing efforts on product were strengthened Monday when Jerry Pickman assumed the post of exhibitor relations director with that company. The post had been vacant since Claude Lee resigned.

Jerry Pickman

Pickman, who resigned as assistant director of advertising and publicity with Eagle Lion, is known to have some definite views on exhibitor relations. He has been reported to think that such posts were not to consist entirely of traveling about, shaking hands with an exhibitor and buying him a drink, but extended much further. Pickman is said to believe that they should include sounding out exhibitor opinion, devising ways by means of which advertising may be made to assist the exhibitor to the maximum and keeping up good trade and trade press relations.

Eagle Lion Promotes Brandt and Brien

Leon Brandt, former exploitation manager for Eagle Lion, has been promoted to the post of assistant director af advertising, publicity and exploitation of that company to replace Jerry Pickman, resigned. Lige Brien, assistant exploitation manager, moves up to Brandt's former post of exploitation manager.

More Truth Than . . .

Leo Wolcott, board chairman of Iowa-Nebraska Allied reports this sign in a bar:
"If the television performers look good to you, you've had enough to drink."

Arthur Hits High Production Pay

Attack Follows Row Over Raised Rents

Fanchon and Marco General Manager Edward B. Arthur struck at producers' "fabulous executive salaries and profit sharing agreements" in St. Louis this week in what appeared to be a volley fired at distributors seeking higher rentals.

Arthur's remarks came in a prepared statement denying that the two weeks' notice posted at the Ambassador and the Fox necessarily meant these or any other F&M houses would close. It came also as Paramount and 20th-Fox reportedly were seeking terms F&M would not pay and Paramount sold "El Paso," "Alias Nick Beal," and "My Own True Love," which ordinarily would go to F&M to the World.

(In New York a Paramount spokesman said the company was not selling F&M "at present." Paramount Division Manager M. R. Clark of Dallas was in St. Louis presumably to negotiate with F&M for his company. A 20th-Fox spokesman said: "We're still negotiating with them.")

Arthur in his prepared statement said it was customary to post notices in St. Louis as summer approached but that the houses would not close if suitable pictures were available.

He declared F&M policy was to play the best pictures for reasonable admissions, a policy which might require "a refusal . . . to pay film rentals that would necessarily require a raise in admission prices."

In this connection the Arthur statement declared that if producers adopted economies they would be able to make good pictures without demanding terms that meant increased prices at the box-office. He suggested producers reduce their "fabulous executive salaries and profit-sharing arrangements to reasonable amounts" as well as exercise care in what they produced.

Drive-In Not Bidding First-Run, Says RKO

Reports from Texas that Jack Farr's Skyway Drive-in was making buying history by being permitted to bid for RKO first-run product against the Schulman's Theatre in Bryan and the Campus Theatre at College Station, were denied by RKO home offices this week.

The home offices said that insofar as they knew the only bidding going on was between Mrs. Schulman and the Campus.

20th-Fox Cuts Clearance In Philadelphia

Twentieth Century-Fox has put in a new 18-zone availability plan in Philadelphia which is practical extension in principle of its "Cleveland plan" which makes pictures available earlier by cutting clearance.

Under the new plan revealed by General

(*Continued on Page* 14)

Video Is Competition But It Can Help Too, Says Showman

Television will actually be competition to motion picture theatres, but it also can be an aid and the two mediums should be mutually helpful.

Mitchell Wolfson

That's not the opinion of a man who is only on one side of a fence. It's that of a man who knows both fields and is in both —Mitchell Wolfson, veteran exhibitor, partner in Wometco Theatres and operator of Television Station WTVJ.

Wolfson feels, however, that motion pictures intended for theatres should be shown exclusively in theatres and not also tossed on the air. Further, at the moment, he is not too enthusiastic over theatre television, though he points out that future developments may change his opinion.

More Competition

"Undoubtedly," he told SHOWMEN'S TRADE REVIEW, "TV will furnish more competition to motion picture theatres, as more sets are sold and more stations go on the air.

"However, a great many movie patrons who might ordinarily stay away from motion picture theatres can be encouraged to attend movies by better pictures, meaning better entertainment, and through television trailers selling the public on the entertainment that is offered in motion picture theatres.

"First, it is most important that the right kind of trailers be made available to theatres who in turn should advertise their attractions through these television trailers.

"I feel positive that television definitely can be used to help the motion picture theatre, provided motion pictures made expressly for motion picture theatre exhibition are restricted to motion picture use.

"'Television will compete with the movies and will be a real threat if television shows excel the movies, but television is going to have a difficult time in this respect, since it cannot afford the production which theatres support by mass-paid admissions.

"The two mediums—television and motion pictures—should serve to improve each other through exchange of talent and through competition for audiences.

"Television will be a greater threat to radio, and it is my opinion that there will eventually be a consolidation of radio and television—with only day-time programs and perhaps night time music on radio exclusively. The big programs will all be televised. This will gradually take place over the next five years.

Not Enough Events

"At the present time I see very few events important enough for theatres which would warrant the expenditure by motion picture theatres for today's expensive installations of large-screen theatre television. New methods and reduced cost for theatre television might change the present situation, especially if acceptable programs for motion picture theatres could be developed."

Treasury Report Shows Box-Office Jump; Conference Seeks Tax Repeal

Box-office takes moved ahead significantly during February, the Treasury Department report for March, which covers the February collections, revealed in Washington this week.

The report, which showed a total March collection of $34,716,075, or almost $8 million over the previous month's collections of $26,907,385, came at a time when representatives of city, county and state governments were meeting with the Treasury. It showed that March, 1949, topped March, 1948's total tax take of $30,461,573, and that the first quarter of 1949 was almost $3 million higher than the first quarter of 1948—or $87,390,258 against $84,560,766.

The two-day meeting, with state, city and county officials, which was termed "exploratory," resulted in the recommendation by these groups that "an immediate measure" to repeal the federal admission tax on amusements so that they could benefit from such levies, be presented to Congress.

New Orleans Mayor deLesseps S. Morrison, whose city already taxes the box-office over and above the federal tax, stressed the need of cities for larger shares of admission taxes and similar levies.

Cities Need Sources

Speaking as president of the American Municipal Association, Morrison declared the cities faced growing problems in providing for the proper needs of increasing populations in the face of continuously diminishing revenue sources as a result of the growing use by federal and state authorities of the limited various taxing possibilities.

Attending the meeting with Treasury Secretary John W. Snyder were the AMA, the U. S. Conference of Mayors, the National Association of County Officials, the National Association of Tax Administrators, the Federation of Tax Administrators, the Council of State Governments, and the Governors' Conference.

Palace To Go Vaude

RKO's New York Palace, once the pride of the two-a-day vaudeville, will restore live shows to its stage starting May 19, General Manager Sol Schwartz announced this week.

The shows will consist of eight acts of vaudeville and a picture presented four times daily, Schwartz said, with a weekly change of program scheduled for each Thursday. While the admission scale has not yet been fixed, it probably will be "less than a dollar excepting on Saturdays and Sundays," an RKO spokesman indicated.

The Palace, which had gone all-film when it dropped vaude in 1942 closed Tuesday night for extensive remodelling, including new seats, carpets, settings and stage equipment.

RKO officials seemed to feel that the time was ripe for a return of vaudeville and are reportedly using the Palace as a test to govern policy in other theatres of the 110-house chain.

U. S. Suit Under Advisement

No Date Set for Decision; Supreme Court Appeal Is Expected by Industry

Another round in the long-drawn Government anti-trust suit neared an end last Friday as the three-judge federal statutory court in New York took under advisement arguments of both the Justice Department and the defendants.

When the court will hand down its decision which in turn will chart a new decree in this long-fought suit, is a matter of conjecture, but already there were pretty clear indications that the U. S. Supreme Court would be called on once more to decide a case which it had already heard, affirmed in part and sent back to the lower court for further study.

If the divorce which the Government demands of the theatre-owning defendants is granted, it is almost certain that they will take the appeal route in an effort to upset it. If the clause requiring that each picture be sold individually, theatre by theatre, "solely upon merit and without discrimination, is upheld, Columbia will probably appeal. Columbia Attorney Louis Frohlich has already announced this clause as bringing "compulsory bidding in by the back door" and has said he will appeal if the lower court upholds the Government on this point.

And if the statutory court denies divorce, it's odds that the Government will take an appeal.

Wright for Divorce

Friday's hearing saw the Justice Department, in the person of Robert L. Wright, special assistant to the Attorney General, present his suggestion for divorcement. Prior to that the Big 3—Warner Bros., 20th Century-Fox and Loew's (MGM), and the Little 3—Columbia, United Artists and Universal—had presented their arguments.

Wright's plan for divorce, as submitted to the court, follows:

"A. On and after Dec. 31, 1949, all licenses for motion pictures distributed by (name of individual Big 3 defendants would be inserted here) for exhibition in any theatre, regardless of whether owned or operated by it, shall be in all respects subject to the terms of this judgment. On and after said date its production and distribution business shall be conducted separately from its domestic exhibition business and said businesses shall have no common directors, officers, agents or employes.

"B. Within 60 days from the entry hereof the defendants (names of individual Big 3 defendants to be inserted here) shall submit a plan for permanently separating the ownership and control of said business respectively described in Paragraph A. . . . Such plans shall be served upon the Attorney General who shall have the opportunity to object thereto and present to the court such modified or alternative plan accomplishing the same objective as may be deemed appropriate."

Fox Argues No

Loew's opened up its arguments for retaining its theatres last Thursday (see STR, April 23, p. 7) followed by 20th Century-Fox in the afternoon when Attorneys James Byrnes and John Caskey based their contention to retain their theatres on the ground that the court should look at the situation as it is today.

Byrnes claimed competitive bidding had restored competition saying that of 1,207 pictures offered for exhibition, Fox had bid on 847. Of these it had lost out on 403, Byrnes said.

Caskey told the three judges—Circuit Court of Appeals Judge Augustus N. Hand, District Judges Henry L. Goddard and Alfred C. Coxe—that competition had been opened in 40 of the 56 towns which the Government had designated as "closed" and that Fox planned to open up competition in 16 more by selling theatres. He called this partial divestiture and said all other things complained of had been terminated.

T'aint So

Wright, speaking for the Government, claimed that Fox had not indulged in partial divorcement and said that the reason consent decree negotiations with Fox had fallen through was the company wanted to expand its holdings in some towns. This was challenged by Byrnes.

On Friday Warner Bros. Attorney Joseph Proskauer advanced the theory that the Supreme Court had not reversed the lower court's decree but had merely set the whole decision aside for new study. He emphasized the difference between Warner Bros. operations and those of Paramount and RKO, terming the former one a situation of joint ownerships and the latter a stock ownership matter.

Proskauer reiterated that according to the Supreme Court opinion vertical integration (which in this suit means production-distribution-exhibition owned by one firm) is not illegal in itself but must be coupled with malfeasance.

None Since 1931

Warner Bros. acquired the Stanley chain in 1928, Proskauer said, and had made no net acquisition since 1931. No evidence that this chain operation was monopolistic had been introduced, and the Government has not shown that Warner Bros. had "leverage" or "engrossment" of the market. Warner Bros. further, Proskauer said, derives 55-4/10 per cent of its revenue from the independents which the Government claims "it is trying to crush," Proskauer added.

Judge Hand asked him during his argument whether any theatres had been acquired as the fruit of monopoly. Proskauer replied that in 20 years no bad use of Warner theatres to monopolize had been shown. He added that no further rulings on the part of the court were needed other than an injunction requiring film to be sold picture by picture and theatre by theatre and the inclusion of his arbitration plan in the decree.

Proskauer, who drafted the original arbitration plan which is now supported by the Big 3, declared it might have to be modified slightly to include runs as well as clearance. He said arbitration would offer complainant's immediate redress.

Grants Discrimination

Wright continued to oppose the Proskauer Plan for arbitration and said it would give defendants a right to discriminate in favor of their own theatres.

Friday afternoon saw Ed Raftery lead off for the Little 3 when he presented United Artists' arguments. The Little 3 want a separate

(*Continued on Page* 14)

Wright Leaves

With the conclusion of arguments in the Government anti-trust suit in New York last Friday, Robert Wright, special assistant to the Attorney General, stepped out of the case and out of Government service.

Wright plans to travel across the country and then return to private practice in Washington, D. C. The young veteran not only has fought the Government suit over its wearisome and complicated length against some of the most noted and highest-priced legal talent in the nation, but has also conducted the Justice Department's litigations against the Crescent, Schine and Griffith circuits, as well as the Columbia Steel case, Sen. Truman's war fraud cases in Illinois and the OPA constitutional litigation.

In accepting his resignation, Attorney General Tom Clark wrote:

"I accept your decision with more than the usual regret over the Government's loss of an outstanding lawyer, realizing the full value of your distinguished service in the anti-trust division. Your task in the moving picture case was monumental, and the results achieved have made anti-trust history."

Phil Marcus will replace Wright on the Government suit.

More Truth Than . . . ?

A recent sign on the marquee of the Minneapolis neighborhooder, the Cedar: "More Than a Secretary" and "Another Fine Mess."

Dismiss Suits; To Sue Again

Majors Shift Alger Action to Ill. Court

Suit filed by the eight major distributors against the Alger interests alleging incorrect returns on percentage pictures was dismissed at the request of the majors by the Chicago federal court this week without prejudice and refiled in the Superior Court of Cook County, Illinois.

The majors—Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, Universal and United Artists—won the right to get the suit dismissed without prejudice by complying with the recommendation of a master in chancery that they pay attorney's fee amounting to $6,500 and reimburse Alger for its expenses.

Reason for shifting to the state court from federal court, New York attorneys for the majors said, was that there was doubt whether the amounts claimed by them were large enough to meet the requirements of entry in federal court.

The new suits filed in the state court against E. E. Alger, Harold R. Alger, Gladys Alger, Fern Alger, L&P Theatres, Inc., Apollo Theatre Company, Hub Amusement Company, Campus Theatre Corporation, are similar to those filed in federal court and allege incorrect reports on Alger houses.

WARNER BROS. ARE

READY!

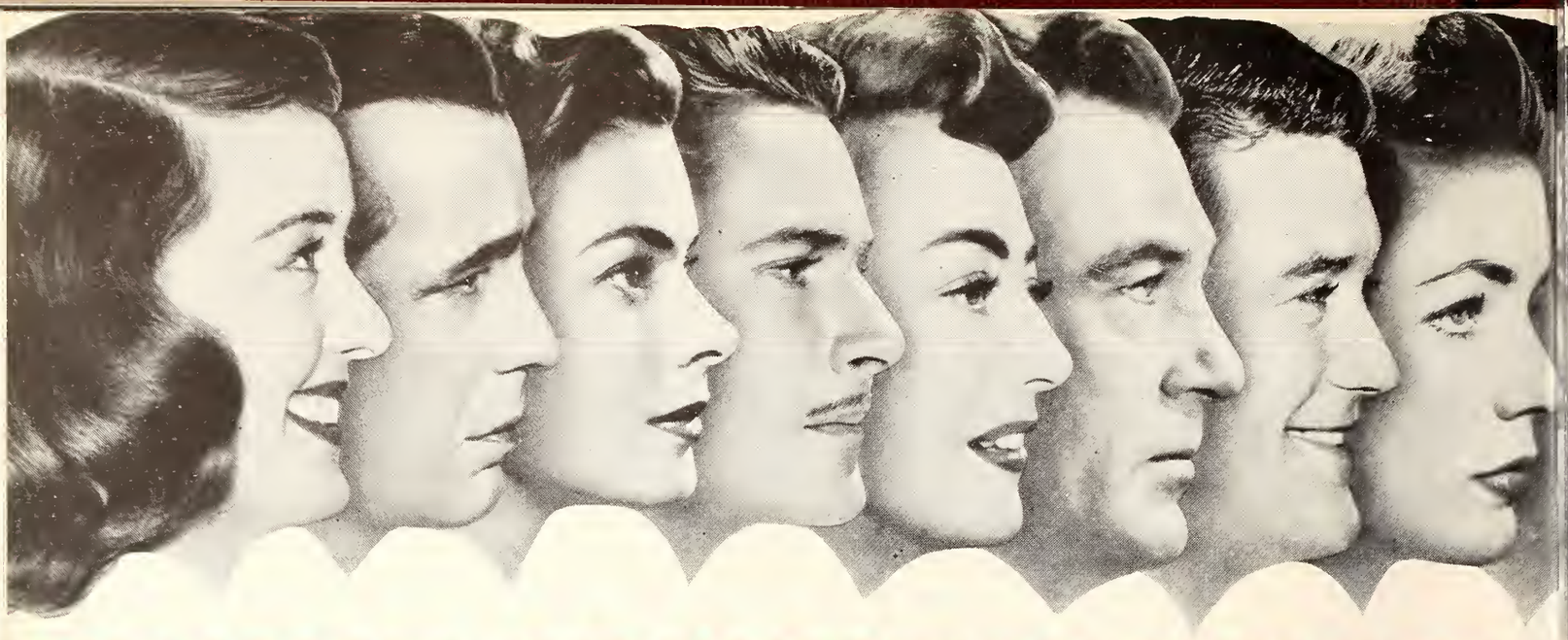
WARNER BROS. ARE

SET!

WATCH WARNER BROS.

GO

AS NEVER BEFORE!



THEIR FUTURE, YOUR

BETTE DAVIS
HUMPHREY BOGART
INGRID BERGMAN
ERROL FLYNN

JOAN CRAWFORD
GARY COOPER
DENNIS MORGAN
LAUREN BACALL
DAVID NIVEN

JANE WYMAN
DANNY KAYE
VIVECA LINDFORS
JACK CARSON
VIRGINIA MAYO

RAY BOLGER
DORIS DAY
RONALD REAGA
ALEXIS SMITH
JOEL McCREA

NEVER MORE B

WARNERS ARE ON TH

UTURE, OUR FUTURE-

EVE ARDEN
JUNE HAVER
GORDON MACRAE
LEW AYRES
ELEANOR PARKER

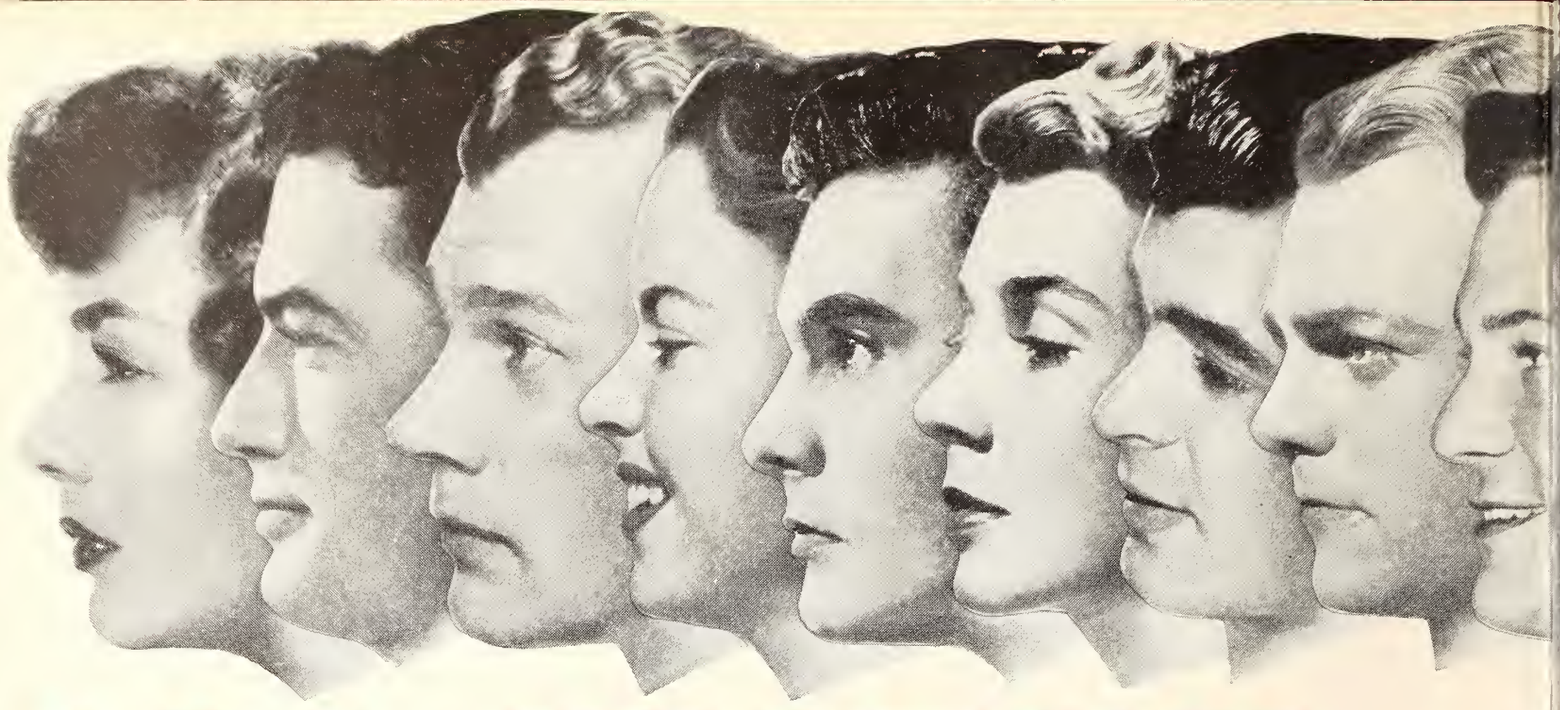
CLAUDE RAINS
PATRICIA NEAL
SYDNEY GREENSTREET
DANE CLARK
EDDIE BRACKEN

ZACHARY SCOTT
S. Z. SAKALL
RAYMOND MASSEY
MICHAEL WILDING
DAVID BRIAN

RILLIANT!

AND THERE'S A BIG WARM WARNER WELCOME FOR

GO!



ALL THESE G

JENNIFER JONES ☆ GREGORY PECK ☆ JOSEPH COTTEN ☆ SHIRLE

JAMES CAGNEY ☆ JOHN GARFIELD ☆ MARLENE DIETRICH ☆ RANDOLPH SCO

ADD NEW WARN

"At no period in our Studio's history has so much been accomplished — so much of major importance to the industry.

In the product completed and in the story properties we have assembled for full-speed-ahead production, exhibitors can see that our Studio is prepared to surpass every past record of performance.

Our plans go so far beyond any program we have ever put forward that the addition of more and more stars was required.

WARNERS AR

REAT NAMES

EMPLE ☆ LOUIS JOURDAN ☆ BETSY DRAKE ☆ RORY CALHOUN

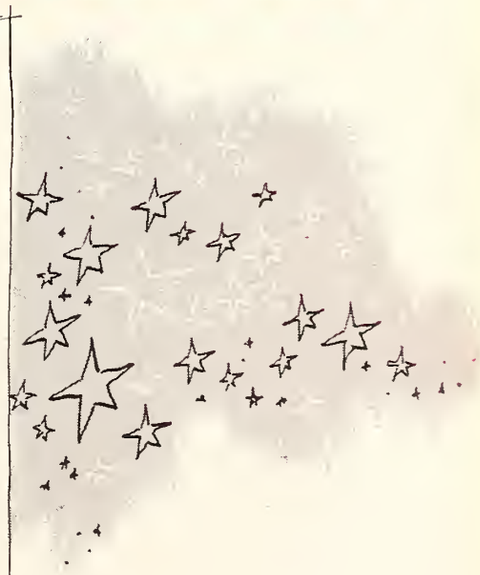
JOHN WAYNE ☆ BURT LANCASTER ☆ KIRK DOUGLAS ☆ GINGER ROGERS

ER GREATNESS!

Through arrangements with David O. Selznick we are happy to welcome many of his important personalities. We are very proud too, to welcome the many other great names who have joined our already impressive star roster.

These people, this program, and the vast resources of our Studio, are positive testimony that Warner Bros. are prepared as never before to bring new levels of success to the motion picture exhibitor."

Jack L. Warner
EXECUTIVE PRODUCER



ON THE GO!

READY!

Every one of these productions is complete and ready for release!

"FLAMINGO ROAD" JOAN CRAWFORD ZACHARY SCOTT • DAVID BRIAN • SYDNEY GREENSTREET

"THE FOUNTAINHEAD" GARY COOPER PATRICIA NEAL RAYMOND MASS ROBERT DOUGLA

"UNDER CAPRICORN" TECHNICOLOR Transatlantic Picture INGRID BERGMAN JOSEPH COTTEN MICHAEL WILDING

"MY DREAM IS YOURS" TECHNICOLOR MICHAEL CURTIZ Production DORIS DAY JACK CARSON LEE BOWMAN EVE ARDEN ADOLPHE MENJ 'Cuddles' SAKA

"THE HASTY HEART" RONALD REAGAN PATRICIA NEAL RICHARD TODD

"HAPPY TIMES" TECHNICOLOR DANNY KAYE

"GIRL FROM JONES BEACH" RONALD REAGAN VIRGINIA MAYO EDDIE BRACKEN

"LOOK FOR THE SILVER LINING" TECHNICOLOR JUNE HAVER RAY BOLGER GORDON MACRAE

"MONTANA" TECHNICOLOR ERROL FLYNN ALEXIS SMITH 'Cuddles' SAKALL

"NIGHT UNTO NIGHT" RONALD REAGAN VIVECA LINDFORS BRODERICK CRAWFORD

"IT'S A GREAT FEELING" TECHNICOLOR DENNIS MORGAN DORIS DAY JACK CARSON AND SURPRISE APPEARANCE OF ALL STUDIO'S STARS

"COLORADO TERRITORY" UNITED STATES PICTURE JOEL McCREA VIRGINIA MAYO

"BACKFIRE" DANE CLARK VIRGINIA MAYO GORDON MACRAE VIVECA LINDFORS EDMOND O'BRIEN

"THE YOUNGER BROTHERS" TECHNICOLOR WAYNE MORRIS BRUCE BENNETT JANIS PAIGE GERALDINE BROOKS ROBERT HUTTON

"TASK FORCE" GARY COOPER JANE WYATT WALTER BRENNAN

WARNERS ARE

SET!

The most valuable properties ever assembled on our sound stages—preparing and in production at full-speed-ahead!

"CHAIN LIGHTNING" HUMPHREY BOGART ELEANOR PARKER

"BEYOND THE FOREST" BETTE DAVIS JOSEPH COTTEN

"WHITE HEAT" JAMES CAGNEY

"PERFECT STRANGERS" GINGER ROGERS DENNIS MORGAN

"THE MIAMI STORY" BURT LANCASTER

"ETHAN FROME" GREGORY PECK

"DALLAS" TECHNICOLOR ERROL FLYNN PATRICIA NEAL

"BRIGHT LEAF" GARY COOPER

"THE VICTIM" JOAN CRAWFORD DAVID BRIAN

"YOUNG MAN WITH A HORN" LAUREN BACALL KIRK DOUGLAS DORIS DAY

"THE GLASS MENAGERIE" JANE WYMAN KIRK DOUGLAS

"VICTORIA GRANDOLET" TECHNICOLOR JENNIFER JONES LOUIS JOURDAN

"ALWAYS LEAVE THEM LAUGHING" TECHNICOLOR DANNY KAYE

"ALWAYS SWEETHEARTS" TECHNICOLOR SHIRLEY TEMPLE BARRY FITZGERALD LON MCALLISTER SEABISCUIT

"THE TRAVELERS" TECHNICOLOR JOHN WAYNE ELEANOR PARKER

"THE OCTOPUS AND MISS SMITH" JANE WYMAN DENNIS MORGAN EVE ARDEN

"WEST POINT STORY" TECHNICOLOR JAMES CAGNEY JUNE HAVER GORDON MACRAE

"BARRICADE" TECHNICOLOR DANE CLARK VIRGINIA MAYO RAYMOND MASSEY

"COLT 45" TECHNICOLOR RANDOLPH SCOTT ALEXIS SMITH

"STAGEFRIGHT" ALFRED HITCHCOCK PRODUCTION JANE WYMAN MARLENE DIETRICH

ON THE GO!

Warner Bros. Directors

RICHARD BARE
DAVID BUTLER
MICHAEL CURTIZ
PETER GODFREY
STUART HEISLER
ALFRED HITCHCOCK
VINCENT SHERMAN
KING VIDOR
RAOUL WALSH
BRETAIGNE WINDUST

Warner Bros. Producers

HENRY BLANKE
JAY DRATLER
LOU EDELMAN
SAUL ELKINS
EVERETT FREEMAN
WILLIAM JACOBS
HARRY KURNITZ
MILTON SPERLING
ANTHONY VEILLER
JERRY WALD

also producing for Warner Bros.

CAGNEY PRODUCTIONS
BRYAN FOY PRODUCTIONS
NORMA PRODUCTIONS
ROBERTS PRODUCTIONS
TRANSATLANTIC PICTURES

PRODUCT
AS NEVER BEFORE!

STARS
AS NEVER BEFORE!

WARNER BROS. ARE GEARED TO

AS NEVER BEFORE!

Barkers Gather for 13th Variety Convention

Barkers from the Variety Clubs International began to enter San Francisco this weekend, an advance guard of the army which will be on hand Monday when the 13th annual convention of that organization gets under way to run through Friday, May 6.

Something of the carnival atmosphere which makes these conventions so colorful and tends to camouflage the more serious purpose of the clubs—their humanitarian activities—was already in evidence, with all indications that it would build up by Sunday—the pre-convention day and the first day upon which registrations will be accepted. Sunday's registration office will open at 3 P. M., and close at nine; thereafter the registration offices will be open daily through Thursday at 9 A. M.

Meanwhile Host Tent 32 of San Francisco was ready to put its entertainment program, prepared by General Convention Chairman H. V. (Rotus) Harvey into effect. The program includes a party for delegates on Monday night followed by open house at the Variety Club with dancing. Tuesday night there will be the Movie Ball at the Edgewater which faces the Pacific; Wednesday the current Humanitarian Award banquet; Thursday at 1 P. M., a rodeo and barbecue at Hayward, Calif., with bus transportation furnished; in the evening at 9 P. M. the San Francisco Tent will hold open house at its Club rooms. Friday afternoon the hosting tent has scheduled a boat ride in the Bay, or horse racing or golf, depending upon the individual's preference, and Saturday at 7 P. M. there will be a Variety show at the famous San Francisco opera house.

For the Ladies

Harvey and his committee have paid especial attention to providing the ladies with entertainment. On Tuesday at 12:30 P. M. they will have a luncheon and fashion show at the Palace Hotel; on Wednesday while the stag Humanitarian Award Dinner is held, the ladies will attend a dinner in the Fairmont Hotel's Tonga Room.

Besides the problems which will be presented to the business sessions of the convention, the greatest interest is centering on the two main events—the question of who will be the winner of the 1949 Humanitarian Award, an award made yearly to a non-member for outstanding services to humanity, and the charity award citation, which is given by the Clubs to the Tent which has accomplished the outstanding work of the year in its humanitarian program.

Humanitarian Award

The Humanitarian Award goes to a party selected by non-Variety judges—newspaper editors, etc. Of the nine awards made since 1938, three have gone to those for efforts to establish world peace, two to men whose scientific discoveries benefitted mankind, one to a nurse who fought a dread and so-called incurable disease—infantile parlaysis; and three to those who sought to benefit mankind by helping its less fortunate.

VARIETY CONVENTION OFFICIALS GATHER. International officials of the Variety Clubs International were greeted by members of Northern California Tent 32, host to the gala convention opening May 2 in San Francisco. From left to right: Chick Lewis, International Convention Director; Abe Blumenfeld, International Canvasman Tent 32; R. J. O'Donnell, International Chief Barker; Jimmie O'Neal, Chief Barker Tent 32; Rotus Harvey, General Convention Chairman.

MAY		
1		REGISTRATION
2	10:00 a.m.	Canvasmen's Meeting
	7:00 p.m.	Party for Delegates
	10:00 p.m.	Open house at the Variety Club
3	9:30 a.m.	1sf Business Session
	12:30 p.m.	Ladies Luncheon Palace Hotel
	8:00 p.m.	Movie Ball at Edgewater
4	9:30 a.m.	2nd Business Session
	Afternoon	Variety Handicap 6th Race Golden Gate Field
	7:00 p.m.	Humanitarian Award Dinner Palace Hotel
	7:00 p.m.	Ladies dinner Fairmont Hotel
5	9:30 a.m.	3rd Business Session
	1:00 p.m.	Busses leave for rodeo in Hayward
	9:00 p.m.	Open house at Variety Club
6	9:30 a.m.	4th and final Business Session
	Afternoon	Open
	7:00 p.m.	Variety Show

In the first group the Humanitarian Awards went to the Hon. Cordell Hull, 1943; Hon. James Byrnes, 1946; and Gen. George C. Marshall, 1947.

In the second group the awards went in 1940 to Dr. George Washington Carver for his "discoveries in the realm of chemistry" and to Dr. Alexander Fleming in 1944 for his discovery of penicillin.

In the third group the awards went in 1938 to Father E. J. Flanagan, founder of Boys' Town, Neb.; to Miss Martha Berry in 1939 for her work on behalf of the poor children of North Georgia, and to Gen. Evangeline Cory Booth, commander of the Salvation Army in 1945, "in recognition of a noble life lived for others."

The citations to tents for their Humanitarian activities which have been issued are as follows:

1939, Washington Tent 11 for its support of Boys Club, the Merrick Boys Camp, the Home for Incurables and the Childrens' Hospital; 1940, to Michigan Tent 5 for its support of cancer research, including donation of a building for this purpose, and for support of a deaf children's project. In 1946, Cleveland Tent 6 received the award for donating hospital equipment, assisting the police in juvenile work and supporting Paradise Valley Boys' Camp.

Mothers Milk Bank

Tent 20 of Memphis received the 1941 award for supporting a Mothers' Milk Bank and the John Gaston Hospital as well as entertaining paraplegic patients of the Veterans' Hospital. In 1943 Tent 13 of Philadelphia won the citation for a special project on behalf of handicapped children and Tent 17 of Dallas in 1944 won the award for its Boys' Ranch. Tent 22 of Oklahoma City in 1945 won the honor for building a health center and founding the Variety Club Research Institute at the University of Oklahoma and in 1946 Tent 12 of Minneapolis was cited for its part in building the Variety Club Heart Hospital at the University of Minnesota.

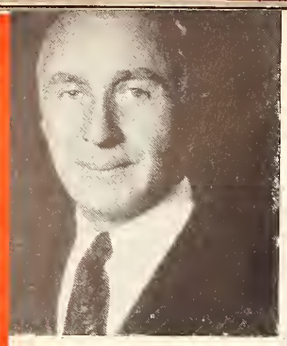
Variety Clubs International Officers

John H. Harris, Big Boss
R. J. O'Donnell, Chief Barker
Carter Barron, First Asst. Chief Barker
C. J. Latta, Second Asst. Chief Barker
Marc Wolf, Dough Guy
Jack Beresin, Property Master
Chick Lewis, Convention Director
James G. Balmer, Ceremonial Barker
W. H. Lollier, Sergeant-at-Arms
Nathan D. Golden, Chairman, Heart Committee
Albert K. Rowswell, Chairman Humanitarian Award Committee
William McCraw, Executive Director

Convention Committee Chairmen

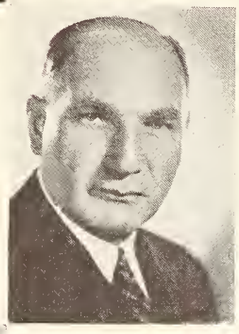
Rotus Harvey, General Chairman

Walter Chenoweth, Guy Cherney, Roy Cooper, John Dahlinger, William Baldwin
Abe Blumenfeld, Jack Blumenfeld, Nate Blumenfeld, Ken Dailey, William David
Neal East, Dick Eckels, Ted Galanter, Jay Golden
Julian Harvey, Rodda Harvey, Herb Jack, Ellis Levy, Ben Levin
Irving Levin, Les Malloy, Matty Mateo, Jimmie O'Neal, Clifton Reynolds
Ralph Ryan, Gale Santocono, Charles Shutt, Dorothy Haley, Sylvia Levin

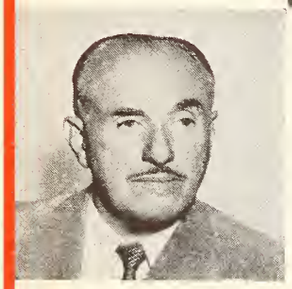


H. M. Warner

Warners Stress Star Values in Production Gear-Up to Meet New Trade and Public Taste Trends



Albert Warner



Jack L. Warner

Company Heads Point to Array of 38 Marquee Names, Top-Flight Producer-Director Talent and List of Story Properties in Announcing New Schedule

IN A product announcement notable for its challenge to other studios, as well as its optimism over the present and near-future prospects for top-grade attractions at theatre box-offices, Warner Bros. documents claims of outstanding distinction for its forthcoming array of pictures with citation of the star names and story properties the company can assure exhibitors under contracts that have been signed, sealed, and in many cases already delivered. For the company lists a total of 14 pictures now completed and awaiting release. Among these are vehicles for some of the top marquee names of the day, six are in Technicolor, several have already gained impressive stature via the trade scuttlebutt that follows private showings to insiders, and best seller novels and a stage hit are among them.

Warner Bros. have been making news —of the livest kind from a standpoint of building up public interest in movies— for some time. A big parade of the biggest star names have been lining up under the company's banner even before, and since, the talent coup officially announced some time ago jointly by Jack L. Warner and David O. Selznick whereby the ultra-select and carefully groomed marquee personalities of Selznick joined the galaxy at the Warner studio.

On the talent score, Warner Bros. has not restricted its plans only to the field of acting stars. In the directorial and producer departments the studio also brings to its product distinguished manpower. The producer roster includes: Henry Blanke, Jay Dratler, Lou Edelman, Saul Elkins, Everett Freeman, William Jacobs, Harry Kurnitz, Milton Sperling, Anthony Veiller and Jerry Wald. The directors are: Richard Bare, David Butler, Michael Curtiz, Peter Godfrey, Stuart Heisler, Alfred Hitchcock, Vincent Sherman, King Vidor, Raoul Walsh and Bretaigne Windust.

In addition to the eleven productions noted by illustration nearby, Warner Bros. has three other star-attraction features completed and awaiting release at this time. These pictures are: "Night Unto Night," with Ronald Reagan and Viveca Lindfors; "The Girl From Jones Beach," starring Ronald Reagan, Virginia Mayo and Eddie Bracken; "Colorado Territary," with Joel McCrea, Virginia Mayo, Dorothy Malone and Henry Hull in star roles.

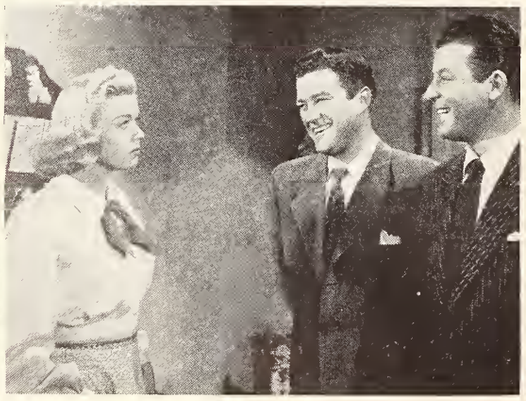
The decisions back of the Warner Bros. policy of expansion are the belief that the best years of the motion picture industry lie ahead. "We face the greatest opportunity of our lifetime," President Harry M. Warner declared. "More people than ever are looking for fine pictorial entertainment. They will look to the company that gives them the best. We will spare no effort to deliver quality entertainment in quantity. . . ."

In a statement accompanying announcement of the detailed production plans (developed, it is said, behind closed doors at the Warner studios last winter when cameras stilled for a period of re-orientation), Jack Warner declared: "With this set-up of stars and stories we believe our production clock is fully wound and the hands set in perfect timing to public taste."

There are some 20 properties which

THE FOUNTAINHEAD stars Gary Cooper, Patricia Neal, with Raymond Massey.

TASK FORCE. Gary Cooper and Jane Wyatt star in this war-time drama.



IT'S A GREAT FEELING teams Dennis Morgan, Jack Carson, Doris Day.

BACKFIRE. Dane Clark and Viveca Lindfors star with Virginia Mayo, others.

"We have doubled our star list and the list of important stories for the program ahead." — *Jack L. Warner*

" . . . the motion picture industry never faced a greater public demand for good entertainment."—*H. M. Warner*

FLAMINGO ROAD. Joan Crawford, Zachary Scott head this drama's fine cast.

THE HASTY HEART brings together Ronald Reagan and Patricia Neal.

MONTANA is a Technicolor epic for Errol Flynn, Alexis Smith & S. Z. Sakall.

LOOK FOR THE SILVER LINING. Ray Bolger, June Haver cavort in musical.

THE YOUNGER BROTHERS is Technicolor epic with Wayne Morris, many others.

UNDER CAPRICORN is Hitchcock thriller starring Ingrid Bergman, Joseph Cotten.

THE HAPPY TIMES stars Danny Kaye. With him here is Elsa Lanchester

the company regards as the most important it has ever acquired now in advance stages of production. These features include:

"Rose Moline," Bette Davis and Joseph Cotten starring; Henry Blanke, producer, and King Vidor, director. "White Heat," starring James Cagney. "Perfect Strangers," Ginger Rogers and Dennis Morgan co-starring and Jerry Wald producing. "Chain Lightning," with Eleanor Parker playing opposite Humphrey Bogart. "The Miami Story," star, Burt Lancaster. "Ethan Frome," starring Gregory Peck. "Dallas," starring Errol Flynn and Patricia Neal. "Bright Leaf," Gary Cooper starring. "The Victim," Joan Crawford to star with David Brian playing opposite. "Young Man With a Horn," Lauren Bacall, Kirk Douglas and Doris Day, the stars. "The Glass Menagerie," to be produced by Jerry Wald. "Victoria Grandolet," starring Jennifer Jones and Louis Jourdan.

"The Travelers," starring John Wayne and Eleanor Parker. "The Octopus & Miss Smith," starring Jane Wyman and Dennis Morgan. "The West Point Story," starring James Cagney, June Haver and Gordon MacRae. "Barricade," starring Dane Clark, Virginia Mayo, Raymond Massey. "Colt 45," starring Randolph Scott and Alexis Smith. "Stagefright," an Alfred Hitchcock production starring Jane Wyman. "Return of the Frontiersman," starring Randolph Scott.

Continuing to add to the production schedule, Warner Bros. last week set another Jerry Wald production in which Joan Crawford and David Brian will play the principals. The photoplay is an original by Ranald MacDougall and is titled "The Human Conflict." Also on the list for camera work to start this summer is "When Old New York Was Young," a screen biography of the life of Tony Pastor which will serve as a vehicle for Doris Day and Gordon MacRae.

In the Warner orbit at present there are six independent production units, whose contributions to the catalogue of features covered above figure importantly among the top-flight productions in the array.

Joining Transatlantic Pictures, which has Alfred Hitchcock producing and directing films for Warner release and United States Pictures, under Milton Sperling, are four new units comprised of Cagney Productions, which star James Cagney in pictures made under the guidance of William Cagney; Bryan Foy Productions; Norma Productions, which will star Burt Lancaster, and Roberts Productions, which will star John Garfield.

THE STAR PARADE

Lew Ayres • Lauren Bacall • Ingrid Bergman • Humphrey Bogart • Ray Bolger • Eddie Bracken • David Brian • James Cagney • Rory Calhoun • Jack Carson • Dane Clark • Gary Cooper • Joseph Cotten • Joan Crawford • Bette Davis • Doris Day • M. Dietrich • Kirk Douglas • Betsy Drake • Errol Flynn • John Garfield • Sydney Greenstreet • June Haver • Jennifer Jones • Louis Jourdan • Danny Kaye • Burt Lancaster • Viveca Lindfors • Gordon MacRae • Joel McCrea • Raymond Massey • Virginia Mayo • Dennis Morgan • Wayne Morris • Patricia Neal • David Niven • Eleanor Parker • Gregory Peck • Claude Rains • Ronald Reagan • Ginger Rogers • S. Z. Sakall • Randolph Scott • Zachary Scott • Alexis Smith • Shirley Temple • John Wayne • Michael Wilding • Jane Wyman •

Judges Ponder Gov't Suit

(*Continued from Page* 10)

decree and the right to put admission prices into a contract for revenue purposes, not for price fixing. They also want franchises, road-shows and a court opinion which would not make uniform clearance actionable provided it did not result from conspiracy, as well as the right to move-overs and extended runs.

Raftery told the court that he did not oppose arbitration but United Artists could not afford it and made it plain that he thought many exhibitors were not above reproach when it came to reporting on percentage pictures.

Columbia's Louis Frohlich followed with an attack on the picture-by-picture-theatre-by-theatre clause. He attacked this clause as bringing in "competitive bidding by the back door" and further attacked the "discrimination clause," denying that U. S. Supreme Court Justice Douglas had recommended it. Frohlich further pointed out that such an anti-discrimination clause was not in the RKO consent decree which the Government negotiated.

In reply Wright said that without the use of the word "discrimination" the clause to which Frohlich objected would be meaningless.

Universal Attorney Cyril Landau spoke briefly on arbitration saying Universal was not opposed to it in principal but could not afford the costs involved.

The court adjourned Friday afternoon.

Warner-Kogod-Burka Suit Settlement Near

Arguments in the Warner Bros.-Kogod-Burka suit over termination of their joint ownership in the Washington, D. C., MacArthur were postponed this week when Federal Judge Matthew McGuire was advised that the two partners had reached a tentative agreement as to the disposition of the Warner share.

Attorneys told the court that the agreement was contingent upon approval by the Kass Realty Company, which has a contract to build a second house for the two companies and sought to intervene in the suit.

20th-Fox Cuts Clearance In Philadelphia

(*Continued from Page* 9)

Sales Manager Andy W. Smith, Jr., Philadelphia's first downtown run goes to the Fox and then seven days later the picture is available to the next run. After another seven days it is available in the 18 neighborhood zones. The plan goes into effect around May 27 with "Mr. Belvedere Goes to College."

Won't Bid, Says Fox Midwest

Fox Midwest President Elmer Rhoden this week confirmed reports that his company would not bid for pictures. The company whose houses are located in the Kansas City-St. Louis exchange areas, is reported bidding however at Cape Girardeau, Mo.

Astor May Enter Film Import Field

Astor Pictures, which started out under President Robert M. Savini as a reissue outfit and then moved into production apparently will add a third activity to its program this week—film importing. Vice-President Jacques Kopfstein sailed Wednesday on the Queen Elizabeth to look at available product abroad.

Quick Thinking

Quick thinking on the part of the projectionist at the Park, Houma, La., is credited with keeping the injuries in that house when the ceiling collapsed on an audience last week to a minimum.

He shut off the main electrical switches to prevent electrocution from falling wires and House Manager Everett Talbot put on emergency lights to evacuate the injured.

Kay Sees French Gov't Relaxing Dollar Rule

The French Government is prepared to allow Americans who invest in French production to get their investments and profits back from French theatre bookings in dollars, Foremost Films President David Kay declared in New York Tuesday. Kay said that one of his partners had been assured of this by France's Finance Minister. Kay, who has returned from a short tour of France, indicated that the French were about to make a play for a wider share of the American markets and not only would encourage American investment but would make English and French tongue versions of several pictures with the former versions to insure a better reception in the United States.

Kay believes that American methods and modern equipment can bring in a million dollar picture for about $200,000 in France and is prepared to produce through a Foremost subsidiary, Superb Productions, several pictures there with "The Girl From Maxim's" as his first. The English versions would have at least one American name actor, he said, adding that American actors were in demand for English versions in France.

Chief criticism of Kay, who was an ace cameraman in silent days ("The Sea Hawk," "The Three Musqueteers," "When Knighthood Was in Florida," "Janice Meredith"), is that French studio camera equipment is not modern and that French scene builders spend too much money in building lifetime sets and props.

Calendar

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska. Savery Hotel, Des Moines.

9-10, convention Motion Picture Theatre Owners and Operators of Georgia, Hotel Grady, Atlanta.

10, regional meeting, Independent Theatre Owners of Wisconsin, Green Bay, Wis.

18-19, convention of Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

30-31, board meeting, national Allied, Dallas.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association, Minneapolis.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Monogram Enters English Pact

To Produce 2 a Year With British Pathe

Conclusion of an agreement whereby Monogram Allied Artists enters into partnership to produce in England with Associated British Pathe, the producing firm which also owns the ABC circuit of 430 theatres in Britain and Ireland, was formally announced Tuesday in New York by executives of both companies.

The agreement which is for a minimum of four years and can be renewed for an additional four years, calls for two pictures a year with Monogram to receive half the profits in return for half the financing.

Inasmuch as the pictures produced under the agreement will be considered British pictures under the quota, they will have unrestricted circulation in Britain and since Monogram will distribute them in the United States, it will be able to get its British profits, if any, in dollars by holding up its partner's share of the United States revenues.

Ideal—Broidy

Monogram President Steve Broidy termed the partnership ideal from Monogram's viewpoint since the company's limited studio space required it to produce some of its product outside of its own walls and under such conditions it might as well produce in Britain as on other Hollywood lots. He stressed the fact that pictures with an American appeal and possibly including American stars would be made under budgets of $800,000 to $1,000,000. First will go before cameras in September.

No Commitment

In announcing the deal the executives made it clear that it did not include a commitment for ABC to play Monogram product and that the circuit would continue to buy such Monogram pictures as it saw fit for its screens.

Attending the press conference announcing the partnership were Robert Clark, production executive director for Associated British Pictures; William Moffat, managing director, Associated British Pathe, and the following from Monogram: President Broidy, International President Norton V. Ritchey, Vice-President Edward Morey, Executive Producer Scott R. Dunlap, United Kingdom Representative Clifford George Dickinson.

The British executives came to New York to discuss production and story plans with Monogram and will return next week with Dunlap.

MGM Sets Six For July-August

MGM this week announced it would release five pictures during July and August plus one reissue—"The Wizard of Oz." The releases are:

July—"The Wizard," "The Stratton Story," "Any Number Can Play," and "Mme. Bovary." August—"In the Good Old Summer Time," and "Scene of the Crime."

Warner Easter Product In 40 Ind. Drive-Ins

From Indianapolis comes word that Warner Bros. sold Easter Sunday product to 40 drive-in theatres in the state of Indiana.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

IDEAS FROM SHOWMEN WITH KNOW-HOW

By Jack Jackson

For what follows you owe a kiss or at least a deep bow to Fred Reed, the able lad who gathers the news about what's-being-done-to-sell-shows out among Rick Ricketson's Fox Inter-Mountain Theatres in Colorado, Montana, Wyoming and thereabouts. Fred's job is to keep the managers reporting their activities and then sifting the best for dissemination through his weekly *Spotlight* for circuit-wide use. The *Spotlight*, which he is kind enough to send me every week, makes mighty interesting showmanship reading, and whenever one of the managers fall into the slacker class as report senders they are quickly brushed into line with a published note about their laxity. Result: a swell division-wide assembly of ideas with just about every manager vieing to cook and serve some business-getting dish deserving of headlining.

Following are but a very small portion of the ideas put across in recent months. You might find one or many that can be used effectively in getting more speed for your ticket machine.

For a coming horror show why not try a talking mummy? Here's how it was done. An old mannikin was borrowed from a neighbor merchant and wrapped with strips from gunny sacks. A coat of calcimine and brown card color made the thing look real. This was placed in a coffin-like box in the lobby with a speaker unit of the inter-com system concealed beneath the mummy's head. A wire led from the box to a transmitter located at a point where the attendant could see when the curious assembled and entertain (?) them with a bit of chatter about the terrors awaiting when the horror show playdate arrived. Pretty smart, huh? And inexpensive, too. Take a bow, **Vic Walker**, of Butte, Mont.

For Use When You Have a Difficult-to-Sell Musical

From **Virgil Odell**, of Nampa, comes this smartie for use when you happen to have a difficult-to-sell musical. On "Fantasia" the supervisor of the public school music department was contacted and sold on the idea of having all students interested in music and art appreciation attend a Music Party at the theatre. Then a local department store was persuaded to sponsor the party at the store's expense as a community service gesture. The result was rental of the theatre as a gross 300 per cent above average, plus a fine public relations job and a satisfied cooperator who received great goodwill from the gesture and thereby is a natural for further hookups.

Don Block and **Henry Lyman**, of Boulder, gave the hypo to a Bugs Bunny Cartoon Show in a novel manner. The previous week they passed out carrots with cards attached reading, "What's up, Doc—70 minutes of Bugs cartoons, etc." This pair also makes a practice of examining coming attractions for musical numbers that can be plugged on neighborhood juke boxes. Of course, they get signs on the boxes.

Don Campbell, of Walsenberg, offers the very excellent suggestion that the value of trailers can be enhanced by the use of different-colored gelatin placed in front of the projector lens. In this manner novelty, in the display of a different color on each trailer, can take the sting off a long session of trailer copy.

Genuine Nifty for Getting Maximum Attention

Harold McCormick, of Trinidad, offers a genuine nifty for getting maximum attention to a nominal-size news ad. He suggests that you have copy set in 7-point type and set as close to the bottom of the space as possible. The catch line is: "Are your evenings as empty as this space?" The copy goes on to suggest attendance at the theatre. If you happen to be buying 2-column space, this is perfect plus.

Pop Gollogher, of Canon City, has an idea for making use of the box-office during non-operating hours as a medium of exploitation. He has the windows completely covered with blank paper with only a peephole. Inside an attendant sits reading the press sheet on the coming attraction he wants to get the public talking about. One of those bell clappers on the window to attract passersby would help this one along.

Don Sneedy, of Billings, promoted the fire underwriters to put on a fire prevention show. It's a public service, adds to the box-office take, and the fire laddies always put on a colorful and interesting show.

John Denman, of Pocatello, has an idea for getting a quick street ballyhoo in operation. It can be done almost on a moment's notice and is genuinely attention-compelling. Just get a youngster to carry a lettered pennant through the streets. Giving him a cowbell to ring as he goes along converts him into a modern town-crier, and just about everybody reads your message.

Wilbur Williams, of Boulder, gives out with this one which is particularly applicable to small-town operations. It won't go so good if you operate a theatre where husbands and wives happen to drop in with the wrong wife or husband. Williams has a tieup with a local photographer for taking flashlight pictures of his audience. Later, development circles are put around picked persons and the photo displayed in the lobby, with free admission offered the folks in the lucky circles. Williams says it creates a lot of lobby traffic and that makes for added register rings. Once more, be careful if yours is a drop-in situation. You might get some man or woman in the divorce courts.

With the public once more going heavy on attendance at war pictures, **Dan Driscoll**, of Helena, makes the appropriate suggestion that special advertising be directed to groups for whom the films contain particular interest. Direct mail or other direct contact is necessary to reach the ex-GI who has been weaned away from the theatre but might be attracted back to see scenes from activities connected with his war experiences. Go after service men's clubs,

(*Continued on Page* 16)

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Birthday Cake, Passes At Kansas City Regent

Eddie Mansfield, manager of the Regent Theatre in Kansas City, Mo., made the house's 13th anniversary recently into a party for all his patrons. He ordered up a huge birthday cake, which was displayed in the lobby, and passed out slices to all comers.

The Regent opened under its present policy and management on March 12, 1936. In trying to find what films played the opening engagement, Mansfield had to do considerable digging into records. This gave him the idea that it might stir up a lot of interest among the cash customers if a prize were given to anyone who could correctly name the opening picture. So a free pass was given to those whom memory served.

The cake, the free pass offer, increased advertising and special attention to bookings gave the Regent a big week for its anniversary.—K.C.

Hillbilly Jamboree

A Hillbilly Jamboree is a weekly Saturday hour-and-a-half show on the stage of the Springer Theatre, Columbus, Ga., managed by Marvin Miller, and is always good for free announcements by hillbilly radio shows during the week before playdate. Local guest stars and groups appear on the show. Theatre publicizes the program with an advance lobby display, 2,000 heralds house-to-house, 100 window cards and a marquee and front flash of valances.

BARGAIN HUNTING?

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

Jackson . . .

(*Continued from Page* 15)

American Legion, VFW, etc., for names of Marines, Navy men, SeaBees, Flyers, etc.

Ray Search, of McCook, has revived an oldie that was once a standby but has probably been lost by most theatremen. Ray has a standing tieup with the local credit association. The organization hires a hostess to call on all newcomers moving to the city and Ray equips her with a guest pass inviting the newcomers to call at the theatre as his guests and get acquainted with the management and the service staff.

Seby Martinez, of Trinidad, received a lot of comment, great heaps of publicity and considerable box-office activity on this one. He managed to interest the newspaper publisher in running a contest utilizing some old star mats and photos of stars as they looked in the days of some time back, with theatre prizes as passes to those guessing the greatest number. A conversion of the idea is for the publishing of but one picture a day and having the pass go to the first reader calling the theatre and identifying the star. This makes it last longer, brings in more phone calls from folks who are given a message about the current atraction as a consolation prize when they happen to be late with the call.

Ed Nelson, of Montrose, capitalized on the Elks Club celebration of father and son night by prevailing on the group to attend the theatre after the banquet. Sold better than 300 extra tickets. Every town has periodic assemblies of fathers and sons. Why not mark this one on your "Don't Forget" slab?

Ad Carries a Clue

Tom Brennan, of Laramie, has perfected a novel way of getting extra attention to his newspaper ads. Every day his ad carries a clue to describe a movie star or other celebrated person of the theatre world. Contestants are required to phone the theatre during the hour immediately following opening, and passes are awarded the first three correct guessers. To keep the interest at peak, passes are also given for suggestion for clues and personalities to be used on Brennan's Phon-O-Quiz contest.

Bernie Chancellor, of Hot Springs, makes excellent use of his surplus window cards. He offers passes to high school kids who attach them to the sides of their jalopies with scotch tape and thereby give Bernie a very valuable type of circulation.

Mike Zalesny, of Las Vegas, offers an engaging notion for a fresh and novel approach in advertising some particular attraction. Tie-in with the art departments of schools and colleges and offer prizes for the best posters created to advertise the show. Merchants are always willing to give excellent window display to the effort of students. Cost is negligible and more than covered by the "different" appearance and the goodwill created.

Henry Westerfield, of Las Cruces, batted a full-house homer for a special midnight show by using helium-filled balloons in the lobby for a full week prior to the showing. To either side of the balloons was attached a herald advertising the show and calling attention to the fact that tickets were being sold in advance. In addition to those in the lobby—which, of course, because of the helium gas, stay close to the ceiling—a couple in the box-office will help duplicate Westerfield's job of SRO for the show.

Wilford Williams, Jr., of Sterling, offered a suggestion pointed at Christmas that could easily prove an excellent goodwill builder among local merchants if applied to their birthdays. Williams suggested that every merchant and his wife be invited to attend the theatre as guests of the management as a holiday gift. The passes would be sent indiscriminately to cooperators and non-cooperators alike, with a view to building favor for the theatre on an overall merchant basis. Why couldn't the idea be fitted to merchant's birthdays—and the birthdays of their wives? Just a few extra passes a year that might serve to make more friends, easier cooperation and sell many more tickets throughout the year.

Winds Up on Profit Sheets

Ralph Batschelet, of the Paramount, Denver, is a chap who apparently takes every public-sponsored effort by the beagle and gives it a twist that winds up on the profit sheets of the Paramount. In addition to a newspaper tieup for a 5-day cooking school that gets reams of publicity and attracts most of the domestic-minded Denver housewives, he is credited with a dilly in connection with a safety drive sponsored by the Junior Chamber of Commerce. Ralph not only cashed in on the contingent publicity but managed to rent his theatre to the Chamber of Commerce for a mass meeting to put over the stunt.

Ricketson's gang goes in for just about everything that will pull customers to the ticket window and the suggestions that come to Fred Reed's *Spotlight* from the managers cover the entire gamut of theatre operation. I've been spending a few days separating the suggestions into departments and, despite the fact that other theatres and circuits may be putting forth similar effort, I feel that the composite of the Fox Inter-Mountain Division offers such thorough coverage of service, maintenance, booth suggestions, etc., that their chronicling in a future column will prove exceptionally helpful.

When I visited with Mr. Ricketson last fall he expressed himself as not only being agreeable to having these ideas from his division passed along to all theatre owners but hoping that readers of this column would find them helpful and profitable. So if you find something here or in the other articles to come that are useful to you, just pitch a kiss to the gang up Denver way.

What's in a Name?

What's in a name? A lot for the cashiers and doormen of Walter Reade Theatres.

Recently, as an experiment, Walter Reade, Jr., ordered engraved name plates to be placed in the front of the box-office at the Majestic Theatre in Perth Amboy, N. J., for the cashiers on duty, and a similar name plate for the front of the ticket box for the doormen on duty. He hoped that the effect would be two-fold—make the cashiers and doormen feel more important and thus add impetus to their pride in their work; and make patrons aware that the cashiers and doormen were individuals with names and important jobs—not just people to punch out tickets and change, or collect stubs.

Results have been up to expectations on all counts. Now every cashier's booth and every ticket box will have the name of the person on duty where every patron can see it.

Astor Marks 36th Year As Motion Picture House

The 36th anniversary of the exhibition of motion pictures at the New York Astor Theatre was marked by special ceremonies Wednesday when prominent figures in the motion picture world gathered at the Broadway showplace to watch John Garfield cut a birthday cake commemorating the occasion. Garfield co-stars with Jennifer Jones and Pedro Armendariz in "We Were Strangers," which Managing Director Maurice Mauer selected as his "anniversary film." The Columbia release opened on Wednesday.

Industry personalities who were to have been on hand to help celebrate the anniversary included Jack Cohn, Columbia's executive vice-president; Spyros P. Skouras, 20th-Fox president; Nicholas M. Schenck, Loew's, Inc., president; Ned Depinet, RKO president; Barney Balaban, Paramount president; Gradwell Sears, United Artists president; Nate Blumberg, Universal-International president, and Harry M. Warner, president of Warner Bros. Nearly all of these figures were prominent in the entertainment field in 1913.

The Astor's first motion picture, back in 1913, was an Italian version of "Quo Vadis?" In changing from live shows to films, the theatre was bucking a strong tide from the then king, vaudeville. Lillian Russell, W. C. Fields, Billy B. Van and the Beaumont Sisters were among the top drawing cards on Broadway during that April week when the Astor first booked an entire screen show.

Work for 'Brotherhood,' Good Will for Shore Rd.

Hard work for Brotherhood Week paid off in goodwill for the RKO Shore Road Theatre in Brooklyn, Manager Myron Feltheimer feels. "It shows that it isn't necessary to be a 'first-run' or 'big' theatre to play an important part in community activities," he adds. The theatre signed up 271 new members for the National Conference of Christians and Jews during the drive and Feltheimer and his staff spoke to many hundreds more members of the community.

A photo of stage and screen star Carol Bruce signing as the first new member broke in three of the local papers with a complete story of the theatre's activities in the drive, speaking of its service to the community as "the heart of the Brotherhood campaign." Bertil Hoglund spoke before the Parent Teachers Association of Troop 316 and members of the Bay Ridge Jewish Center. John Harris spoke before 30 classes of students at Fort Hamilton High School.

Showman Sells Courtesy Of London Neighborhood

A courtesy campaign to encourage local shoppers has been inaugurated by Manager J. F. Pound of the Odeon in Kenton, North London, England. It stemmed from a meeting of 75 traders of the district, called at his suggestion to discuss business conditions. The Formation of a Kenton Courtesy Association was suggested and Pound was asked to meet with shop assistants to sow the seeds of the courtesy campaign. Substantial publicity, including 12 banners, has been provided, and Pound's programs have been well plugged. The merchants also adopted his idea of a competition in which the public seeks hidden star portraits in the shops, and contributed prizes of $100, $40 and $20.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'STRATTON STORY' PREMIERE BREAKS RECORD. World premiere of MGM's "The Stratton Story" at Loew's Stillman in Cleveland last week broke every record for the house in the first four days, nearly doubling that of "Meet Me in St. Louis" and "3 Godfathers." The gaily decorated theatre front and the crowds on hand for the premiere may be seen in photo at left, while at the right Sidney Andorn, special events director of radio station WGAR; Gene Bearden, prominent baseball figure, and Franklin Lewis, sports editor of The Cleveland Press, are seen broadcasting directly from the Stillman lobby as part of the premiere ceremonies.

I.M.P.S. MEMBER REPORT

Last-Run Chicago Theatre Scores a First With Freedom Train Exhibit

Manager Hugh S. Borland of the last-run Chicago Louis Theatre deserves plaudits from his fellow I.M.P.S. members for scoring a "first" at that south side house with a lobby exhibit of reproductions of famous historical documents exhibited previously on the visit of the Freedom Train. The resounding success of that "first" was due to an idea that Borland had when he saw the display of reproductions of 26 of the documents in the window of the Commonwealth Edison Company's downtown store. His idea was that it would be "good business" for the Louis if he could borrow the exhibit for display in the lobby as a free exhibit. He "sold" the Edison officials on the idea, but on condition that the Edison name be not used in connection with the exhibit, otherwise the company would be swamped with requests to borrow the documents from other theatres.

Having obtained the loan, Borland set about bringing it to the attention of the public. This he accomplished through devoting the front cover of his house program for the five weeks the exhibit was on view to announcements and reminders; through the weekly distribution of 8,000 programs on the display handed out at the theatre, their enclosure with garments by a cleaning establishment, placing them in well-located restaurants, department stores and drug stores. In front of the theatre Borland placed a double-faced "A" board with this copy: "See free Freedom Train exhibit on inside of theatre lobby. Step inside and see 26 of the Freedom Train's most significant documents. Each one is clearly labeled and accompanied by an interesting account of its origin and history. This exhibit is absolutely free to the public."

The lobby of the Louis is long and narrow, and Borland arranged the documents in glass-enclosed easels against the wall, and then moved the ticket taker to the inner end of the lobby so that all who wished could see the documents, and study them closely if they wished, without buying a ticket to his show. Running the entire length of the lobby, above the documents, was a sign: "Louis Theatre Freedom Train Exhibit. This exhibit is for those who were unable to gain admission to the Freedom Train exhibit while it was in Chicago and for those who would like to see it again," with details about the documents and a final line: "Hoping you will enjoy this historical exhibit, The Management."

The Chicago dailies and south side papers published stories on the display.

Well, Brother Borland, if this wasn't a case of the last being the first at least it was a last-run theatre getting the edge on the big first-runs and second-runs in Chicago and having a "first" of its own—and without cost to the theatre. STR extends congratulations to you.

SELLING 'BAD MEN.' This adaptation of the opening-day ad in Los Angeles demonstrates how smart showmen are selling Allied Artists' "Bad Men of Tombstone." The layout is much like that for the opening day, except that it cashes in on the local touch, combining the action elements of the initial ad with a solid reference to the business being done by the picture.

'Younger Bros.' to Bow In Great Plains Area

With the backing of an extensive advertising and publicity campaign by Mort Blumenstock's advertising and publicity department, Warner Bros.' "The Younger Brothers" is set for a Great Plains Area Premiere in 250 theatres covering 293 cities during the first and second weeks of May. In addition to the territorial campaign, a group of the company's stars headed by Wayne Morris, Bruce Bennett, Alan Hale, James Brown, and Barbara Bates will take part in the festivities and celebrations planned for the event.

The Great Plains Area Premiere covers the following branch areas of the company: Memphis, 27 cities; Omaha, 25 cities; Kansas City, 120 cities; Oklahoma City, 20 cities; Dallas, 56 cities; St. Louis, 25 cities, and Des Moines, 20 cities.

The premiere playdates which tee-off with the Paramount Theatre in Kansas City on May 4th, and the following day the Fox Theatre, St. Louis, the Paramount, Omaha; Majestic, Dallas; Majestic, Houston; Warner, Memphis; and Midwest, Oklahoma City, will cover a span from then to the 15th, inclusive, for the entire area. In addition to dispatching three field men to set up the campaign, Hall Walsh, Prairie district manager, covering St. Louis, Omaha, Kansas City and Des Moines; Doak Roberts of the Southwestern district covering Dallas, Memphis and Oklahoma City areas, and local branch managers will assist in the campaign.

8-City Star Junket Set On 'Streets of Laredo'

An eight-city star junket for Paramount's "Streets of Laredo" has been set in connection with the world premiere of the film, which will take place May 16 in Laredo, Texas.

With Special Representative George Henger in advance and Al Jermy of the Paramount Studios shepherding the special train, the junket will continue to Beaumont following the Laredo premiere. Balance of the route will include Houston, May 18; San Antonio, 19; Dallas, 20; Fort Worth, 21; Oklahoma City, 23, and Tulsa, 24.

There will be a completely routined show in each city, with a professional master of ceremonies introducing "Streets of Laredo" stars in specialties.

More than 250 bookings have already been set to coincide with the junket through the Southwest.

Books Krupa Short to Aid University Concert

A neat and clever goodwill stunt was used by Manager Pete Gloriod of the Varsity Theatre, Carbondale, Ill., who booked a short subject on Gene Krupa and his orchestra and showing it on the screen just before the concert-dance at the Southern Illinois University where Krupa's band supplied the music. It drew public attention to the University affair and gave the youths and maidens of the town a foretaste of the sort of music they would hear at the concert.

THE PHILADELPHIA INQUIRER

calls it

"Rich in beauty"

Steinbeck's 'The Red Pony' Is Poignant Story at Aldine

By Mildred Martin

Having worked together in bringing John Steinbeck's "Of Mice and Men" to vivid screen life, Lewis Milestone and the author have once more joined forces for "The Red Pony," at the Aldine.

From three early Steinbeck stories "The Gift," "The Promise" and "The Leader of the People"—Producer-director Milestone and his distinguished scenarist have woven a picture rich in abiding beauty and compassion. For "The Red Pony" is a great deal more than a simple story about a little ranch boy and the grief that comes to him through the death of his pony, his first shocking discovery that grown-ups aren't infallible.

OFFERS POIGNANT STORY

Were "The Red Pony" only a boy and his horse, dog or dancing caterpillar story, there would have been small point in adding it to the long series of tales of a similar sort that have found film favor. The great difference between this picture and its predecessors lies in the quality of the writing and, triumphantly, in Steinbeck's ability to see deeply into the human heart of whatever age.

For in addition to the poignant story of an imaginative youngster who dreams of medieval processions, who loves his gift pony, Gabilan and the hired hand, Billy Buck, above all else, Steinbeck fills his dramatic canvas with other arresting figures. There is, for instance, the boy's father who at last overcomes the feeling that he is a stranger, not only in the community but to his own family. There is Tom's mother who understands she can protect neither her husband nor her son from life.

FILMED ON A RANCH

There is Billy Buck, "part horse" himself, who loves kids and horses and knows the importance of keeping promises. And there is the wonderful portrait of the child's grandfather, pioneer and Indian fighter, who has told his tales of "Westerin'" so often no one wants to hear them anymore, whose life and usefulness ended when he led the last wagon train across the continent down to the sea.

Filmed on an actual California ranch, directed with delicacy and at a leisurely pace, "The Red Pony" benefits from fine casting. Outstanding and almost uncannily right for their roles are sensitive little Peter Miles as the child who nearly breaks his heart over his pony's illness, the horror of finding Gabilan's body attacked by buzzards, and Louis Calhern, the old, old man to whom the past is still vivid and vital.

COLOR IS EXCELLENT

Robert Mitchum distinguishes himself, also, as Billy; while Myrna Loy and Shepperd Strudwick are quietly effective as the parents who manage to solve problems of their own.

The color is excellent, both in the daytime and numerous night scenes. The charming score for "The Red Pony" was composed by Aaron Copland and, deservedly, has taken its place as a serious musical suite which was played by the Houston Symphony Orchestra under the direction of Efrem Kurtz.

Reprinted from
The Philadelphia Inquirer

CHARLES K. FELDMAN presents

MYRNA LOY · ROBERT MITCHUM

in JOHN STEINBECK'S

The Red Pony

A LEWIS MILESTONE PRODUCTION

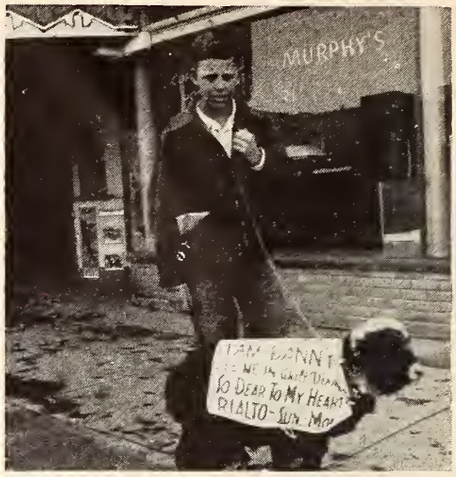
with LOUIS CALHERN and SHEPPERD STRUDWICK

and introducing PETER MILES as TOM and MARGARET HAMILTON

Screen Play by JOHN STEINBECK • Music by AARON COPLAND

Produced and Directed by LEWIS MILESTONE • A REPUBLIC PRODUCTION

COLOR BY TECHNICOLOR



BLACK LAMB BALLYHOO was used by I.M.P.S. Member Joe Brite, of the Rialto Theatre, Alamosa, Colo., to exploit RKO Radio's Walt Disney film, "So Dear to My Heart." Youngster led the lamb around town, attracting attention wherever the pair ventured.

I.M.P.S. Member Report

Black Lamb Brite's Stunt for Disney Film

A black lamb named Danny, after the black lamb in Walt Disney's "So Dear to My Heart," proved a money-getting ballyhoo for I.M.P.S. Member Joe Brite of Murphy Theatres' Rialto in Alamosa, Colo. Danny also served as a in-front-of-theatre display where it was penned on the sidewalk. A sign on the pen called attention to "I am Danny. See me in . . .," etc.

Led Like a Dog

Brite then engaged a lad to lead the lamb about the business part of Alamosa, into stores, offices, etc. The "I am Danny" sign was fastened over the lamb's back so that it showed on both sides. The lamb was led just like a dog, and it always had crowds of curious children—and adults, too—around it or following it. The amount of attention it attracted was surprising, even to the Rialto's manager.

The boy also led the lamb to the various public schools just at dismissal time so that it was seen by hundreds of children, inciting a desire in them to see "So Dear to My Heart." Brite obtained the window display on the picture prepared by Capitol Records and promoted a prominent music store window on the busiest downtown street in which to place it. Result: a very fine run on the new Disney film. Good going, Brother Brite.

I.M.P.S. Member Report

Poster in Cake of Ice 'Flaxy Martin' Stunt

Old exploitation stunts are sometimes just as effective as new ones—and occasionally more so—in attracting the attention of the public. I.M.P.S. Member Reg Streeter, who has left the Forum Theatre in Los Angeles to hop, skip and jump around as relief manager, revived the old ice-cake gag for "Flaxy Martin" at the Fresno Theatre, Fresno, Calif., where he is substituting for Manager Harry Schlinker while the latter is hospitalized.

Streeter had a poster reading "Meet Flaxy Martin, the girl with a heart of ice at Warners' Fresno Theatre now" frozen into an oblong cake of ice which he placed in front of the theatre. That it's still an effective stunt was proved by the number of persons gathered around it at all hours of the day and evening. The ice cake was in evidence throughout the picture's run.

Boy, Girl Week Tieup Tees Off 'Cat' in Utah

A regional tieup with National Boys' and Girls' Week teed off the world premiere of Eagle Lion's "The Big Cat" at the Utah Theatre in Salt Lake City on April 29.

The premiere preceded by one day the city's week-long celebration of National Boys' and Girls' Week, so that by the time the film made its bow there already had been chosen a child governor, child mayor, child police chief and children for each state and city post.

On Thursday, day before the premiere, the youthful officials and their real-life counterparts greeted Peggy Ann Garner and Preston Foster, stars of "The Big Cat," Lois "Mickey" Butler, Jane Withers, Chill Wills, Lina Romay, Producer William Moss, the giant cougar which plays the title role in the film, and its trainer, Curley Twiford.

The stars, child officials and real-life officials headed a parade through the most populated parts of Salt Lake City, with local radio stations covering all activities. The stars toured children's hospitals and institutions, including St. Ann's Orphanage, Shriners' Crippled Children's Hospital and the Latter Day Saints' Hospital.

Governor J. Bracken Lee issued an official proclamation calling on all citizens to cooperate in "The Big Cat" premiere and welcoming the star troupe to Utah.

'Flamingo Road' Bows At L.A. Downtown

Sponsored by the Downtown Business Men's Association, representing leading business establishhments of Los Angeles, the world premiere of Warner Bros. "Flamingo Road" was held Thursday (28) at Warners' Downtown Theatre, the first to be held in that area for many years. City officials and civic notables were in attendance, together with many leading stars of the screen.

All traffic at the intersection of Seventh and Hill Streets, in front of the Downtown, was diverted to provide an Avenue of Stars and to assure available space for viewers. Ceremonies were broadcast over station KFWB.

265 Inches of Space for 'Olympiad' in Guernsey

With the "14th Olympiad" pictures booked for his Gaumont Theatre on the British Channel island of Guernsey, Manager A. R. Carter went to the island's two newspapers with stills and publicity and garnered 265 inches of free editorial space and pictures. Sports and civic authorities gave the manager full cooperation. Carter also garnered a United Kingdom exploitation "first," having gotten Wing Commander Donald Finley, the British Olympic team captain, to make his first appearance at a cinema in behalf of the Olympic films.

Colgate Air ROTC Unit Plugs 'Fighter Squadron'

First-class promotional tieup in behalf of "Fighter Squadron" was realized by Manager Bob Thompson of Schine's State, Hamilton, N. Y., with Colgate University's Air ROTC Unit and the Syracuse Air Recruiting Unit. The Air ROTC loaned him the insignia of every Air Force Unit which were hung up in the outer lobby. He made up a special table using one-sheets on the AAF, including literature about cadet training, OCS training and Air WAC training.

LOADS OF ATTENTION. That's what this Easter Greeting and Spring Display drew when set up in the lobby of Skouras' Pilgrim Theatre, Bronx, N. Y., by I.M.P.S. Member Ted C. Rodis. A swell job, we'd say, and Brother Rodis deserves orchids for his fine showmanship.

'Talentcast' Offers TV Chance to Youngsters

A "Talentcast Show" offering an opportunity for young entertainers between the ages of five and 15 to compete for prizes and a chance to appear in television has been added to the Monday night film program at their Reseda Theatre in Reseda, Calif., by Managers Henry C. Kern and Charles W. Grenzbach. Youthful winners of the competition on the stage of the Reseda appear on the following Sunday television program of KFI-TV from 2:30 to 3 P.M.

Managers Kern and Grenzbach evidently believe that the successful exhibitor of today, instead of fighting television, should use it as an exploitation medium, and therefore arrange to be among the sponsors of the television program on KFI-TV.

I.M.P.S. Member Report

Midnite April Fool Show Money-Maker for Peffley

A newspaper display ad that was a swell example of showmanship addressed to just the right element was prepared and used by Brother I.M.P.S. Member Dick Peffley, whose exploiaation stunts as manager of the Paramount in Fremont, O., have frequently appeared in STR's pages. The ad was for his midnight surprise April Fool Show. A white rooster in the upper right-hand corner crowed to a black hen opposite: "Something NEW! Something DIFFERENT!" Laughing human heads were scattered through the rest of the display ad which went on to list stars of some of its six two-reel comedies, promising "120 minutes of laffs" and advising patrons to "come prepared for anything" —from a picture run backwards or upside down to "the cashier may refund your money.—We might even serve tea, who knows?" Final admonition, before playdates and prices was: "Make up a party for the time of your life!" The entire ad was bordered with stars.

"We ran parts of the picture upside down and let the sound go up and down like a phonograph running down, made pictures out of frame and ran crazy slides on the screen," writes Peffley. He also used an old New Year's Eve clock trailer: "It is now 12 o'clock—does anyone have to get home early?" Peffley adds: "This type of show got a big response from the audience; in fact it definitely was a money-maker and we plan to have a show of this type every year from now on on April 1."

Other promotion included heralds, trailer, radio spots an "A" board in the lobby in advance and on the sidewalk during the run. STR will be looking for other original exploitation devices from you, Brother Peffley.

I.M.P.S. MEMBER REPORT

Bridgeport Schools, Jewelers, Press, Radio Help Promote 'Joan of Arc'

That was corking exploitation strategy I.M.P.S. Memeber Harry A. Rose, manager of the Loew-Poli Majestic, Bridgeport, Conn., worked out on behalf of his showing of "Joan of Arc." Scarcely any avenues of publicity and exploitation were discarded.

High on the list of his stunts was a tieup with six leading jewelers who handle International Silver in Bridgeport, all centered, naturally, upon International's Joan of Arc pattern. Displays of that pattern, along with copy and art on the motion picture playdate, appeared in the windows of six stores—Reid & Todd, Davis & Hawley, C. W. Fairchild & Son, Michaels & Co., D. M. Read Co., and Ryan Jewelers. They also distributed folders on International's Joan of Arc pattern, including copy on the picture.

A special letter on Joan of Arc stationery, carrying the film title, the head and name of Star Ingrid Bergman, was sent to the churches of all faiths in Bridgeport and to the heads of all schools. One immediate result of this letter was that history teachers in the schools urged their pupils to see the picture. The Ingrid Bergman Decca Album was taken full advantage of by Brother Rose who promoted window displays of the albums in all leading music shops. A hundred "Joan of Arc" cards were placed in as many windows with 25 silk screen cards with stills.

Brother Rose is hereby awarded a STR palm for the record high he obtained in newspaper cooperation, eight different stories with art on the picture breaking in advance. Outstanding among these was a top-of-the-page streamer in the Sunday *Herald* under the eight-column heading: "Goal of Great Actresses: the Challenging Role of the Peasant Maid of France."

Other angles that Rose went after, and from which he obtained good showmanship results, included radio, news trucks and hotels. Mary Bradshaw Hays, WIIC commentator who has a big feminine following in Bridgeport, gave the picture three patron-drawing plugs in advance and with a very favorable review day after the opening. Rose bought 16 radio announcements for the second day. The Fairfield County News tied in with the pocket book edition of the Joan of Arc book, bannering all its trucks. Most of the city's newsstands were sniped and the Stratfield, Barnum and Savoy hotels had boards carrying quotations from Walter Winchell.

Newspaper advertising was started a week in advance. Stills and two large blowups were placed in the lobby, made additionally attractive by blue lighting. Teaser trailer was used two weeks in advance, giving way to the regular trailer a week before playdate.

The whole promotion stands high among I.M.P.S. member campaigns received to date by STR.

Program Editorializes Better Things About Movie Industry

Some theatres issue a periodic program for one purpose only: to sell entertainment.

That's all well and good as far as it goes. But a program can also serve another worthwhile purpose: as a goodwill medium for the theatre itself and, as pointed out by Manager M. D. (Babe) Cohn of the Paramount, Kansas City, "to editorialize the better things about the industry."

If there was ever a time when such editorializing was needed, that time is now.

Keep Patrons Informed

Not long ago Babe and his advertising and publicity department decided on a monthly house organ that would do not only the usual (plug his attractions) but would also serve as a means of keeping Paramount patrons informed about the industry's attributes.

We have a copy of the first issue, and in all our years of looking over theatre programs (and we've seen thousands), none have been more attractive or readable.

So as not to miss anything, let's take this program page by page. First, however, something about the size: when folded, it measures about 6½ x 8½ inches. The color of our particular copy was yellow with brown printing; not cheap yellow paper but a good, tear-resistant stock.

Dominated by Half-Tone

The first page is dominated by a large halftone cut which "bleeds" on all sides except the bottom, where there is an explanatory caption. In the upper right-hand corner of the half-tone is a reverse block with the "Paramount Theatre Movie News" masthead and the month of issue.

Now let's turn to Page Two. Here we find a full-page article devoted to "better things about the industry." Under the headline, "There's Plenty *Right* About Hollywood," Babe Cohn has reprinted one of a series of articles by Dick Pitts, motion picture critic of the Charlotte *Observer*. And it's a swell article, too—the kind that should be read by every moviegoer and anyone who has any doubts about the industry.

Over to Page Three now. One column is devoted to "On the Set With the Stars" and features a couple of items in connection with picture-making. Then there is a two-column feature, "New Pictures Coming Soon to the Paramount," as well as another feature under the heading of "'Movie News' Quote of the Month," in which appears the brief quotation of a prominent star.

Plenty to Interest Women

There seems to be plenty to interest women on the back page. First off, under the heading "Hollywood Briefs of Interest to Women" (looks like we're repeating ourselves, but we didn't see that heading when we started this paragraph), there are fashion notes and also a "favorite recipe" of a motion picture star. In this case, Actor Robert Cummings lists the procedure and ingredients for whipping up his favorite salad dressing.

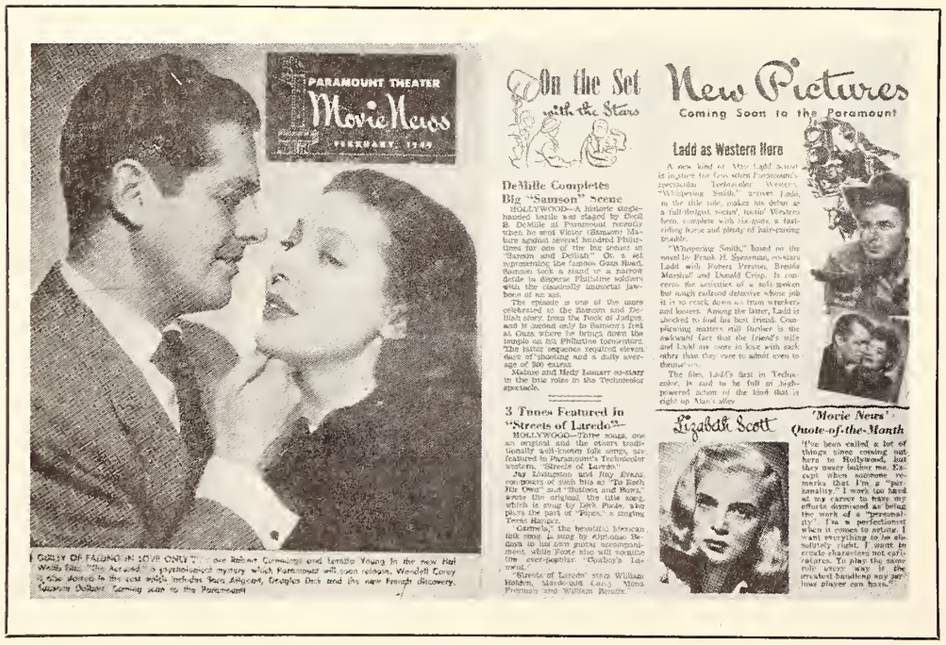
It's about time Babe Cohn had something to say, and he gets some space for that purpose on the back page. He introduces the reader to the ladies of the theatre's refreshment stand and also explains how doctors attending the Paramount can be called in case of emergency.

Popular Feature

Also on the back page is undoubtedly what will turn out to be a highly popular feature—a letter-writing contest. In 25 words or less, patrons are invited to complete this sentence, "I Like Movies Because. . . ." For the best letter printed in Movie News, a first prize of $5 is awarded, while the writers of the next three honorable mention letters are eligible for passes, good for any show at the Paramount.

Well, that just about describes Babe Cohn's new Movie News. We're reproducing the first and third pages nearby just to give you an idea of how it looks, but it would be better if you could see the real thing.

Maybe you can get an idea or two from our description and the cut below. And don't forget that "better things about the industry" feature idea which has been made an integral part of Movie News.



HERE'S THE PITCH for MGM's "Take Me Out to the Ball Game" during its appearance on Broadway at Loew's State. Life-size standees of Esther Williams, starring with Frank Sinatra and Gene Kelly in the musical, and a panorama of stills from the picture dominated this window display at the Dynamic Radio Shop.

Allyson P.A. Campaign Set on 'Stratton Story'

An ambitious personal appearance campaign in connection with "The Stratton Story" will be launched May 3 when June Allyson, who co-stars with James Stewart in the MGM film, leaves Hollywood for a series of appearances in advance of the film's openings in key cities.

First stop will be Chicago, where she will follow three days of interviews by being made the official mascot of the White Sox during the American League game between the Sox and the New York Yankees on May 7. She will wear a special White Sox uniform for the ceremony.

Two days later Miss Allyson will travel to Fort Worth, Texas, from where she will be driven to Dallas. There, after a day of publicity appearances, she will appear in Denison, and on May 14 in Sherman, where Monty Stratton, upon whose dramatic life the picture is based, achieved his remarkable comeback in 1946.

The following day the actress will be hostess at a special private showing in Greenville for Stratton, his wife Ethel, whom she portrays in the picture, and other members of the Stratton family and local dignitaries.

Support in Barnstaple For 'Foxes of Harrow'

A suggestion in the parish magazine that "The Foxes of Harrow" is a film to be seen is one sample of the success of Manager Carpenter in attracting the showmanship spotlight with good stunts week after week at the Gaumont in Barnstaple, sleepy west country town in England. Carpenter also arranged important cooperation with the regular press and the local stationers, who offered fountain pen prizes in a competition connected with the screening and announced in their press advertisement.

Novel Disc Twist

For "The Snake Pit," Manager Lou Fuhrman of the Milford, Del., gave a novel twist in the foyer to the revolving disc of star portraits. The revolving disc was attached to the venetian blind partition in the theatre, with a spotlight playing on top of the blind. As each portrait of Olivia de Havilland reached the top of the blind it was sharply illuminated by the spotlight.

a Junior OSCAR *for Service!*

TRI-STATES Theatre Corporation

A H BLANK, PRESIDENT
G RALPH BRANTON, GEN'L MGR

OPERATING THEATRES IN IOWA NEBRASKA ILLINOIS

TELEPHONE 4-1104
PARAMOUNT BLDG.
Des Moines 9, Iowa

March 25, 1949

Mr. Milton Feinberg
National Screen Service
100 3/2 High Street
Des Moines, Iowa

Dear Milt:

I just read a story on the front page of the March 23rd edition of Motion Picture Daily relative to your company's alertness in handling shipments of trailers and accessories during the current express embargo in New York City which brings to mind the many problems you must have incurred during the recent bad weather conditions that existed in this territory this winter.

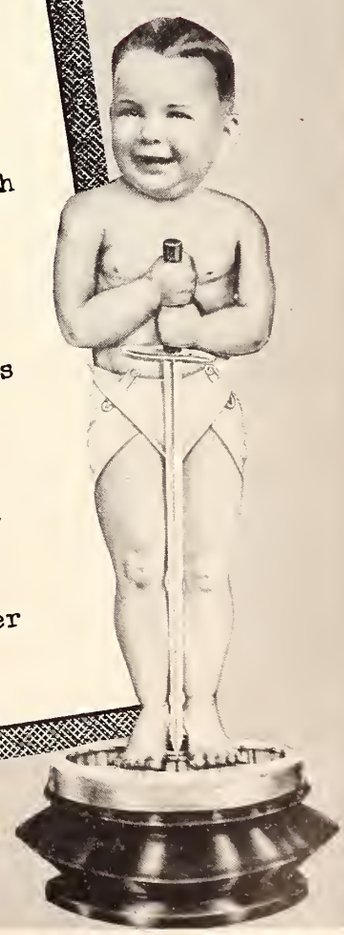
Too often, we, in this business fail to acknowledge the good things service organizations such as yours do when faced with complex problems. We wish to take this opportunity to compliment National Screen on the remarkable service we have received in the past, especially under adverse conditions. Slow deliveries and misouts are practically a thing of the past and your company is certainly deserving of a "junior Oscar" for always being on your toes to give the exhibitors the best in service at all times.

Sincerely yours.

R.C. Fraser

R.C. Fraser
Advertising Manager

RCF;mn



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Shamrock Hill

Eagle Lion Comedy With Music 71 mins.

AUDIENCE SLANT: (Family) A whimsical comedy with music and loaded with Irish sentiment. Sweetness will probably appeal to some and less cynical kids may be entertained.

BOX-OFFICE SLANT: Passable as supporting material, but certain to find more favor, maybe even a lot, in the less citified areas where hokum is welcome.

Cast: Peggy Ryan, Ray McDonald, Trudy Marshall, Rick Vallin, John Litel, Mary Gordon, Tim Ryan, James Burke, Lanny Simpson, Douglas Wood, Patsy Bolton, Barbara Brier. Credits: Executive producer, Joseph Levinson. Producer-director, Arthur Dreifuss. Screenplay, Arthur Hoerl and McElbert Moore. Original story, Arthur Hoerl.

Plot: Peggy Ryan likes to tell stories about leprechauns to children on a hill known as Shamrock Hill. When businessman John Litel seeks to use the hill to erect a television station, Peggy fights him. She is aided by suitor Ray McDonald and attorney Rick Vallin. Litel buys the hill, but when his snobbish daughter, Trudy Marshall, has a change of heart, he yields to Peggy. Her hill remains unchanged and the four juveniles are neatly paired off.

Comment: This is passable as supporting material, but certain to find more favor, maybe even a lot, in the less citified areas where hokum is welcome. The actual appearance of the leprechauns is something of a jar and it is apparent that no clear decision between realism and whimsy was made in the film. Miss Ryan, something of a whirlwind when not telling fairy tales, is reminiscent of Mickey Rooney. The Irish brogues are thicker than pea soup and much of the singing is a little hard on the ears. Ray McDonald continues to prove what's been long known—he's a good dancer. The picture is all Miss Ryan. Perhaps Director Arthur Dreifuss should have exercised a little more restraint.

We Were Strangers

Columbia Drama 106 mins.

AUDIENCE SLANT: (Adult) An engrossing picture that will impress itself indelibly on all who see it for its dramatic story, its masterly direction and its fine, intelligent acting.

BOX-OFFICE SLANT: It can't miss at any box-office, for it has all the qualities of drama and character that mark American pictures at their best. It offers exhibitors for their campaigns the names of Academy "Oscar"-ed Director John Huston, Stars Jennifer Jones, John Garfield and an outstanding cast, and a highly dramatic story of Cuban revolutionists.

Cast: Jennifer Jones, John Garfield, Pedro Armendariz, Gilbert Roland, Ramon Novarro, Wally Cassell, David Bond, Jose Perez, Morris Ankrum, Tito Rinaldo, Paul Monte, Leonard Strong, Robert Tafur. Credits: A Horizon production. Produced by S. P. Eagle. Directed by John Huston. Screenplay by Peter Viertel and John Huston. Based upon an episode in the novel, "Rough Sketch," by Robert Sylvester. Photography by Russell Metty. Musical score by George Antheil. Musical director, M. W. Stoloff. Associate producer, Jules Buck.

Plot: Jennifer Jones, her young revolutionist brother murdered by Pedro Armendariz, head of the dreaded Cuban secret police under the tyrannical President Machado, joins the underground to avenge his death and takes part in the plot of John Garfield to tunnel from her home to the burial plot of the Contreras to blow up the Cuban officials gathered for the burial of Senator Contreras, who is to be murdered as the "bait." The Senator's sisters decide to bury him elsewhere and the plot fails. Garfield is trapped with Miss Jones in her home. They kill many of the secret police but Garfield himself is killed just as the revolution breaks out. Machado flees and Armendariz is lynched.

Comment: An engrossing picture that will impress indelibly all who see it, directed with skillful mastery by John Huston, excellently produced by S. P. Eagle and photographed with artistry that adds value to the characterizations of the players by Chief Cameraman Russell Metty. The cast is a powerful one from whom Director Huston drew acting that is head and shoulders above that of the majority of motion pictures. Jennifer Jones, borrowed from Selznick, as the Cuban girl who turns revolutionist, plays the part with understanding and sympathy but which appears at times a little too restrained. John Garfield as the Cuban patriot, raised in the United States and posing as an American theatrical talent scout, gives one of his most powerful performances, his usual mannerisms having been divested, whether of his own accord or by the guiding hand of the director. It is entirely convincing and wins the sympathy of audiences. The third star, Pedro Armendariz, as head of the dreaded Porra (Machado's secret police) plays the part with an authority and power that makes his impersonation outstanding—praise that is richly deserved. He is an actor whose work is worth watching. In his finest role yet, Gilbert Roland contributes tellingly to the effectiveness of the tunnel-digging scenes in which six men, heretofore strangers to each other, work together for a month, almost as prisoners, digging the passageway. He gives as much verve and force to those sequences as does Garfield. Ramon Novarro, star of the silent screen appearing briefly as head of the underground, Morris Ankrum as the American head of a Havana bank, and Ward Bond as the tunnel-digger who collapses under the physical strain supplemented by his mental torment at the idea of the number of innocent people who will be killed by the exploding giant bomb—all give fine-fettled performances. "We Were Strangers" is a picture that can't miss at any theatre, for it has the qualities of drama and character that mark American pictures at their best. It offers exhibitors for their campaigns the names of Academy "Oscar-ed" Director John Huston, Stars Jennifer Jones, John Garfield and an outstanding cast, and a highly dramatic story that will hold audience attention.

National Reviewing Committees' Classifications

KISS IN THE DARK (Warner)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

CHAMPION (UA)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Reflects acceptability of divorce; suggestive sequences; excessive brutality.

Man on the Run

(Reviewed in London)

AB-Pathe Drama 83 mins.

AUDIENCE SLANT: (Adult) This timely murder thriller involving a deserter on the run packs suspense, action and drama into a satisfying whole for the majority of moviegoers.

BOX-OFFICE SLANT: Excellent word-of-mouth publicity should overcome the lack of star names and make this a good proposition for most situations.

Cast: Derek Farr, Joan Hopkins, Edward Chapman, Laurence Harvey, John Bailey, John Stuart, Edward Underdown, Leslie Perrins, Eleanor Summerfield and others. Credits: Written and directed by Lawrence Huntington. An Associated British Picture made at Elstree Studios, London.

Plot: Derek Farr, an Army deserter, is trying to sell an unloaded revolver to a pawnbroker when there is a hold-up and the storekeeper is murdered. The police begin to trace Farr and he is befriended by Joan Hopkins. He locates the real killers but they kidnap him with the intention of drowning him later. The police pick up Joan who tells them Farr's story. They accept this, follow up the clues and rescue Farr. He is sentenced by court martial for desertion and Joan promises to wait for him.

Comment: This satisfying and timely drama of an army deserter on the run has the ring of authenticity and is likely to sustain the majority of moviegoers with its suspense, thrills and human interest. Particularly well presented are the workings of the police. Full credit is due to Director Lawrence Huntington who also wrote the story. He has never made a better picture. A fine cast in which even the smallest role is expertly picked help in no mean manner. Derek Farr is excellent as the man on the run and Edward Chapman makes the detective both human and believable. Laurence Harvey is a newcomer to note. While "Man on the Run" is not a pretentious production, it combines honest-to-goodness entertainment values with box-office requirements. Had the British film industry made more of this type, it would not be faced with the present crisis.

Home of the Brave

United Artists Drama 85 mins.

AUDIENCE SLANT: (Adult) A picture that tackles its subject of Negro discrimination in fearless and bold strokes without pulling any punches, without glossing over facts, without resorting to "slick" treatment for entertainment's sake. Few, if any, spectators will have guilt-free consciences as this picture points an accusing finger at prejudice and intolerance. Well produced, splendidly directed and excellently acted.

BOX-OFFICE SLANT: Likely to create a furore of press and public comment and controversy. Advance screenings for representatives of anti-discrimination, educational, civic and religious groups should start the word-of-mouth ball rolling. Opposition in some sections will stir up additional interest in the film.

Cast (in order of appearance): Douglas Dick, Steve Brodie, Jeff Corey, Lloyd Bridges, Frank Lovejoy,

James Edwards, Cliff Clark. **Credits:** Presented by Screen Plays Corporation. Produced by Stanley Kramer. Associate Producer, Robert Stillman. Directed by Mark Robson. Screenplay by Carl Foreman. Based on an original play by Arthur Laurents. Photography, Robert De Grasse. Production design, Rudolph Sternad. Music composed and directed by Dimitri Tiomkin.

Plot: Paralyzed from the waist down, battle casualty GI James Edwards suffers from the shock of his experience on an intelligence and reconnaisance mission on a South Pacific atoll, aggravated by his deep-rooted sense of persecution. Through suggestion and narcosynthesis, Dr. Jeff Corey learns Edwards' story. When the events of four days on the atoll are finally related, during which Cpl. Steve Brodie, a shallow northerner, seizes upon Edwards as a "whipping boy" because he (Brodie) hates Negroes, the doctor sets about to lift the veils of hate and persecution from Edwards' past, to reassure him that he is no different from other men and must understand the artificiality of man-created barriers. He nearly succeeds, but it takes a chance remark from Frank Lovejoy, one of the men who had been on the mission, to make Edwards, into whom persecution had pounded inferiority and shame, to understand the sameness of men.

Comment: Endowed with three "firsts"—the first Hollywood picture to probe Negro discrimination, the first to go from start to release in less than two months, and the first to be planned, written, cast and produced in secrecy—"Home of the Brave" tackles its subject matter in fearless and bold strokes without pulling any punches, without glossing over facts, without resorting to "slick" treatment for entertainment's sake. Perhaps the fact that the picture was made in secrecy, without the pressures, suggestions and advice of those not connected with its making, is sufficient reason for its impact. Few, if any, spectators will have guilt-free consciences as "Home of the Brave" points an accusing finger at prejudice and intolerance. Anyone looking for "light entertainment" will not find it here. The picture strips its problem bare and holds it up for all to see, to think on and do something about. There are no big names, for secrecy and a limited budget were involved in the production; yet the players personally chosen by Producer Stanley Kramer have endowed their roles with sincerity and realism, and they all perform excellently under the splendid direction of Mark Robson. Just as he surprised those inside and outside the industry with his limited-budget "Champion," so is Kramer likely to create a furore of press and public comment and controversy with "Home of the Brave." Showings of the film in nearly every situation should have the backing of anti-discrimination, educational, civic and religious groups, with advance screenings for representatives of these groups designed to start the word-of-mouth ball rolling. Naturally, "Home of the Brave" will be strongly opposed in some sections of the country, and regardless of how this problem is resolved, it will nonetheless stir up additional interest in the film.

Sand

(Color by Technicolor)

20th-Fox Drama 77 mins.

AUDIENCE SLANT: (Family) This Will James story of a thoroughbred horse is vividly depicted in Technicolor against magnificent Colorado backgrounds of mountains and rivers. It has a good cast and lots of action to please most moviegoers.

BOX-OFFICE SLANT: A natural for the family trade and the small-town houses. Might even surprise in the urban areas.

Cast: Mark Stevens, Coleen Gray, Rory Calhoun, Charley Grapewin, Bob Patten, Mikel Conrad, Tom London, Paul Hogan, Jack Gallagher, William (Bill) Walker, Davison Clark, Ben Erway, Harry Cheshire, Iron Eyes Cody, Joseph Cody, Jay Silverheels. **Credits:** Directed by Louis King. Screenplay by Martin Berkeley and Jerome Cady. From the novel by Will James. Technicolor color director, Natalie Kalmus; associate, Leonard Ross; Music, Daniele Amfitheatrof. Produced by Robert Bassler.

Plot: Notified by a western rancher that his very fine racehorse, which escaped from a box-car fire, has been spotted on his range, the owner comes to get his animal. But the horse has become wild during his freedom, due to his need for protection from other animals, and it takes some doing to convince him that he is back among friends.

Comment: This is the story of a horse—a story that has been done many times before with the same lure for those who like animal, or shall we say, horse pictures—and that takes in a very large audience. Magnificent backgrounds of mountains and rivers form the settings which the superb Technicolor photography makes particularly impressive. The picture has a good cast and there is plenty of tense action in the chase sequences. Mark Stevens and Coleen Gray are the romantic leads, both turning in fine performances. Rory Calhoun registers well in a part that is almost villainous and Charley Grapewin injects some comedy in the role of an elderly rancher. Louis King's capable direction and Robert Bassler's production handling are two elements that help make this picture a natural for the family trade in average communities across the land.

The Great Gatsby

Paramount Drama 91 mins.

AUDIENCE SLANT: (Adult) A somewhat arty presentation of a dated story will probably appeal to many to whom prohibition is still vivid, but the majority of moviegoers may become restless.

BOX-OFFICE SLANT: The name of Alan Ladd will help, but surprised Ladd fans may cause harmful word-of-mouth comment. Will require special selling in all but first-runs, which themselves may get mixed reactions.

Cast: Alan Ladd, Betty Field, Macdonald Carey, Ruth Hussey, Barry Sullivan, Howard Da Silva, Shelley Winters, Henry Hull, Carole Begley, Elisha Cook, Jr., Nicholas Joy, Walter Greaza, Tito Vuolo. **Credits:** Producer, Richard Maibaum. Director, Elliott Nugent. Screenplay, Cyril Hume and Richard Maibaum. Adapted from the novel by F. Scott Fitzgerald and play by Owen Davis. Photography, John F. Seitz.

Plot: Twice mistreated by women, Alan Ladd decides the answer to everything is money. He becomes a fabulously wealthy gang boss during prohibition and sets out to win back his true love, now married. She agrees to leave her husband, but in a moment of weakness is overheard agreeing to a scheme to have Ladd take the rap for a death she accidentally caused. Thoroughly disillusioned, Ladd permits himself to be killed by the deranged husband of the dead woman, and, in death, proves himself to be better than the society people he tried to imitate.

Comment: The name of Alan Ladd will lure a lot of people to see "The Great Gatsby," but the type of story and its method of presentation may leave many of them dissatisfied, some of them slightly annoyed. An extremely arty treatment makes the film a tough one for all but first-run houses, and in the first-runs, too, it may encounter some opposition. The picture starts slowly, but it gains speed and winds up an absorbing character study, well-acted by the principals, although Betty Field's highly-stylized performance may bring considerable comment on her and Director Elliott Nugent. Ladd's casting is not inappropriate and his performance is pleasing. Although it is a disturbing film with almost no relief, it becomes an interesting one certain to please many. However, whether it is what the box-office needs and/or what Alan Ladd fans or moviegoers in general are looking for, is questionable.

'C'-Man

Film Classics Drama 75 mins.

AUDIENCE SLANT: (Adult) A brutal hoodlum and jarring music stand out in this swift drama of jewel thieves filmed amid Manhattan backgrounds.

BOX-OFFICE SLANT: Dean Jagger, the Customs Office angle, New York background and action are pre-selling points. More interesting than most pictures of its type, this should be a welcome half of many double bills.

Cast: Dean Jagger, John Carradine, Lottie Elwen, Harry Landers, Rene Paul, Walter Vaughan, Adelaide Klein, Edith Atwater, Jean Ellyn, Walter Brooke. **Credits:** Presented by Laurel Films. Producer and director, Joseph Lerner. Executive producer, Rex Carlton. Original screenplay, Berne Giler. Music, Gail Kubik. Photography, Gerald Hirschfeld.

Plot: Customs Office Agent Dean Jagger, out to get jewel thief-murderer Rene Paul, succeeds by tricking brutal henchman Harry Landers into turning on boss Paul.

Comment: Here is a cops and robbers action drama more interestingly made than most pictures of its type. The cop, or U. S. Customs Office agent, is Dean Jagger, an old hand at this sort of thing and quite satisfactory. The robber chief is Rene Paul, sinister and smooth. One of his underlings is John Carradine, whose part as a drink-degraded ex-surgeon is unhappily short. Another underling is Harry Landers, making his film bow. His playing of a dynamic and brutal hoodlum is something to see and should place him in high demand for crime films. His playing jives forcefully with the jarring music of Gail Kubik and the bleak Manhattan backgrounds. The pace is swift and action is supplied plentifully, of course, by Landers. There's feminine interest, too, in the persons of Lottie Elwen and Edith Atwater. The latter is the wealthy and handsomely attractive woman who loves the thief, and Miss Elwen is a pert and warm French miss with whom Jagger becomes involved. Dean Jagger, the Customs Office angle, New York background and action are pre-selling points. This should be a welcome half of many double bills.

Streets of San Francisco

Republic Gangster Drama 60 mins.

AUDIENCE SLANT: (Family) A human, interesting and rewarding story of a potential juvenile criminal reclaimed by the kindness and affection of the policeman who had shot his father in self-defense, and the policeman's wife. Good entertainment for the entire family.

BOX-OFFICE SLANT: Should do satisfactory business in average situations. In most instances it should be dualled with a comedy.

Cast: Robert Armstrong, Mae Clark, Gary Gray, Wally Cassell, Richard Benedict, John Harmon, J. Farrell MacDonald, Ian MacDonald, Charles Meredith, Eve March, Denver Pyle, Charles Cane, William A.

(*Continued on Page* 26)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Gordon MacRae and Doris Day have been penciled-in for the singing romantic leads of "When Old New York Was Young," a turn-of-the-century musical on William Jacobs' schedule at Warners. Picture is slated for a late summer start.

* * *

Before starting his directorial chore on the Frank Seltzer picture "Blood Money," Joe Newman will handle the semi-documentary film "Abandoned" at Universal-International. This picture, which Jerry Bresler is producing, stars Dennis O'Keefe and Gale Storm with Meg Randall cast in a top featured role. Newman expects to put the picture before the cameras within the next few weeks.

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Columbia picked up the Harry Von Zell option for his series of comedy shorts. Producer Hugh McCollum will again be in charge and he expects to put the first in work the latter part of May.

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For the leading man in the Ingrid Bergman picture "After the Storm," now being made on the island of Stromboli for RKO, Producer-Director Roberto Rossellini has chosen Mario Vitale, an unknown Italian fisherman. Vitale is described as an outdoor Valentino and from reports drifting back to Hollywood, has no ambitions to continue a film career after he finishes this picture.

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Trevor Bardette was signed to play an important part in King Brothers' "Gun Crazy." This is the film being made for United Artists release, with John Dall and Peggy Cummins co-starred.

* * *

With the signing of a new two-year contract with Republic, Allan "Rocky" Lane goes into his 33rd film for the studio. "Bandit King of Texas," which starts May 10th, with Gordon Kay as associate producer, will be the first film under the new termer.

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A new long-term contract was given Don Taylor by MGM and he was immediately assigned one of the top roles in "Ambush," the Robert Taylor starrer. Director Sam Wood and Producer Armand Deutsch have scheduled a May start for the film.

* * *

"The Human Conflict," an original screenplay by Ranald MacDougall, will be the next co-starring vehicle for Joan Crawford and David Brian. Brian is the newcomer who was teamed so successfully with Joan in "Flamingo Road." "Conflict" is on Jerry Wald's production slate.

* * *

The first producer assignment for Ralph Dietrich, under his new Universal-International contract, will be "Frame-Up," an original by Arthur T. Horman. Dietrich's last producer berth was at 20th Century-Fox where he produced "My Friend Flicka" and other films.

* * *

Ray Taylor has been signed by Producer Barney Sarecky to direct the next Johnny Mack Brown western, titled "Cattle King," which goes before the cameras at Monogram the early part of May.

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MGM Production Chief Dore Schary signed Sidney Sheldon to do the screenplay of "Just 18," slated to star Elizabeth Taylor and to be produced by Joe Pasternak. Based on an original by Mildred Cram and Audrey Ovington, the picture is a serious drama of youth.

* * *

At Paramount, Lucille Ball will again be co-starred with Bob Hope. This will be their second film together, "Sorrowful Jones" being the first. To be made in Technicolor, "Where Men Are Men" is scheduled to start sometime in May, and Robert Welch, who produced "Jones," will again handle the production chores. George Marshall directs.

Plans to Start 7 During May and June

Universal-International plans to get seven pictures under way during May and June. Included in the list are "Abandoned," "Francis," "Tehachapi: The Story of Molly X," "Customs Bureau," "Kid from Texas," "Abbott and Costello in the Foreign Legion" and "Bagdad."

Miss Rambeau Signed

Marjorie Rambeau has been signed for a top featured role in Universal-International's "Abandoned," which will star Dennis O'Keefe and Gale Storm. Jerry Bresler will produce.

Meek, Now Villainous

John Qualen, who usually plays meek characters, will appear as a villain in "Captain China," which Pine-Thomas are producing for Paramount.

Studio Roundup

Despite continued reports of a production lull in Hollywood, some 20 pictures have been started in the past two weeks, only one of them from an independent producer. With warm, sunny weather returning to California, location jaunts are becoming more numerous and the outdoor films are growing in numbers. This week's list of newcomers, second largest group of the year, gives indications that a production upswing is apparently in the making.

Evelyn Keyes will have the title role in "Mrs. Mike," which rolled April 25 for Sam Bischoff and Edward Gross, who are releasing through United Artists. Louis King is directing the film, with Dick Powell also starring. Location work is being done at Sun Valley.

Columbia has given the gun to two new films, "Beyond These Walls," which stars Warner Baxter and Anna Lee, with Seymour Friedman directing, and "Blondie's Hero," another in the comic strip series, which, as usual, stars Penny Singleton and Arthur Lake. Edward Bernds directs. Louise Beavers has been added to the cast of "Tell It to the Judge." "Lawless," returned from Lone Pine, is now locationing in Hidden Valley.

"Side Street," which Anthony Mann is directing for MGM, has gone before the cameras in New York, where several weeks of filming will take place. Film stars include James Craig, Cathy O'Donnell and Paul Kelly. Curtis Bernhardt, director of "Bodies and Souls," has returned to Hollywood after completing scenes in New York for the picture. Director Busby Berkeley is using the Academy Research Council's lightweight boom for photographing action sequences for "Annie Get Your Gun." The two-ton crane, from a third to a fifth as heavy as the old style cranes, affords greater speed and mobility.

George Cooper, Roy Roberts, Billy Wayne and David Wolfe have been signed for the leading roles in Republic's semi-documentary, "Flam-

Independent Must Use Showmanship, Says Stiefel

Sam Stiefel (right) confers with Mickey Rooney on "Quicksand."

Sam H. Stiefel, who debuts as an independent producer with the Mickey Rooney-Jeanne Cagney-Barbara Bates production, "Quicksand," for United Artists, believes that each independent picture must have "that extra something" for the exhibitor. Stiefel, a veteran theatreman himself, says the "something" should be exploitation value, an outstanding title, a scoop in casting, a solid story tailored to the public taste or all combined.

"Competition is tough for the independent," Stiefel says, "and he must use his ingenuity and showmanship to stack up with the strength of majors.

"In 'Quicksand' we are offering Mickey Rooney, one of the big, big stars of the past ten years, to independent exhibitors and to chains that never got a crack at a Rooney film before. This is Mickey's first independent picture and he will be playing in theatres he never played before.

"I intend to concentrate on action pictures. I think action pictures maintain a steady rating at all times with movie fans. They don't fluctuate with the public taste.

"I intend to give exhibitors full production values in my films. We could have saved thousands of dollars by shooting our 'Quicksand' scenes on the process stage, but we went to Ocean Park and Santa Monica and sweated through the hazards of location shooting. The thrilling sequences taken on the piers and under the piers are worth their weight in gold and their weight in trouble. I am sure the exhibitors and the public will agree."

PICTURES STARTED LAST WEEK

COLUMBIA. Beyond These Walls—Principals: Warner Baxter, Anna Lee. Director, Seymour Friedman.

Blondie's Hero—Principals: Arthur Lake, Penny Singleton, Larry Simms. Director, Edward Bernds.

MGM. Bodies & Souls—Principals: Glenn Ford, Janet Leigh, Charles Coburn. Director, Curtis Bernhardt.

Side Street—Principals: James Craig, Farley Granger, Paul Kelly, Cathy O'Donnell. Director, Anthony Mann.

RKO. Trouble in Texas—Principals: Tim Holt, Richard Martin. Director, Lesley Selander.

REPUBLIC. Flaming Fury—Principals: George Cooper, Roy Roberts, Billy Wayne. Director, George Blair.

South of Rio—Principals: Monte Hale. Director, Phil Ford.

SCREEN GUILD. Skyliner—Principals: Richard Travis, Pamela Blake, Rochelle Hudson. Director, William Stephens.

20th CENTURY-FOX. Three Came Home—Principals: Claudette Colbert, Alan Marshal. Director, Jean Negulesco.

Twelve O'Clock High — Principals: Gregory Peck, Hugh Marlowe, Millard Mitchell, Dean Jagger. Director, Henry King.

UNITED ARTISTS. Mrs. Mike—Principals: Dick Powell, Evelyn Keyes. Director, Louis King.

TITLE CHANGES

"Ridin' the Rio Grande" (Mono.) now ACROSS THE RIO GRANDE. "Thieves Market" (20th-Fox) now COLLISION.

ing Fury," which just got under way. George Blair is directing the film which is a composite of case histories obtained from the Arson Bureau of the Los Angeles Fire Department.

Another newcomer is "Skyliner," a Screen Guild feature which will star Richard Travis, Pamela Blake and Rochelle Hudson, the latter making a return to the screen. William Stephens is producing and directing.

Lesley Selander will direct "Trouble in Texas," newly launched feature as part of RKO's series starring Tim Holt with Richard Martin. It is the sixth Holft film for Selander. Janis Carter, recently returned from a role in Italy, and William Talman, young Broadway stage actor, have been added to the cast of RKO's "I Married a Communist."

Another Pair Start

At 20th Century-Fox another new pair of features started shooting. Director Henry King put "Twelve O'Clock High" into work in Florida, with Gregory Peck, Dean Jagger and Hugh Marlowe "basking" down south for the film. At the studio, Claudette Colbert and Alan Marshal started going through their paces in "Three Came Home," which Jean Negulesco is directing.

Two songs are being written for Gordon MacRae to sing in Warners' "Return of the Frontiersman," his first western. Illness of Raymond Massey with influenza has caused a revised shooting schedule for "Barricade." Professional football player Ezzrett "Sugarfoot" Anderson has been added to the cast of "Always Sweethearts," as have Marjorie Eaton, Ezelle Paule and Dee Carroll. Cast and crew of the latter picture helped Shirley Temple celebrate her 21st birthday on location in the San Fernando Valley.

Milton Schwarzwald, head of Universal-International's music department, will conduct underscoring for "Partners in Crime." Rory Mallinson and Ray Grimes have been added to "Sword in the Desert."

Lon Chaney and Lawrence Tibbett, Jr., have been cast in Paramount's "Captain China," being produced by Pine-Thomas. Magician Harry Mendoza will serve as technical advisor on gambling sequences in Paramount's "Copper Canyon." Taylor Holmes, Peggy Knudsen, Gerry Ganzer and Hope Emerson have joined the cast.

LONDON OBSERVATIONS

Wolff Heads Officer List for Proposed London Tent Of Variety Clubs; Hope for Inauguration Next June

By JOCK MacGREGOR

Exiled Americans have for some time been formulating plans for a London Tent of Variety Clubs International and these have now reached the stage where C. J. Latta could, and did call a press conference.

Jock MacGregor

Provisionally, the London team will consist of Chief Barker, Robert Wolff; 1st assistant chief barker, C. J. Latta; 2nd assistant chief barker, Sam Eckman, Jr.; Property master, Lou Wilson; Dough guy, W. J. Kupper; Canvasmen, C. Tucker, James Perkins, Arthur Abeles, Ben Goetz, D. Coplan and J. Friedman. The charter members are: Arthur Abeles, Fay Allport, W. Collier, Jr., David Coplan, Sam Eckman, Jr., Lee Ephraim, F. W. Farley, Joseph Friedman, C. Gibbons, Ben Goetz, Miles Goldrick, J. Hunter, L. R. Kent, W. J. Kupper, C. J. Latta, Ben Lyon, J. McHugh, Jr., Lyman Munson, James L. Murphy, J. Andrew Neatrour, Val Parnell, James E. Perkins, C. L. Tucker, Lou Wilson, Robert Wolff.

It has yet to be determined what charity will be sponsored, for every effort is being taken not to cut across any established body. Meanwhile, it is hoped for the International Officers to visit Britain at the end of June for the inauguration. Plans are in hand for a large scale charity show at either the Coliseum or the London Palladium, and initially club rooms will be available at the Savoy Hotel. As in America, it will be a "stag club." Membership will be open to all who earn more than 50 per cent of their income in show business and the annual subscription will be five guineas, with a ten-guinea initiation fee.

After the press conference, Latta held a small reception in his office and D. J. Goodlatte told a good story of this Iowan's first visit to Scotland to inspect the ABC cinemas. The bank manager, an enthusiast for heraldry, was intrigued with the name Latta and proved to his suprise that his ancestors were MacGregors who had to change their name for cattle stealing at the time of the '45 Rebellion. (Another branch of the clan was later given the royal consent to resume their name.)

* * *

It is incredible in this enlightened age that British producers go ahead investing large sums of money in pictures which do not stand a chance of success at the box-office. In STR of July 22, 1948, I stated that I could not see "The Last Days of Dolwyn" being a winner. It has now been screened and my worst fears realized. It is unconventional and without star value. To top it all, much dialog is in Welsh. In short, it is a further reason why Britain has a film crisis.

The producers must get off their high horses and find out what the public, not the critics, want. To utilize studio space and the limited financial resources for such undertakings is a crying shame. These pictures may play the art houses throughout the world but are completely unsuited to the general run of British cinemas. Their very existence gives false impression of the number of pictures available for quota purposes.

Too many producers are using the quota act as a shelter, believing that anything they make must be shown because of it. I caused quite a panic with Ortus Films when I checked on "Children of Chance" which has been made entirely in Italy and, because of an antiquated clause in the law, qualifies as British. To count, a film must be made by a British subject or a British company. In this case Ortus came on the scene only when the original sponsors ran short of money.

Since the producer and director were both Italians I was intrigued, and as I could trace no British company, I queried how they were going to overcome this point. They assured me the original financiers were British and that the scheme was launched with the full knowledge of Harold Wilson, president of the Board of Trade. However, they did not feel they could reveal their names without their permission, but added that Manning Whiley was associate producer.

The quota act was designed as a protection for the British film industry. Today it is being misused as a dollar-saver. If it is not, then the president of the Board of Trade should amend it to stop making such pictures completely abroad. Foremost, it says little for the amount of faith a producer has in his offering if he has to have a quota ticket to get it booked and, secondly, it provides the exhibitor with a further justified complaint.

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The BOT announces that of the 4,644 cinemas in England, Scotland and Wales, quota relief ranging from 10 per cent to 40 per cent, has been granted to 1,478. A further 308 have complete exemption.

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Easter saw a large number of executives with urgent work to do in Eire. For myself, I visited East Anglia and was impressed with the way ABC was prepared to meet the new lighting-up regulations. All their halls that I saw had the circuit sign in neon predominating the fronts. This is a new sign and Jack Goodlatte tells me that they have had it for more than half their group now. Incidentally, staying near Great Yarmouth, I noted that ABC and a 16-mm. show in the village church hall were the only programs to be extensively advertised —and this is a holiday district!

* * *

After seeing "Easter Parade" in the ordinary program at the Empire, Princess Margaret expressed her delight to General Manager Charles Penley and said she enjoyed the film very much.

* * *

Congratulations to Jack Sullivan, popular London manager of *Boxoffice*, and his wife, Margaret, on the birth of a son.

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Confirmation of STR's appreciation of the British box-office is borne out by the results of the *Daily Mail's* National Film Award poll which has just been announced. As forecast last October, Herbert Wilcox's "Spring in Park Lane" was voted the winning film, Michael Wilding, winning actor, and Anna Neagle, winning actress. In the Box-Office Slant (*STR, April 3, 1948*), "Spring" was rated as ". . . destined to make box-office history. . . ."

Box-Office Slants

Streets of San Francisco

(*Continued from Page 23*)

Henry, Clair DuBrey, Martin Garralaga. **Credits:** Associate Producer, Sidney Picker. Director, George Blair. Screenplay by Gordon Kahn and Adele Buffington. Cameraman, John MacBurnie.

Plot: Gary Gray, 12-year-old son of a slain gangster, Ian MacDonald, whom he had seen kill a messenger for a bag containing $250,000, is taken home by Homicide Lieutenant Robert Armstrong who hopes, through kindness, to learn from the youngster the names of his father's accomplices. He and his wife, Mae Clarke, become fond of the boy and arrange to adopt him. The boy escapes and rejoins the mobsters but eventually is instrumental in their capture and death.

Comment: A human and interesting story of a potential juvenile criminal reclaimed by the kindness of a policeman and his wife, although he had seen the policeman slay his father in self-defense. The boy has answered to the first kindness he has ever known, displaying good qualities that endear him to Mae Clarke, her father, J. Farrell MacDonald, and to the policeman himself who arranges to adopt him. Everything goes wrong when Gary learns from a reporter that Armstrong's kindness has been a move to get him to "squeal," but when Mobster Wally Cassell, shoots Grandpop MacDonald, he repents and aids in wiping out the gang. The picture, a well written and entertaining yarn, has been skillfully directed by George Blair to accentuate the human qualities of sympathy and affection aroused by the boy in the policeman's household. Armstrong gives a very good performance as the homicide lieutenant, and Gary Gray is capital as the boy. Satisfactory supporting performances are given by Mae Clark, J. Farrell MacDonald, Charles Meredith, Ian MacDonald and Wally Cassell. Camera work is also on the plus side. The entire family will find the film entertaining and rewarding in the sympathy and understanding with which it has been written, directed and acted. A good offering for average situations, but in most cases it should be shown along with a good comedy.

The Big Cat

(Color by Technicolor)

Eagle Lion **Drama** **75 mins.**

AUDIENCE SLANT: (Family) Rough men fight each other and hunt a cougar in the Technicolored Northwest. Entertaining.

BOX-OFFICE SLANT: An outdoor story with Technicolor and fair cast value. Cougar angle is unusual and supported by many good shots.

Cast: Lon McCallister, Peggy Ann Garner, Preston Foster, Forrest Tucker, Skip Homeier, Sara Haden, Irving Bacon, Gene Reynolds. **Credits:** A William Moss Production. Produced by William Moss. Directed by Phil Karlson. Screenplay by Morton Grant and Dorothy Yost. Story by Morton Grant.

Plot: Lon McCallister goes to the Northwest seeking work with Preston Foster, of whom his deceased mother had often spoken. Foster welcomes him, but the boy is a liability on two counts. Neighbor Forrest Tucker, who prevented Foster's marriage to Lon's mother, is Lon's uncle and feels the boy should be with him. Lon's lack of outdoor training leads to Foster being killed by a marauding cougar he was tracking. Lon recklessly goes after the cougar and kills it.

Comment: This is an entertaining outdoor story filmed in Technicolor against a Northwest background. Rough men fight each other and hunt a cougar, a change from horses, which is supported by many good shots of this large, graceful and ferocious beast. Besides leaping about among the crags, tree-limbs and tall grasses, the big cat tangles several times with a dauntless hunting dog. Preston Foster and Forrest Tucker, as the grizzled bad neighbors, have it out in a brawl both vigorous and prolonged, while city boy Lon McCallister mixes it up on the sidelines with Tucker's two country-bred lads. Sweetness is provided by Peggy Ann Garner, who directs most of it toward McCallister, and light is provided by her father, Irving Bacon, minister, farmer and able brandisher of a rifle. Good offering for average communities.

Special Agent

Paramount **Drama** **70 mins.**

AUDIENCE SLANT: (Adult) This semi-documentary tale about railroad detectives has sufficient mystery, romance and interest to entertain average moviegoers.

BOX-OFFICE SLANT: Should do well as a supporting feature in some situations and may head a week-end action bill in others. Same type of advertising used in selling previous semi-documentary films should help put this one over.

Cast: William Eythe, George Reeves, Laura Elliot, Paul Valentine, Carole Mathews, Tom Powers, Raymond Bond, Frank Puglia, Walter Baldwin. **Credits:** Directed by William C. Thomas. Screenplay by Lewis R. Foster and Whitman Chambers. Based on material by Milton Raison. Photography, Ellis Carter. Produced by William H. Pine and William C. Thomas.

Plot: This is the story of two brothers who committed murder in order to rob a train mail car of $100,000. The railroad detective assigned to the case, because it happened in his territory, has quite a time following the nebulous clues before he is finally able to track down the culprits.

Comment: Made in semi-documentary form with individual narrations by the characters as they appear in the story, this is a good, general offering for average moviegoers. Story is interestingly told and from what one learns as it unfolds, is an authentic tale, fictionized, about two amateur hold-up men, who at the present time, are actually serving life sentences in the penitentiary. William Eythe does a fine job as the railroad detective whose first opportunity to prove his worth comes with the capture of these men. George Reeves and Paul Valentine are the two gunmen and Frank Puglia has been well-cast as their grandfather. Laura Elliot and Carole Mathews capably handle the two feminine roles. Opening narration is done by Truman Bradley. William C. Thomas directed, and with William C. Pine, also handled the production reins.

Death Valley Gunfighter

Republic **Western** **60 mins.**

AUDIENCE SLANT: (Family) One of Republic's better "Rocky" Lane westerns that will delight the kids and entertain adult western addicts.

BOX-OFFICE SLANT: A good kid feature for any theatre and a pleasing concoction for houses where westerns are the tickets for their adult clientele.

Cast: Allan "Rocky" Lane, Eddy Waller, Jim Nolan, Gail Davis, William A. Henry, Harry Harvey, Mauritz Hugo, George Chesebro, Forrest Taylor, George H. Lloyd, Lane Bradford and Black Jack. **Credits:** Associate Producer, Gordon Kay. Director, R. G. Springsteen. Written by Bob Williams. Photography, Ernest Miller.

Plot: When outlaws rob Eddy Waller of the payroll for his quicksilver miners and kill his brother, Sheriff William A. Henry sends for Allan "Rocky" Lane, noted law enforcer. Though mistaken through many sequences as one of the outlaws, "Rocky's" quick thinking and acting save Waller's load of quicksilver, kill or turn over to the law the bandits, exposed the outlaw-banker, and overcome Waller's objections to Henry as a husband for his niece, Gail Davis.

Comment: One of Republic's better "Rocky" Lane westerns that will delight the kids no end with its hard riding, fast gunplay and quick-thinking hero. Adult addicts of westerns will find much to entertain them in the fast action, good acting by the principals and shots of desert scenery. "Rocky" and his horse, Black Jack, are the center of interest, with Rocky his usual resourceful self. Eddy Waller gives a capital characterization as the crusty, obstinate, "always the boss" mine owner. Commendable performances are given by Jim Nolan as the outlaw leader, Henry as the sheriff, Gail Davis as the love interest. A very good kid feature for any theatre and a pleasing concoction for houses where westerns are the ticket for adult patrons. Direction is fast and certain, the story agreeable and the photography good.

Search for Danger

Film Classics **Mystery** **64 mins.**

AUDIENCE SLANT: (Family) The large group of mystery fans won't find much to chew their nails about, but there is enough to keep them mildly interested.

BOX-OFFICE SLANT: No more than an adequate backing for major features, but passable in most places. The name of the Falcon is a mild asset.

Cast: John Calvert, Albert Dekker, Myrna Dell, Ben Welden, Douglas Fowley, Michael Mark, Peter Brocco, Peter Michael, Anna Cornell, James Griffith, Mauritz Hugo, Jack Daly, Billy Nelson. **Credits:** Producer-director, Jack Bernhard. Associate producer, George Moskov. Screenplay, Don Martin. Original story, Jerome Epstein. Based on character created by Michael Arlen. Photography, Paul Ivano.

Plot: The Falcon finds a man (murdered, unfortunately) for a pair of nightclub owners. The nightclub men believe the Falcon has the money the murdered man stole from them. Two women enter the picture and the Falcon takes a couple of beatings before he traps the killer.

Comment: The budget seems to be showing a little in this Falcon escapade, which lacks excitement and chills, but will prove passable. The conclusion is, as always, a surprise, but not very much suspense has been worked up and the cast itself doesn't seem to be especially enthusiastic. John Calvert is a smooth Falcon, but he hasn't too much to work with. Myrna Dell and Ann Cornell are only scenery. Only Ben Welden, as one of the nightclub owners, seems very interested. Jack Bernhard's direction is slow and too much time is taken up with opening and closing doors. The Falcon, if he is to continue his sleuthing, could stand a shot in the arm.

The Crooked Way

United Artists **Gangster Drama** **89 mins.**

AUDIENCE SLANT: (Adult) A gangster drama with all the familiar trappings and cliches. Should prove adequately entertaining to average adult audiences in small towns

and neighborhoods, but discriminating moviegoers are likely to be less tolerant of its faults.

BOX-OFFICE SLANT: In most cases, except where it may head a weekend "action" bill, it will need the support of a stronger feature.

Cast: John Payne, Sonny Tufts, Ellen Drew, Rhys Williams, Percy Helton, John Doucette, Charles Evans, Greta Granstedt, Harry Bronson, Hal Fieberling, Crane Whitley, John Harmon, Snub Pollard. Credits: Produced by Benedict Bogeaus. Directed by Robert Florey. Screenplay by Richard Landau. From the radio play, "No Blade Too Sharp," by Robert Monroe. Photography, John Alton. Special effects, Lee Zavitz. Music, Louis Forbes.

Plot: A gangster drama involving a returned war hero suffering from complete amnesia who risks his life rather than return to the despicable character he was before the war.

Comment: The idea of a prewar gangster returning home from service in a state of complete amnesia provides a strange story twist that promises something dramatically different, but in the case of "The Crooked Way" it serves only as a peg upon which to hang another gangster drama, complete with all the familiar trappings and cliches. John Payne is fairly creditable in the role of the amnesia-suffering victim, while Sonny Tufts becomes an unscrupulous gang leader by shifting his customary genial smile into a dyspeptic scowl. Ellen Drew is satisfactory in the leading feminine role, and Rhys Williams does well as the familiar fearless detective. The film is reminiscent of the gangster epics of the early '30s, but the situations that made those earlier dramas so outstanding in their day now seem exaggerated and at times almost laughable. "The Crooked Way" should prove adequately entertaining to average adult audiences in the small towns and neighborhoods, but discriminating moviegoers are likely to be less tolerant of its faults. In most cases, except where it may head a weekend "action" bill, it will need the support of a stronger feature.

Stampede

Allied Artists — Western — 78 mins.

AUDIENCE SLANT: (Family) This is a western with enough action to satisfy the kids and all the older outdoor fans. It's got a pretty girl, too, and general all-around appeal.

BOX-OFFICE SLANT: A big scale western has an almost automatic following. Rod Cameron is a good draw, and what with the sepiatone, Gale Storm, Johnny Mack Brown and an action-packed story, this one should go well.

Cast: Rod Cameron, Gale Storm, Johnny Mack Brown, Don Castle, Donald Curtis, John Miljan, Jonathan Hale, John Eldredge, Adrian Wood, Wes C. Christensen, James Harrison, Duke York, Steve Clark, I. Stanford Jolley, Marshall Reed, Philo McCollough. Credits: Executive producer, Scott R. Dunlap. Producers, John C. Champion, Blake Edwards. Director, Lesley Selander. Screenplay, John C. Champion, Blake Edwards. Adapted from the book by Edward Beverly Mann. Photography, Harry Neumann.

Plot: When settlers move into cattle-grazing land, they run into difficulties with two cattle-owning brothers, Rod Cameron and Don Castle. To continue the land sales, Donald Curtis and John Eldredge plot to blow up the dam which the brothers are using to keep water from the settlers. Castle is killed and although Cameron avenges his brother, he recognizes his stubbornness and blows the dam himself.

Comment: A big-scale western, jammed with action, good box-office names and some deft performances, "Stampede" should prove rewarding at the box-office. Under the personal supervision of Scott R. Dunlap, Producers John C. Champion and Blake Edwards, who also wrote the screenplay, have gotten good values out of their effort. Director Lesley Selander has seen to it that there is no let-down in the action and the 78 minutes are crowded with excitement. Cameron, who turns in his reliably even performance as the tough cattleman, has a wow of a fight with two men. Don Castle should earn repeats with his affable characterization of the younger brother, an interpretation reminiscent of Montgomery Clift in "Red River." Gale Storm is a saucy settler and Johnny Mack Brown is smooth as the sheriff. The actual loss of the cattle herd and Castle's offkey "singing" give the picture a welcome honesty.

'Edward, My Son'

Produced in England by MGM, "Edward, My Son" was reviewed from London by Jock MacGregor (STR, March 19, p. 20) who wrote that "this brilliant adaptation of the international stage success will hold audiences with its powerful drama, superb characterizations by a hand-picked cast, and masterly direction." Speaking from the box-office standpoint, MacGregor added: "With Spencer Tracy giving one of his greatest performances and receiving fine support from Deborah Kerr, an outspoken and provocative plot to arouse word-of-mouth comment, and top production values, this should be a big grosser." The enthusiasm of STR's London Chief is truly justified, for "Edward, My Son" IS an outstanding motion picture—a gripping drama that should enthrall practically any adult audience. From every standpoint, it is a notable achievement for Producer Edward H. Knopf, Director George Cukor, Stars Spencer Tracy and Deborah Kerr, Scenarist Donald Ogden Stewart, and everyone else who had a hand in its making. MGM should be proud to add this distinctly superior offering to its list of 25th Anniversary attractions. When reviewed from London, the film's running time was given as 120 minutes; it is now 112.

For Them That Trespass

(Reviewed in London)

AB-Pathe — Drama — 95 mins.

AUDIENCE SLANT: (Adult) Sombre crime drama, enlivened by neat cameos and first class performances, should hold most audiences with its powerful drama.

BOX-OFFICE SLANT: Strong story values, suspense and thrills plus sound performances, make this good for a single or double, depending upon situation.

Cast: Stephen Murray, Richard Todd, Patricia Plunkett, Rosalyn Boulter, Michael Laurence, Mary Merrall, Vida Hope, Michael Medwin, Joan Dowling, Harry Fowler, Irene Handl, Helen Cherry and others. Credits: Adapted from Ernst Raymond's novel by J. Lee-Thompson. Directed by Cavalcanti. Produced by Victor Skutezky.

Plot: Rather than get involved, Stephen Murray allows Richard Todd to be convicted of a murder charge and serve a prison sentence. On his release fifteen years later, Todd marries Patricia Plunkett, the girl who has stood by him, and sets about finding the murderer. He suspects Murray, now a successful playwright, and confronts him. Murray admits nothing and suggests that Michael Laurence, a railroad engineer, did the murder. Panic-stricken, Laurence lures Todd into a tunnel with the intention of killing him but is knocked down by a train. He makes a death bed confession and Todd, needing corroboration, tricks Murray into giving it.

Comment: Despite complications and side issues, Director Cavalcanti has kept a firm hand on the development and holds the interest throughout. This is a seamy story told against drab, sordid backgrounds, but it has nevertheless the makings of a popular success. The acting is excellent and some cameos take on an importance which is not really due to them. Stephen Murray is always credible as the well-brought-up young writer who goes in search of color and life in a tough neighborhood and is innocently involved in the murder of a street girl. Richard Todd, a virile newcomer, appears with success as the petty crook who is wrongly convicted and Patricia Plunkett is well cast as his trusting wife. Rosalyn Boulter brings warmth and humor to the good-hearted street walker who is murdered. "For Them That Trespass" has suspense, thrills and comedy blended with humanity; above all, it has quality. It falls a little short of excellence and could be improved with cutting, particularly of the earlier sequences.

The Lost Tribe

Columbia — Adventure — 72 mins.

AUDIENCE SLANT: (Family) Johnny Weissmuller, the ex-Tarzan, in the second of his new Jungle Jim pictures. Packed with action and animals.

BOX-OFFICE SLANT: Should be tops with the kids and other action fans. Good for special exploitation effort.

Cast: Johnny Weissmuller, Myrna Dell, Elena Verdugo, Joseph Vitale, Ralph Dunn, Paul Marion, Nelson Leigh, George J. Lewis. Credits: Producer, Sam Katzman. Director, William Berke. Screenplay, Arthur Hoerl and Don Martin. Story, Arthur Hoerl. Based on the comic strip, "Jungle Jim." Photography, Ira H. Morgan.

Plot: Jungle Jim is sent by a peaceful African tribe to buy off the unscrupulous white men who are seeking the tribe's secret village in order to pillage it. The tribal leader's daughter is taken prisoner by the white men when she tries to help Jim, and to save her he leads them to the village. There his ape friends kill or rout every invader.

Comment: Here is Johnny Weissmuller, the ex-Tarzan, in his second appearance in the new role of Jungle Jim, the comic strip character created by the same artist who draws Flash Gordon. Like the first picture, "Jungle Jim," which arrived last December, this one should be tops with the kids and other action fans. It is packed with action and animals, Johnny demonstrating time and again his famous swimming and dispatching two sharks, one crocodile, one lion and assorted villainous white men. The lion set-to is a favor to an ape friend who later rallies similar simians for a grand brawl which messes up the lost village but rids it of the would-be pillagers. Tarzan—pardon, Jim—is given cute, lively Elena Verdugo as a girl friend, although there is never any "mush" between them to annoy the kids. She plays the daughter of the leader of the fair-skinned lost tribe. Myrna Dell, too, makes a play for Jim that is abruptly cut short by her villainous cohorts, Joseph Vitale and Ralph Dunn. Also fond of Jim is a cute little white dog that follows him everywhere. This film is exploitable and seems worth special effort.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

PORTLAND

The Liberty Theatre suffered a night holdup in which the robbers got away with over $1,000. . . . Art Adams Associates opened the new 500-car drive-in midway between Albany and Corvallis. Alex Singelow went to Everett for the 50th anniversary of the Everett Eagles of which he is the only surviving original member. Monogram Eastern Washington Salesman Hal Boehme attended a conference here.

Archie Holt has started as Universal salesman along the Oregon coast. . . . Former Republic Oregon Manager James Sheffield has completed Oregon's latest drive-in, the Canyon near Beaverton, a few miles south of Portland. It was built by Clair-Field, Inc., a new theatre corporation. Portland's Western Theatre Equipment Company will install the latest in booth equipment.

Last week the Adamson--Whiteside Corporation opened a new open-airer at Corvallis and is building another at Medford, Ore. Two Portland drive-ins and one at Eugene have opened with good success. . . . Booking on the local film row were: John Owsley, Billy Conner, Les Theuerkauf of Tacoma; Willard Andre of Kent; Bill Evans of Centralia; Walter Graham of Shelton. . . . All theatres in the recent earthquake areas report business back to normal and in some instances taking a spurt. . . .A son was born to Mr. and Mrs. Nathan Weitzman.

NEW HAVEN

United Artists Manager Ray Wylie was the hit of the evening at the monthly dance and buffet supper of the Variety Club of Connecticut with a series of songs which he used while in vaudeville.. . . Manager Michael J. Carroll of the American Bridgeport, and Mrs. Carroll are the parents of a daughter, Sarah Joyce. . . . Manager William Mazzadra of the Black Rock, Bridgeport, and Mrs. Mazzadra are celebrating their 21st wedding anniversary.

Projectionists Union, Local 277, International Alliance of Theatrical Stage Employes, elected Frederick J. Lewis as treasurer for his 21st consecutive term. Other officers reelected include: Roland J. McLeod of the Strand, president; Frank Toth, Colonial, vice-president; Leroy Nickerson, Majestic, financial secretary; Thomas C. Colwell, Hi-Way, recording secretary; John C. Lynch, Globe, sergeant-at-arms, and John A. Martin. Serving with the officers will be Joseph Bernard, Frederick Gorman, Harry Ryckman, Joseph Cossett, Leslie C. Blakeslee, Harry Caplan, George Antoniak, James Luberti and Joseph Cinck. Delegates to the Central Labor Union are: Peter Bernard, Joseph Bernard and Roland McLeon. Delegates to conventions are McLeod and Martin.

Robert Schwartz has opened his new "ultra modern" Ville Theatre in Waterville, Conn. It has an adjacent parking lot for 500 cars. Mrs. Florence Musman is the manager.

BALTIMORE

Mr. and Mrs. Morris Oletsky, Windsor Theatre, have returned from a Florida vacation. . . . Harry Kaplan's son is home from the Admiral Farragut Academy for the Easter holidays. . . . Mr. and Mrs. Harry Welch, Mayfair Theatre, have moved to a new department in Uplands. Loew City Manager Joe Samartano and wife spent last weekend attending their niece's wedding in Garden City, L. I. . . . Barry Goldman flew to Florida and back over the Easter holidays and reports hitting head winds up to 50 miles an hour. . . . Fred Sapperstein of Eagle Lion is making the rounds in a new automobile. Fred was guest of honor at a luncheon in Seaford, Del., given by the Ayers circuit at Leighton Farms.

Jim Welsh, Westernport, Md., is sporting a new car. . . . Eagle Lion Division Manager Milt Cohen was in town visiting with Izzy Rappaport. . . . Mrs. Barry Goldman, will make her first trip in an airplane when she accompanies her husband to the Variety Club convention in San Francisco. . . .

The Police Boy's Clubs fights, sponsored by the Variety Club, Tent No. 19, at the Coliseum last Thursday raised a large sum for the club's Heart Fund. Credit for the venture's success goes to the Special Funds Committee consisting of Chairman Barry Goldman, Jack Sidney, Cy Bloom, Lou Becker, Babe Menick, Bernie Seaman, Morris Oletsky and Jimmy Colimore.

Spriggy Lloyd of the Leader Theatre, Cumberland, died last week of a heart attack. The mother of Mickey Hendricks of the Hicks Circuit died recently.

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Drive-In Wins

A two-year battle to build a drive-in theatre in Melford, Mass., a Boston suburb, by Paul J. Longo, came to an end last week when Judge Jesse Morton ruled that Longo be given permission to erect the outdoor theatre. Longo intends to make it the most modern drive-in in the Boston area.

CHICAGO

John P. Dromey, who is as familiar to the midwestern film circles as the trademarks of several major picture companies, celebrated another milestone in a long career this week when he rounded out 25 years of continuous service with Publix Great States. When he started with the circuit as a booker, it had 13 houses; today he is buying for 64 theatres in Illinois and Indiana. Dromey has been mayor of North Chicago for the past 10 years but is now retiring from that job.

John P. Dromey

Balaban & Katz Corporation earned $3,455,071 for the fiscal years ended Jan. 1, 1939 compared to $5,943,228 the previous year.

H. H. MacDonald of the Chicago News Bureau became a grandfather for the 15th time when his daughter, Mrs. J. Kelso Hunt of El Paso, Tex., gave birth to a daughter, Susan. . . . Tom Delaney, theatre premium man, became a fifth-time grandfather, when his daughter, Mrs. Ray Mayer, gave birth to a son.

Mrs. Ludwig Sussman, wife of the Adelphi Theatre owner, is in the Columbus Hospital with a virus infection. . . . Mrs. Sam Lamansky, wife of the business agent of Locals B and F, International Alliance of Theatrical Stage Employes, is a patient at the Edgewater Beach Hospital. . . . Walter Mathews, 60, father of Motiograph Secretary Douglas Mathews, is dead.

DES MOINES

Iowa's Governor William S. Beardsley will attend the annual meeting of the Allied Independent Theatre Owners of Iowa and Nebraska here on May 4-5 in addition to national Allied executives heretofore named. . . . More than 50 exhibitors from eastern Iowa and their wives attended "MGM Day" screenings at the Niles, Anamosa, last week. . . . Universal Manager Lou Levy and Chief Barker Nate Sandler, Variety Club Tent 15, go to San Francisco this week for the Variety Clubs International convention.

J. H. Watts has started construction of his new theatre at Osage, Ia. An interesting angle is that Watts held a contest among residents as to the location of the theatre and their ideas on its architectural features.

LOS ANGELES

Two new auto theatres openings are set by Pacific Drive-In Theatres: the Pickwick at Burbank, May 12, with Kenneth Cobb as manager and the San Pedro, San Pedro, May 27, with Frank Sohner as manager.

Sidney Pink has sold his interest in the Belasco Theatre to his partners, Paul Schreibman and Monroe Goldstein. The theatre continues its stage revue-foreign film policy. . . . Western Amusement Co. has purchased an interest in the Valley and Antelope theatres in

REGIONAL NEWSREEL

Lancaster from Ed Shearer and will operate the houses as of May 1.

Paramount will hold its western divisional sales meeting at the Ambassador Hotel May 23, 24 and 25. . . . Altec Executive Vice-President Harry B. Bessey is on his way back to New York after a visit. R. A. Quinn and S. M. Pariseau of the Los Angeles Altec branch will attend the Variety Club convention in San Francisco.

Theatreman Col. Fred Levy and his wife are on their way back to Louisville after a visit here, as are Lee L. Goldberg, Cincinnati Realart franchise holder, and his wife. . . . John P. Filbert, of the John P. Filbert Co., is off to Arizona. . . . Their first child, a girl, was born to Mrs. Don Greene, wife of the Fox West Coast publicist. . . . Universal Western Division Manager Charlie Feldman is in town, while Monogram's L. E. Goldhammer is off for San Francisco.

Loew's West Coast Sales Manager George A. Hickey is vacationing in Palm Springs; Sam Gardner, Hickey's assistant is down from San Francisco as a substitute. . . . Office Manager Jack Valpey made a quick visit to San Francisco to attend the funeral of his uncle, Dr. J. A. Bacher, of Stanford University.

NEW ORLEANS

Joel Bluestone is the new Republic salesman in the Louisiana territory, replacing M. L. Stevens, resigned. . . . Walter L. Kreh, Republic home office representative, visited the local branch. . . . Columbia Contract Clerk Shirley Schumaker announced her engagement to Charles Merchoff of New Orleans; they will be married during the summer. . . . New Columbia clerk in the cashier department is Margaret Bajou.

All four major downtown New Orleans theatres showed Technicolor pictures last week. . . . Opening of Pontchartrain Beach last week is again making inroads on theatre attendance. . . . The RKO Orpheum here has pushed back its daily opening by two hours for a two-week period with daily operations beginning at 11:45 instead of 9:45 in order to give two extra working hours (excepting Saturdays and Sundays) to the workmen putting in a new concrete floor and new chairs, according to City Manager John V. Dostal.

VANCOUVER

The National Film Board has sent Tom Miller from its Ottawa headquarters to Vancouver in charge of its British Columbia office where he succeeds Al Perry, resigned. . . . Gordon Wilson new movie editor of the *Vancouver News Herald,* is devoting an entire page to Hollywood news gossip and local "readers". . . . RKO Canadian Chief Leo Devaney was here checking up on the local office.

Odeon Plaza Cashier Mary Ruddick has joined the New Studio as ticket taker. Projectionist Art Crute, a blood donor, has contributed blood about 26 times to date to the Red Cross clinic.

Former RKO Vancouver Manager Bill Jones, now over 70, is reported on the mend at the hospital where he underwent a gall stones operation. George Le Marquand who recently quit at Warners, is assistant to Manager Jerry Sutherland of the Odeon Park Theatre.

Members of the Vancouver Film Council have access to 400 films dealing with diverse subjects from tap dancing to Arabian politics. Two representatives of each group were given free training as projectionists during 1948. To date, 152 have been graduated from the class.

Experienced showmen of the area assert that interest of children in movies at matinees is so keen that, if the films are carefully selected there is no need for adult matrons or supervisors to maintain order.

SPONSORS SHOW. The Variety Club of Washington sponsored the Eddie Arnold Show for the Inter-Faith Chapel of the Coast Guard, to be built at New London, Conn. Above: Chief Barker Jake Flax presents a check for $7,664.89, representing receipts from the show, to Admiral Ellis Reed-Hill. Looking on are Comdr. J. C. Wendland and Frank Boucher, chairman of the show.

CLEVELAND

The second annual Cleveland Film Festival will be held June 16 in the Carter Hotel. Miss Virginia Beard, general chairman, has arranged for continuous demonstration by specialists to be held in seven improvised screen rooms.

Ray Brown, a Kentucky Colonel, has received a bid to attend the annual banquet of Kentucky Colonels May 6 at the Kentucky Hotel, Louisville, Ky. Brown is southern Ohio district manager of Warner theatres.

Harry Urbansky, son of John Urbansky, independent theatre owner, and Stanley Barach, son of National Screen Service Manager Nat Barach, have formed More Sales Distributors to handle merchant promotion campaigns. . . . Jerome Steel of the Apollo, Oberlin, plans to accompany Chief Barker I. J. Schmertz and Barker M. B. Horwitz to the San Francisco International Variety convention. Milton A. Mooney, head of Co-operative Theatres of Ohio, will not be able to attend.

The $500,000 deluxe 1200-seat Avon Lake Theatre, at nearby Avon Lake, opened. It is operated by the Associated Circuit. . . . RKO Palace Manager Max Mink has booked Vaughan Monroe for a week's engagement starting May 19. . . . The mother of Harold Kaplan, projectionist at the Windameer Theatre, died this week. She had been in poor health for many months.

HARTFORD

The Palace Theatre, at nearby Stafford Springs, Conn., has been sold by Steve and John Panoras to the Markoff Brothers of Colchester, Conn., for a reported $125,000. . . . Sydney Holmes is the new maintenance manager at the E. M. Loew's Theatre, Hartford, succeeding Mike O'Flynn, now with the circuit's drive-in at Newington. . . . George E. Landers, Hartford division manager of the E. M. Loew circuit, has a new car. . . . Mary Badder is a new service staff addition at the Center, Hartford.

Residents of Greenwich, Conn., are protesting the $150,000 drive-in which Samuel Orson of Yonkers, N. Y., plans for that community. . . . The State Legislature has passed the bill eliminating the filing under oath of tax reports by exhibitors. . . . Robert Schwartz has opened his 700-seat Ville in Waterville, Conn. Mrs. Florence Musman is the manager.

The 368-seat Princess, Rockville, Conn., has been sold by Russell Ordway to William Bassett and Mary Elizabeth Knight. . . . Olga Braiwe has joined the candy stand staff at the Center. . . . James Shortell is new door-

(*Continued on Page* 30)

Let's look at the Record!

BERNARD SHAW'S

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REGIONAL NEWSREEL

(*Continued from Page 29*)

man at the E. M. Loew's. . . . Robert Gentner, assistant manager of Loew's Poli Palace, has resumed his duties after an illness. . . . Bill Bevans of the Central, West Hartford, has been a patient at Hartford Hospital. . . . Bernie Menschell of the local Community Amusement was in New Haven and New York on circuit business.

E. M. Loew's Hartford Division Manager George E. Landers will give a luncheon at the Hartford Club May 6 in honor of his daughter Marylin, star of "Oklahoma." Gov. Chester Bowles will attend. . . . Local 84, IATSE, will host Harvey A. King, 80-year-old Hartford stage manager, at a testimonial dinner at Loew's Poli Palace, May 9.

MILWAUKEE

Monogram's Charles Trampe has returned from a business trip to Denver. . . . Chief Barker Nathan Sandler of the Des Moines Variety Club visited Wisconsin Tent Chief Barker Lou Elman and other film row friends. . . . Nick Miclaes, former owner of the Main Street in Racine, is reported to have taken over the management of the Calumet and Hammond at Hammond, Ind.

The local Fox Strand has closed for a $250,000 remodeling job. It will have an entirely new interior. May 1 reopening is hoped for. . . . Motion Picture Projectionists Union, Local 164, elected Glen Kelkopf president, Walter Baehr vice-president, Oscar Olsen business agent, Robert Lucht recording secretary and George Brader treasurer. Elected to the executive board were John Black, Charles Banks, Norman Habersat, Irving Rotter and Treasurer Brader. Merle Melton was elected trustee.

The lifting by a giant crane of the 60-ton screen tower of the new Mid-city Outdoor Theatre between Kenosha and Racine on April 12 attracted a great crowd of onlookers. An April opening is expected. . . . The big screen tower for the new drive-in at Appleton was raised the middle of the month. It's a Marcus Theatre Corporation house and will open in the near future.

PHOENIX

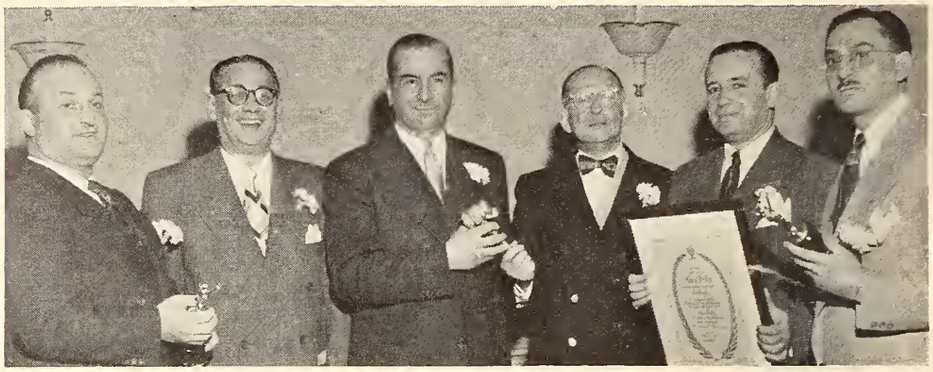
Cinema Park, fourth drive-in theatre in Phoenix, was opened last week by Midway Enterprises, which also operates the Midway open-airer in Tucson. Outdoorer is situated on a 12-acre tract and will accommodate 1,000 cars. Estimated figure for building costs is $250,000. Cinema Park will be managed by Harry Hunsaker. The corporation is headed by Fred Crockett.

TORONTO

Deputy Chairman W. T. Wilson of the Emergency Import Control Division, Canadian Department of Finance, has intimated that an end to emergency regulations on supplies and equipment from the United States, imposed in November, 1947, is not far away, but the move is coming at a time when the postwar construction program of theatre companies is tapering off.

A reorganization of film censorship in Ontario is under study under the direction of Provincial Treasurer Leslie Frost, who has jurisdiction over films and theatres. Because of the increasing complexityof the film situation, the Ontario Board of Moving Picture Censors may be doubled to six persons.

The National Film Board of the Canadian Government is celebrating the 10th anniversary of its establishment in its present form. . . . Gordon Beavis, manager of the Centre in Ottawa, has been named manager of the new Odeon in the national capital, to open May 13. Frank Gallop, now manager of the Odeon Globe in Ottawa, will move into the Centre.



GAVEL PASSING. S. Arthur Glixon (third from left), retiring president of the B'nai B'rith New York Cinema Lodge, passes the symbol of office to incoming president Saul E. Rogers at a dinner given in Glixon's honor Tuesday in the Hotel Astor. Left to right are Al Wilde, cited for fund-raising efforts; Dinner Chairman Jack Levin; Glixon; Rogers; Leo Jaffe, cited for consistent effort on behalf of the lodge since its founding, and Ed Forer, cited for bringing in the most members.

KANSAS CITY

MGM Field Man Bernie Evens was in charge of luncheon arrangements and screening of two forthcoming MGM features last week in connection with the company's silver program which was attended by about 50 exhibitors and their wives. . . . Loew's Theatres Western Manager Mike Cullen, currently handling the Midland while Manager Howard Burkhardt is vacationing in the east, swung around the circuit with Dan Terrell, assistant to the circuit's ad-Publicity Director Ernie Emerling.

Myron Talman, former assistant manager at the Paramount, is the new manager of the Durwood Circuit's Roxy, succeeding Earl Brown, resigned and later hospitalized by a serious illness from which he is recovering. . . . Durwood Circuit Controller Joseph Praetz, Jr., has resigned and joined a certified public accountants firm. Assistant Bill Quinn succeeds him with Walter Epp taking over Quinn's post.

Several members of the Kansas Missouri Theatre Association attended the opening April 19 of E. B. and Dale Danielson's new 750-seat Dream Theatre in Russell, Kan. . . . "The Red Shoes" has opened what will probably be an extended run at the Kimo Theatre here.

Let Them Cheer

You do not have to worry about "an unsuspected strain of brutality" if Junior starts cheering during a blood-thirsty scene at a community theatre. It's perfectly normal for children to want to see "the villain get it in the neck." That's the advice of Mrs. Marjorie G. Dawson, chairman of the National Children's Film Library Committee, who spoke the other afternoon before members of the Women's Civic Club of South Buffalo. Mrs. Peter M. Crowe, motion picture chairman of the club, presided. Mrs. Dawson urged that civic clubs cooperate with local exhibitors in presenting community-sponsored Saturday matinees. The program's purpose is to "show the films which boys and girls most enjoy."

"We do not advocate making pictures especially for children," Mrs. Dawson declared. "Here is one field in which the child can share his experiences with the grownup. A child is just as quick to detect good acting and a story that rings true."

DENVER

Charles L. DuRyk, for nine years National Screen Service Manager here, has resigned to become western division sales manager for Hollywood Advertising Co.

Succeeding him is Jim Parsons, recently NSS manager at Des Moines.

The Rocky Mountain Screen club is using its screening room for screenings promptly at noon. On those days box lunches are sold. . . . Mrs. Bernie Hynes, wife of the manager of the Denver, went to St. Luke's hospital for an operation. . . . Mr. and Mrs. Thomas Love, owners of the Hanna, Hanna, Wyo., went to Excelsior Springs, Mo., on vacation.

John E. Hobbs has bought the Cimarron, Cimarron, N. M., from Narciso Federici. . . . Mr. and Mrs. Harry Barrett and Max Storey have opened their new 500-car drive-in at Delta, Colo. . . . The new 600-car Motor-Vu, Cheyenne, and the new 500-car Skyline, Casper, Wyo., have also opened.

DALLAS

Manley Vice-President P. A. ("Bob") Warner stated that the opening and housewarming of the new Manley, Inc., building here set for April 25 has been postponed to the middle of May. A change in building plans was given as the reason. . . . A goodly number of members of Tent 17, Variety Club of Dallas, and of Tent 24 of Houston will attend the San Francisco Variety Clubs International convention in San Francisco.

LOUISVILLE

Edwin St. Clair, part owner and manager of the St. Clair Theatre in Lebanon Junction, has announced his purchase into the Gypsy Drive-In at Bardstown. He will manage the latter and re-

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linquish the reins at the St. Clair to Herman Sams. W. H. Hahn and J. F. Burnette are his Gypsy co-owners. . . . B. Bennett, owner and operator in Calhoun, Ky., and Fort Branch, Ind., is reported to have taken over the lease and operation of the Palace in Owensboro, Ky., from R. C. Shanks. . . . The official opening of Hugh Kessler's 312-seat Pal Theatre in Palmyra, Ind., was held April 20. . . . The first-run Mary Anderson has re-opened after a complete remodeling.

Thieves lifted $100 from the office of the Cozy Theatre here and left the place in a shambles. . . . Visiting the row for the first time in several months was Silver Raley of the William Tell Theatre Co. in Tell City, Ind.

PITTSBURGH

Floyd Klingensmith has resigned from Republic to join the sales staff at Columbia. . . . Simon Schnitzer, son of former Universal Manager Abe Schnitzer, recently married Margery Jacobs in Hollywood, according to word received here. . . . Max Arnold, theatre owner, and Jack Judd, film salesman, have become co-partners with Jack Klein and C. I. Taylor in the operation of the new Maple Drive-In near East McKeesport, Pa.

Louis Johnson, the new Secretary of Defense, is reported a part owner of the Robinson-Grand Theatre in Clarksburg, W. Va. . . . The entire local 20th Century-Fox sales staff attended a regional sales meeting last week in Washington, D. C. . . . William Walker, who operates theatres in Crafton, Derry and Sharpsburg, Pa., suffered a heart attack last week and is reported in a serious condition at Presbyterian Hospital.

MINNEAPOLIS

Ben Marcus, head of the S-M circuit in Wisconsin, disclosed that his drive-in at Appleton, Wis., is slated to open April 29, and the outdoor stand he and Eddie Ruben are building at La Crosse, Wis., will be ready May 1. . . . Ted Karatz also announced the opening dates for three drive-ins making their bow this year: Stevens Point, Wis., May 5; Janesville, Wis., May 12; and Green Bay, Wis., June 13.

Earl Perkins, who has been pinch hitting at the Des Moines WB branch is expected to return to the Minneapolis Warner branch in a couple of weeks.

Funeral services were held in Minneapolis for Wallace J. McGlenn, chief projectionist of the Paramount, St. Paul, and a member of the original group of employes who opened the theatre, formerly the Capitol, in 1920. He also was past president and a charter member of the IATSE.

SAN FRANCISCO

The Crest Theatre, new Los Banos, Calif., house owned by David Bolton of Trans-California Theatres, Inc., was opened recently with a special preview showing. . . . Eagle Lion Exchange here broke out with new Ford cars for the salesmen.

Buck Stoner, 20th Century-Fox district manager, is recovering from an appendectomy operation. . . . Vern Taylor and Robert Naify, United California Theatre, Inc., officials, returned from an inspection tour of their houses which took them through Northern California and Nevada.

"Dude" Martin, the local cowboy singer and his orchestra, will make regular appearances at the Tivoli Theatre during the Variety Convention week. . . . Pete Vigna and his wife announced the birth of a baby girl. Vigna is the East Bay booker for 20th-Fox.

TEAM UP TO AID DRIVE. Bob Hope and Bing Crosby, two of the motion picture industry's best salesmen, team up on "The Road to Security," one of the U. S. Treasury Savings Bonds posters to be displayed in every theatre throughout the country in this year's Opportunity Savings Bond Drive, which runs from May 15 to June 30. The one-sheet poster, reproduced above, is printed in red, white and blue.

OKLAHOMA CITY

Three Oklahoma City residents, Henry S. Griffing, Lois McColgin, and C. R. Guthrie, have been named joint defendants in the $5,000,000 damage suit against Talbot Theatres, in Tulsa, Okla. Order to that effect was signed last week. Ralph Talbot, principal defendant, has filed a motion to require the plaintiff, Mary Katheryn Castle Steinway, New York City, to clarify a number of points in her complaint.

New Theatres

Harrison, N. J.—K&R, Inc., of Newark, a 1,300-seater here to cost around $100,000.

Dante, S. D.—Local business men are to open a theatre here.

Portland, Ore.—James Sheffield, a drive-in between Portland and Beaverton. Adamson-Whiteside Corp., a drive-in near Medford, Ore.

Hartford, Conn.—Phil Cahill and Joe Dolgin, a 700-car open airer, East Haven, Conn. Joe Faith, a new theatre at Simsbury, Conn. James Sawyers, an outdoor theatre at Manchester, N. H. Mallets Bay Amusement Corp., a 400-car drive-in at Mallets Bay, Vt. Jack Gardner, a drive-in on U. S. Route 7 between Barre and Montpelier, Vt.

San Francisco—Rex Stevenson and David Bolton, a 600-car drive-in near Santa Cruz.

Buffalo—Raymond T. Babcock, a drive-in two miles east of Batavia, N. Y., for a July 1 opening.

Potsdam, N. Y.—James P. Papayanakos, Inc., a new theatre here on Main Street for completion in 1950.

Kansas City—Fox Midwest, a 1,000-seater to cost around $200,000 in Hays, Kan., with a tower for possible future television use.

St. Louis—Pete Robinson and associates of Kansas City, a drive-in in the Caruthersville-Hayti area of Missouri. John Mohrstadt of Hayti, Mo., a drive-in in that section.

Louisville—Arthur Morris, a new house in Dawson Springs, Ky.

Augusta, Me.—Augusta Theatre Company, a new theatre on Cony Street here.

The Oklahoma state sales tax report for the month of January 1949 shows 326 returns totaling $29,323.65 as compared to 323 returns totaling $29,497.40 for the same month in 1948. This indicates a decrease of .59 per cent. The use tax report shows four returns of January 1949 totaling $43.81 as compared to four returns for January 1948 totaling $38.77. This shows an increase of 13 per cent.

The Knob Hill Theatre has reached the top position in his chain of houses, according to R. Lewis Barton, owner of the R. Lewis Barton Theatres. Barton now owns five theatres in and around Oklahoma City and is breaking ground for a sixth at Del City, Okla.

OMAHA

Another late smash by winter—snow up to a foot, high wind, sleet and rain—cut off telephone service to almost 100 Nebraska towns, checked all travel for a while and stopped theatres in many towns for a day and night. Warner Salesman Leon Mendelson was caught in the storm and had to spend the night at a farm house near Minden, Ia.

The Legion, Corsica, S. D., closed. . . . Joe Scott, Regina Molseed, Hymie Novitsky, Charles Knickerbocker and Harold Ironfield of 20th-Fox returned from a sales meeting in Chicago. . . . MGM Manager William Gaddoni and Rich Wilson went to Lincoln to stage a "friendship screening" for exhibitors, state political and civic leaders.

Wally Kemp, Tri-States' city manager at Grand Island, spent a week here before the opening of the Omaha Drive-in. He will open the circuit's drive-in shortly at Grand Island. . . . New projection equipment has been installed in Lester Verstieg's Virginia, Springfield, S. D. . . . L. A. Bramson, Elk Point, S. D., visited Omaha's film row.

Bruce Holdridge, owner of the State, Shenandoah, Ia., has left the hospital at Council Bluffs. Both of his arms were broken in an auto accident. . . . Joe Chantry and Dean Sack are opening a drive-in at York, Neb.

CINCINNATI

Rose Nordman is cashier for Film Classics, replacing Barbara Shafer. . . . RKO Theatre employes enjoying midwinter vacations include Joseph Alexander, assistant division manager and manager of the Albee; and Erwin Bock, manager of the Capitol.

The annual spring dance of the Variety Club will be held June 4, at the Netherland Plaza Hotel's Pavillon Caprice. . . . Marian Carr, bookkeeping department, National Screen, was married April 23. Others at National Screen

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planning June weddings are Lois Kushman and Al Cruise, and Mary Ann McKenna, who will marry a cadet from West Point Academy.

Rube Shor, secretary-treasurer of West Virginia Theatre Managers Assn., will attend a board meeting in Bluefield, W. Va. on May 11. . . . Mr. and Mrs. Louis Martin who operate the Circle, Circleville, Ohio, and the Palace, Glouster, Ohio, are enjoying a Florida vacation. Also enroute to Florida are Cincinnati Exhibitor Warren Corbus and his wife.

Harold Hellman is new city salesman for Eagle Lion, replacing Dave Litto, resigned. . . . Allan Moritz, chief barker, and Noah Shechter, are delegates to the Variety Clubs national convention in Los Angeles.

HARRISBURG

An action is before the Dauphin County Court in which 27 operators of Philadelphia taprooms claim the $120 amusement fee for operating television sets in barrooms is excessive, while private clubs are exempt. They call the law discreminatory. The State Liquor Control Board replied that clubs are restricted in membership, and there the television is not a public exhibition.

Helen Sidman, 14-year-old daughter of State Manager Robert Sidman suffered cuts about the face when she fell through a plate glass window at the Harrisburg Academy, where she is a student. . . . Frances Shlesinger in charge of the candy counter at the Rio, will complete four years of service there on May 22.

The marriage of Fred Stone and Ella Evans was announced. Stone is assistant manager and the bride is an usherette at the Senate. . . . Jack O'Rear, Colonial manager, and wife Charlotte opened their summer home along the Susquehanna on Palm Sunday, but they returned at mid-day—the weather was too cold.

Press, trade and invited guests participated in "A Day With MGM" last Wednesday. Regent Manager Sam Gilman assisted in the arrangements. . . . New aides at the Senate are Geraldine Messing and Janet O'Keefe. . . . Joan Russykieviewzc, Loew's regent aide, is back on the job after eight weeks absence for an operation. . . . Betty Schell resigned at the Colonial.

BOSTON

Lou Richmond of Richmond and Stern Enterprises this week denied that he had ever said business in Boston was "up better than 50 per cent over the corresponding period last year," a statement attributed to him in SHOWMEN'S TRADE REVIEW on April 16 by Boston sources.

Al Fowler, for several years New England publicist for 20th-Fox, is currently with Eagle Lion in Detroit. . . . Michael Hennessey, aide to E. M. Loew, has been seriously ill but is reported rapidly improving. . . . Farley Wheelwright has been named chairman of the program committee of the Publicity Club of Boston. Boston Mayor James M. Curley was chief speaker at a recent meeting of club members.

The theatre in Boston's new 34-story John Hancock Building will be named the Dorothy Quincy and is set to open in mid-summer. . . . The Norwood, a drive-in 10 miles from downtown Boston, is scheduled to open this week.

Newly-named United Artists Division Manager James Winn has moved back to Boston after being located for two years in Buffalo. . . . Ralph Banghart has returned from a flying trip to Texas in the RKO interests. . . . Leonard Barrack, former assistant manager at the Kenmore, Boston, and Loew's State, Providence, has replaced Arthur Stein, resigned to enter the real estate field, as manager of the Uptown in West Lynn, Mass.

Herbert Philbrick, surprise witness in the New York Communist trials, resumed his duties this week in the publicity offices of the American Theatres Corporation. . . . Charles Ross, veteran theatreman of Windsor, Vt., well-known and liked on Boston's film row, died suddenly of a heart attack at a local parking lot five minutes after calling at a distributor's office. He had long advocated the playing of better films.

LAUNCHES DRIVE. Shown backstage at the all-star children's show which launched the New York Foundling Hospital's drive for $200,000, at Skouras' Academy of Music in New York on April 23, are Nick John Matsoukas of Skouras Theatres (holding child); Frank Luther (behind him), of WNBC and master of ceremonies for the event which attracted more than 4,000 children; and clowns from the Ringling Bros.-Barnum & Bailey circus.

ATLANTA

Charlie Moore has left the Wilson add Moore booking agency to rejoin the Wil-Kin Theatre Supply Co. . . . C. F. Bransoome has taken over the Jonquill Theatre in Smyrna, Ga., from his brother.

The Coosa in East Gadsden, Ala., has reopened under the Alage Theatre Corp. Charles S. Pittman is president and Mrs. Ailens is manager. . . . Work has been started on Martin Theatres' drive-in at Dotham, Ala., and an M & M house in Wildwood, Fla. . . . Hall's Drive-In at Gainesville, Ga., is now the Family Skyway.

Monogram Salesmen Ben Jordan and Jimmy Campbell met with Manager Hobbs. . . . Dixie Drive-In General Manager Jack Elwell toured the company's Florida drive-ins. . . . Wil-Kin General Sales Manager Charlie Fortson made a flying trip to Florida. . . . Sack Amusement Enterprises Office Manager Harry Diamond and United Artists Manager Johnny Backman are back from Florida. . . . Cullman, Ala., Owner Bill Griffin and Charlie Leonard, Madison and Astor special representative in Charlotte, N. C., were local visitors.

Georgia Theatres Willis Davis is back from Macon. . . . H. M. Powell, manager of the Walters in Norwood, has returned to his post after illness. . . . Joe M. Mitchell of the Wil-Kin died here.

Tic Toc Talk

Daylight saving time has been rejected by the voters of Carlyle, Ill., according to St. Louis report. Their preference, however, is not binding on the City Council.

Three other Southern Illinois towns, as well the county offices of Madison County, have set their clocks ahead, according to a St. Louis report. The towns are East Alton, Edwardsville and Wood River.

At Paxton, Ill., the Chamber of Commerce is seeking to have the town on DST only during June and July, following the threat of farmers to boycott the stores in protest against the April 24 clock switch.

ALBANY

Warner Zone Manager Charles A. Smakwitz, Variety Club Dough Guy Joe Saperstein, who is Fabian booker, are delegates to the Variety Clubs International convention. Also attending from this area will be National Canvassman Harry Lamont. . . . Paramount Head Booker Pete Holman resigned Saturday. . . . Lillian Paulus is the new Columbia biller.

Warner Theatres Contact Manager J. P. Faughman is back from attending a New York meeting of contact managers. . . . Warner Theatres Booker Joe Weinstein was a business visitor in Buffalo last week, going on to Cleveland to join his family spending an Easter vacation there.

Back from a two-day meeting in Washington, D. C. are 20th-Fox Manager Dan Houlihan, Salesmen Fred Sliter and Mike Nuzzola and Head Booker Helen Wisper. . . . Owner Joseph Sternberg of the Franjo, Boonville, back from a Florida vacation, was a film row caller.

Harry Brandt opened the new Tryon Theatre, Amsterdam, last week, and contributed the entire day's receipts to the Amsterdam City Hospital and St. Mary's Hospital. The mayor and president of the Chamber of Commerce spoke at the opening ceremonies. Charles Spitz is house manager. . . . Hallenebck and Riley will open their new 300-car Indian Ladder drive-in at Voorheesville on May 1. . . . The Aust Open Air Theatre, Glens Falls, will open May 6. . . . John Alonzo opened his drive-in at Bennington, Vt., April 23.

Owner Joseph Jarvis of the Delmar died Sunday after a long illness. . . . RKO Inspectress Catherine Steward is receiving condolences on the death of her sister. . . . Another recent death was that of George W. Sayles, uncle of Warner Manager Ray Smith.

COLUMBUS

Majestic Projectionist Roy Hoelcher and his wife are the parents of a son named William. . . . Miles Theatre Booker Arthur Miller and Loew's Ohio and Broad Theatre Publicist Fred Oestreicher are handling publicity for the silver anniversary of the 1924 class at the South Side High School. . . . William Fried, journalism senior at Ohio State University, is the new film reviewer for the *Ohio State Lantern,* student daily.

E. M. Booth and Robert Morrell of the MGM Cincinnati office were in charge of the "Day With MGM" luncheon and screenings.

This Week in Columbus, weekly amusement guide, has been bought from Mrs. Ethelyn Anderson by Jack Kelly, who will serve both as editor and publisher.

Al Sugarman and Lee Hofheimer of H&S

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Theatres took extra newspaper space to inform patrons of the Indianola that the two-day solo engagement of "A Letter to Three Wives" was to test whether or not patrons preferred singles to double features. . . . The last of the showboats, the Majestic, opens its season April 30 at Point Pleasant, W. Va., and will show in 50 towns along the Ohio River in Ohio, Indiana, Kentucky, Pennsylvania and West Virginia.

Newspapers estimate that 15,000 persons in central Ohio saw the first live telecast of the opening ball game of the Columbus Red Birds.

INDIANAPOLIS

Former Monogram Manager Carl Harthill was presented with a casting reel at a farewell dinner party in his honor given by Monogram employes. Company's home office representative, R. V. Graber, was the guest of honor. . . . National Screen Service employes' Mutual Benefit Club gave Service Manager George Bryan a pipe rack on his birthday.

Joe Schilling, operator of the Auditorium, Connersville, Ind., is reported on the sick list. . . . Joseph St. Amand, operator of the Flora, Flora, Ind., wrecked his car on returning from a visit in Syracuse, N. Y. No one was injured. . . . Universal Division Manager Peter Rosian called on the Settos Circuit here and later went to Louisville, Ky. on business. . . . Peter Mallers, of the Mallers Circuit, Ft. Wayne, Ind., is in New York on business.

Allen Moritz, Cincinnati, O., has taken over the Airway Theatre, Louisville, Ky. The booking will be done by the Y. and W. Management Corp. . . . Leo Ciacio, Louisville, Ky., exhibitor, is planning his usual trip to the Rainy River district in Canada. He flies his own plane, and has built a private pontoon for landing.

Warner Manager Claude McKean attended a district sales meeting, called by Eastern Sales Manager Jules Lapidus at the Statler Hotel, Cleveland, Tuesday and Wednesday. . . . Mrs. Ann Kraft, secretary at the office of the Allied Theatre Owners of Indiana, is vacationing.

Republic Manager Jack Dowd spent several days in Chicago, in conference with Vice-President J. R. Grainger and calling on Alliance executives. . . . Iva Moore, operator of the Orpheum at Mitchell, Ind., is confined to St. Vincent's Hospital here, as the result of an auto accident.

BUFFALO

A packed house greeted the Variety Club-sponsored charity premiere of "Bad Boy" at the Hippodrome last week. Murray Whiteman and Harry Altman arranged an hour-and-a-half stage show. At the close of the show Variety Club Chief Barker Myron Gross presented a check for $5,689 to the Children's Hospital cerebral palsy department, a Variety Club charity.

MGM Buffalo Manager Jack Mundstuck was host to exhibitors in the Rochester area at an MGM 25th birthday party and showed them two new films. . . . Urban D. Jones is president of three local fan clubs—the Virginia Mayo, Peter Lawford and Jimmy Lloyd clubs—with a total membership of about 1,000. . . . James V. Mancuso, Mancuso, Batavia, N. Y., advertises his stage-and-screen shows in the Buffalo and Rochester newspapers and reports good business.

Joseph B. Clements has taken over the management of the Great Lakes Theatre here after being called to St. Paul last week by the death of his father; he succeeds George Mason who is now managing the Kenmore at Kenmore. . . . Ardis Smith, former *Buffalo Evening News* theatre critic and more recently writer for RKO's "This Is America" series, has joined the writing staff of the Princeton Film Center. His first assignment will take him to Venezuela for a documentary series.

Vince McFaul is renovating Shea's Buffalo front through a sand-blasting operation. Marquees of the Main and Pearl street houses have been repainted. . . . Warner Theatres District Manager Charlie Smakwitz, its southern tier chief, Ralph Crabill, and Albany Booker Joe Weinstein attended conferences here at the Hotel Statler. . . . Paramount Manager Mike Simon and his sales staff go to New York May 9 for home office conferences on new product. They will be accompanied by Office Manager Edgar A. Fitter, Syracuse representative John McMahon and Buffalo and Rochester representative John Good.

Drive-in and Play

Playgrounds are getting more and more popular with drive-ins as an extra inducement to bring the kids and keep them happy while pa and ma and big sis and brother look at the show, reports indicated this week.

The Motor-Vu in Salt Lake City has just opened a playground with slides, see-saws, swings and a miniature train to keep the kids from getting restless and Manager Eric Peterson says he will open a half hour earlier so the kids can get settled in their play kingdom before the show starts.

In Louisville, Floyd Morris' Dixie and Louis Arru's Skyway have also installed playgrounds.

PHILADELPHIA

Perry Lessay has returned to the film industry as manager of the Lincoln Drive-In. . . . Herman Tucker, formerly with Jos Suskind at Quality Print, has opened his own advertising and production service. . . . United Artists Booker Elizabeth Marrandine became a grandmother when her son became the father of a boy last week.

AT 'SCOTT' PREMIERE. Representatives of the British and American film worlds, as well as people prominent in society and government, attended the American premiere of J. Arthur Rank's Eagle Lion release, "Scott of the Antarctic" at the Playhouse Theatre in Washington, D. C., on April 20. The premiere was a benefit for the American Cancer Society fund. Above: J. Arthur Rank chats with Admiral Richard E. Byrd, who read one of Scott's last letters as part of the evening's ceremonies.

New offices of the Columbia exchange will be in the Film Center Building. . . . Mike Shulman has joined the DeLuxe Premium Distributors as a salesman under Nate Milgram. . . . Stanley-Warner office employes are planning to hold their annual Warner Club spring dinner-dance June 10 at the Cedarbrook Country Club. . . . Kathleen Houston is the new S-W switchboard operator.

Charlie Hirsch of the Ruby has recovered from his recent illness. . . . Tom Keenan, former amusement solicitor for the *Evening Bulletin*, is in Deborah Sanitorium. . . . Charlie Cohen, manager of the Penn Theatre Equipment Company, is in Hahnemann Hospital for observation.

ST. LOUIS

Fox Midwest has promoted Delbert Stoddard, assistant manager, Illinois, Jacksonville, Ill., to manager of the Plaza in Mount Vernon, Ill. . . . Manager Harold Sorrell, of the Majestic, Jacksonville, returns to the Illinois as manager and is replaced by Doorman John Brummett of the Times in the same town. . . . Tommy Williamson, Jr., has joined the Universal booking staff here. . . . Henry Mabel has succeeded George Wood here as area representative of Interstate Popcorn and Metro Premium. . . . Eddie Ditzenberg has been promoted to Columbia head booker and office manager to succeed Herbert Bushman, who has joined the Eagle Lion sales staff.

The Princess in Percy, Ill., reopened after six days of repairing. . . . The Midtown in Wood River, Ill., opened April 22. . . . Dan S. Terrell of Loew's advertising department has been visiting theatres here. . . . Exhibitors Leon Jarodsky of Paris, Ill., and Robert Kight of Bell City, Mo., were on the Row.

Five screen stars, headed by Wayne Morris, will come with their film, "The Younger Brothers," to the Fox May 5. . . . Benny Goodman and his orchestra hit the stage of the St. Louis on the same day.

Fox Midwest hosted its new film buyer, Ralph Adams, at the Sheraton Hotel Tuesday. . . . Johnny Minardi is the new St. Louis regional manager for Fox Midwest. . . . New Paramount Division Manager M. R. Clark came up from Dallas, Tex., for conferences with Manager Harry Haas and his sales staff. . . . The management of the Ashland, Ashland, Ill., donated the theatre and its employes their services at a benefit last Tuesday night for the city's newly-organized Youth Center.

NEW YORK

Loew's Vice-President Joseph R. Vogel was named amusement industry chairman for the Greater New York Fund by Campaign Chairman John D. Rockefeller, 3rd. The 1949 goal is $8,000,000. . . . A son named Richard Matthew was born last week to 20th-Fox Exhibitor Relations Director Sam Shain and his wife; it's their third son. . . . Chairman of the honorary committee of the Jewish War Veterans fourth annual all-star show at Madison Square Garden, May 8 will be 20th-Fox President Spyros Skouras.

Jules Nayfack, New York manager for Sack Amusement Enterprises is touring down south. . . . Sam Rosenthal of Watervliet's Grand and Strand was a film row visitor. . . . United Artists Sonia Schwartz is now Mrs. Irwin Zafrin and is honeymooning in Mexico. . . . Film rowite

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Rhoda Welber is celebrating a birthday but ain't saying which.

The Union City New Jersey Summit and Strand, owned by Lew Wietman and Jack Pineles, is now buying and booking through Brandt.

Four thousand children will launch the drive for a $200,000 fund for the New York Foundling Hospital when they attend an all-star children's show at the Skouras Academy of Music in 14th Street this Saturday at 9:30 A.M. All proceeds go to the hospital.

Fred J. Schwartz, who heads the Amusements Division of the United Jewish Appeal of Greater New York, this week appointed the following motion picture committees:

Advisory Committee—Barney Balaban, Harry Brandt, Max A. Cohen, Jack Cohn, S. H. Fabian, Emil Friedlander, Leopold Friedman, Mannie Frisch, Leonard H. Goldenson, Julius Joelson, Harry Kalmine, Malcolm Kingsberg, Mac Kriendler, Jack H. Levin, Louis A. Novins, Sam Rinzler, Herman Rohhins, Sam Rosen, Ed Rugoff, Mannie Sachs, Ahe Schneider, George P. Skouras, Spyros P. Skouras, Nate Spingold, Solomon M. Strausberg, Joseph R. Vogel, Albert Warner.

Independent Exhibitors Committee — Co-Chairmen, Manny Frisch and Julius Joelson; Herman Becker, Harry Brandt, William Brandt, Leo Brecher, Alfred Burger, Max A. Cohen, Norman Elson, Ed Fabian, Nat Harris, Charles Moses, Charles B. Moss, Jules Liggett, Arthur Rapf, Walter Reade, Jr., Samuel Rinzler, Samuel Rosen, David Rosenzweig, Edward Rugoff, Joseph M. Seider, George P. Skouras, Jesse Stern, Leopold Storch, Sol A. Strausberg, Morton Sunshine, David Weinstock, Bernard Zimmethaum.

Vendors—Chairman, Joe Hornstein; Charles Beigel, Ethel Black, James F. Burns, Jules Catsiff, William Friedman, Ida Garretson, Lou Goudreau, Milton Green, Nat Lapkin, Peter Lewis, Herman Maier, Charles B. Moss, Harry Nadel, Charles O'Reilly, Leonard Satz, Max Seligman, Ben Sherman.

Corporate Gifts—Chairman, Spyros P. Skouras.

Laboratories—Chairman, William J. German; Louis A. Lotito.

SALT LAKE CITY

RKO District Manager Al Kolitz was here from Denver last week conferring with Manager Giff Davison and his sales force. . . . Twentieth-Fox Manager Charles Walker has been ill at home for several weeks but is reported improving. . . . Through cooperation of the American Legion a sound film of the Berlin Airlift was shown at Eureka, Utah.

Winners of the weekly "Intermountain Parade" talent hunt at the Utah Theatre were C. L. ("Rip") Winkel and Sweeney Riss, two business men of Vernal, Utah. The Utah is broadcasting a series of "salutes" to various economic sectors of the Intermountain region, with three talented persons from each area competing in a quiz. The competitions will continue till October.

The Lyland Drive-In on Highland Drive was scheduled to open this week following installation of new sound and projection equipment and other improvements. . . . Because "The Green Promise" is concerned with the 4-H Club of America, it was shown here last week for adult officials of the organization. It will have its dual world premiere here and in Denver on June 14.

The benefit performance of "Bad Boy" at the Capitol, Salt Lake City, and the Egyptian, Ogden, launched the annual gold star scholarship fund drive of the Salt Lake Motion Picture Club in conjunction with various local veterans' organizations.

Documentary Satire

Producer Jan Grippo has set "Angels in Disguise" as the final title for his next Bowery Boys film, which goes before the Monogram cameras next month. The picture is a satire on the documentary type of film.

VIEWS ON NEW SHORTS

CUCKOO BIRD DOG (Col.—1503) Color Rhapsodies. 6 mins. A mongrel who thinks he is the best pointer ever, gets mixed up with a parrot and the popping bird of a cuckoo clock. Release date, 2/3/49.

MRS. GOLF (Col.—1805) World of Sports. 10 mins. Babe Didrickson Zaharias circles Grossinger's famous course and shows how to make the tough shots. Bill Stern narrates. Release date, 2/24/49.

COMMUNITY SING NO. 4 (Col.—1654) 10 mins. Dick Leibert at the organ and the Song Spinners on the vocals offer Galway Bay, Bella Bella Marie, Skip to My Lou, We'll Get Along and Bouquet of Roses. Release date, 2/17/49.

A RAINY DAY IN HOLLYWOOD (Col.—1855) Screen Snapshots. 9¼ mins. Jack Benny caught removing savings from his mattress when a Hollywood Bank branch opens, with Irene Dunne and Louella Parsons as tellers. George Burns, Adele Mara, Rocky Lane, Garry Moore and Buddy Clark are also on hand. Release date, 1/27/49.

SYMPHONY IN SPINACH (Para.—E8-2) Popeye in Color. 7 mins. Competing for a job with Olive Oyl's band, Popeye and Bluto exhaust their musical repertoires and use their instruments for weapons. Release date, 12/31/48.

THE EARLY BIRD (Para.—L8-2) Unusual Occupations in Color. 10 mins. Silver working in Taxco, Mexico; a journey around old Williamsburg, Va.; a builder of ship models in Portsmouth, Eng.; and "the early bird," the oldest American plane in active operation. Release date, 1/28/49.

THE STOCKING YARN (Para.—J8-2) Popular Science. 10 mins. The story of stockings from Queen Elizabeth's time to our own; twenty million rose bushes growing near Tyler, Texas; and model ships used in Navy tests. Release date, 2/4/49.

HEP CAT SYMPHONY (Para.—P8-5) Noveltoon in Technicolor. 7 mins. A battle between the hep cat and the mouse symphony, in which the cat tries the Pied Piper stunt and becomes his own victim. Release date, 2/4/49.

MEET THE CHAMP (Para.—Y8-3) Speaking of Animals. 9 mins. Comments on life from champions of the animal world: high-jumping porpoises, milk-giving cows, a racing hare and tortoise, and several dogs. Release date, 2/11/49.

WONDER HOUSE (RKO—93,106) This Is America. 17 mins. For those who have never seen New York's American Museum of Natural History, this photographic report in the This Is America series will prove fascinating, and it will undoubtedly serve to increase the Museum's visitor list in the months and years to come. The subject shows how the Museum's research in cosmic rays may help the farmer, or archeologists' discovery of fossil fish billions of years old might be important in the search for oil-bearing rocks. There are scenes of a billion-year-old skeleton of a dinosaur, a case of rare gems, and a full-blooded Onandaga Indian, a member of the Museum staff, who dances for visiting school children and adults. The famed Hayden Planetarium also comes in for informative and interesting coverage. Jay Bonafield produced, with Dwight Weist as narrator. Release date, April 1.

MEN OF THE SHOOTING STARS (RKO—94,204) Screenliner. 9 mins. The story of U. S. Air Force jet planes and the men who fly them. Release date, 1/21/49.

GAME BIRDS (RKO—94,305) Sportscope. 8 mins. Hunting pheasant in Connecticut and quail in South Carolina, the latter on horseback. Release date, 1/14/49.

BERLIN POWDERKEG (RKO—93,105) This Is America No. 3. 17 mins. The people and problems of Berlin, powderkeg of the cold war, and the administrative work of the occupying powers. Isolated from the larger German zones occupied by the Western powers, the American, British and French quarters of divided Berlin depend for food, clothing and other essentials upon the great airlift. Release date, 1/4/49.

THE MAC-ADEMY AWARDS (Para.—K8-4) Pacemaker. 8 mins. Alleged prize-winning performances of the early 1900s are revived by Commentator Dennis James, of television fame. Release date, 2/18/49.

THE EMERALD ISLE (Para.—X8-3) Screen Song. 7 mins. Technicolor travelogue to Ireland's Lakes of Killarney, Rocky Road to Duhlin, County Cork and Irish Sweepstakes, with the audience joining in singing MacNamara's band at the close. Release date, 2/25/49.

IN THE DRIVER'S SEAT (Para.—R8-4) Grantland Rice Sportlight. 10 mins. Harness racing, from breeding farm in Pennsylvania to classic Hambletonian race. Release date, 3/4/49.

GOGGLE FISHING BEAR (MGM—W-36) Cartoon in Technicolor. 7 mins. Barney Bear, a michievous fish—and havoc. Release date, 1/15/49.

THE MOTION PICTURE

THEATRE

EQUIPMENT and MAINTENANCE

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A Special Section Published Every Fourth Week by Showmen's Trade Review

Featuring

The Progressive

Encyclopedia of

Theatre Operation

Revised to Date

The Service Paper of the Motion Picture Industry

April 30, 1949

Aaron Nadell, *Technical Editor*

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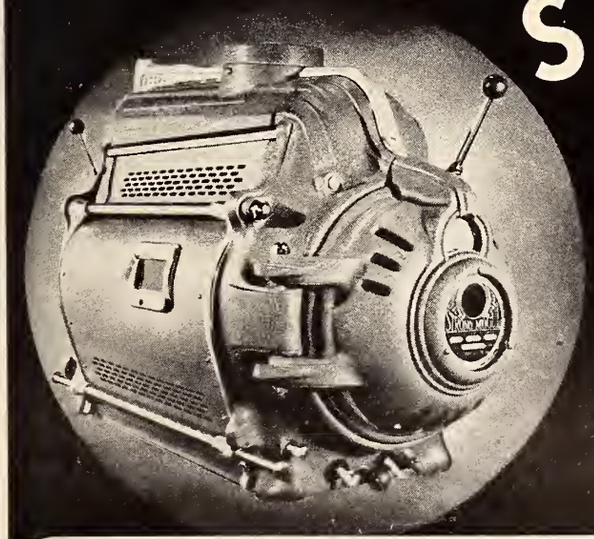

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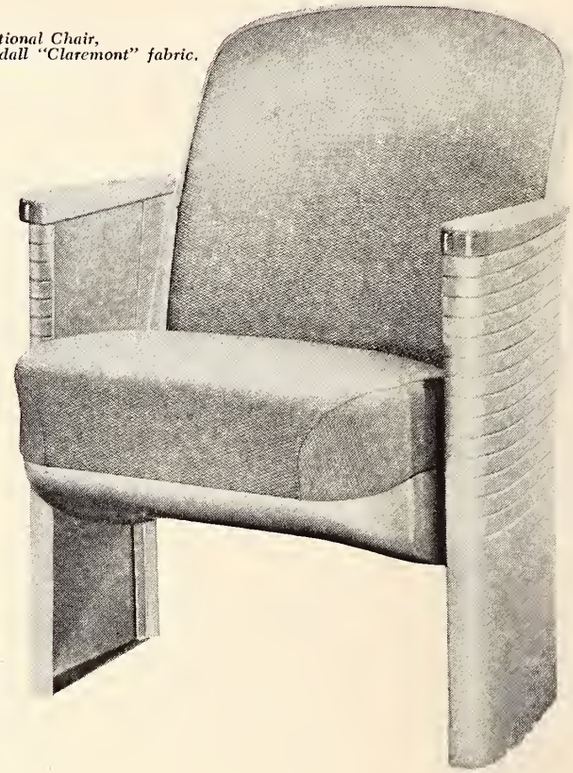

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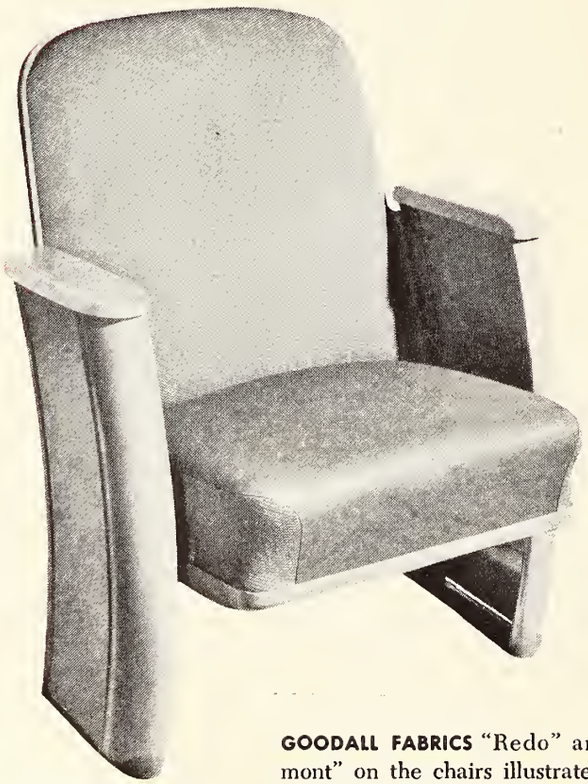

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Theatre Equipment Showcase

MANUFACTURERS PRESENT TWO METHODS OF DOWNLIGHTING DRIVE-IN SPEAKER POSTS, "ROBOT CASHIER" TO END LOSSES AND ARGUMENTS, NEW HOPPER FOR AWARDING PRIZES

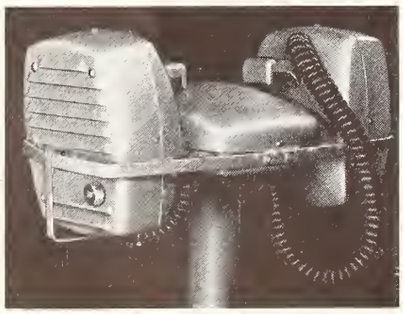
Robot Cashier

To end money losses and prevent arguments, Money-Meters, Inc., have brought out a patented "Robotcashier" which displays coins paid by the patron prominently and unmistakably until they are collected. Device consists of a small metal cash safe with a pair of spaced, vertical glass plates above it. Patron drops coins between glass plates, where they spread out and are plainly and separately visible. Device should be exceptionally useful at refreshment counters during rush of business, as well as at the box-office.

Drain-Clearing Chemical

Drain pipes clogged by sewer roots, grease or organic matter, and septic tanks clogged with packed solids, all can readily be cleared, according to the Rooto Corporation, by a patented chemical compound without digging or use of mechanical equipment. Ice in frozen waste lines also can be liquified by the same material, the maker asserts. The product is shipped in 25-pound drums, and sold under guarantee. The manufacturer claims that it is not even necessary to pump out flooded basements before using this new chemical.

DeVry's Latest Speakers

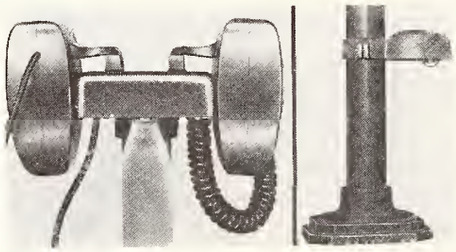


Latest in-car speakers by DeVry Corporation, here pictured, are General Electric units with heat-proof and moisture-proof aluminum voice coil mountings. Magnets are Alnico V.

Emergency Light Source

Using a standard 6 watt fluorescent tube with a reflector behind it and standard B batteries, a new automatic emergency light source recently released by Chatham Products Company plugs into any 110-volt AC line and lights instantly on its own batteries if power fails for any reason. Batteries are said to give ten hours continuous light, 45-50 hours service in intermittent use. The whole device is portable, weighs less than 10 pounds.

For Drive-In Downlights



Two methods of providing downlighting at drive-in theatre speaker posts are now available from the Ballantyne Co. Their newest in-car speaker has such lighting built in. A separate downlight that can be applied to any speaker post is also offered by Ballantyne—it is protected by patents pending.

Recorded Announcements

A magnetic tape recorder useful for announcements, for special local recordings, and for under-marquee sound advertising, and said to be very inexpensive to operate because the magnetic tape can be magnetically "erased" and used over and over again, has been put on the market by Tapetone Mfg. Corp. The complete unit in portable carrying case and with its own loudspeaker is priced at $195.00—but for theatre use, for operation through the theatre's own speakers, the same equipment less carrying case and speaker can be obtained at $115.00. Its output is 3 watts at 6 or 12 ohms. The mechanism alone, completely assembled and ready to operate, but without amplifier, case or speaker, costs $62.50.

New Floor Tile

Designed for basementless structures (provided the floor is not below grade level) and for many other applications is a new plastic-base floor tile known as Corlon, just put on the market by Armstrong Cork Co. It is available in 12 marbleized colors.

New Fluorescent Fixture

A new fluorescent light fixture in units 98 inches long has been developed by Sylvania Electric Products, Inc. Each unit is illuminated with four tubes having a total power of 204 watts. These units were specifically designed for public places such as theatres.

Soap Powder Dispenser

A soap powder dispenser with a built-in agitator designed to prevent packing is available from Federal Tool Corporation. It is equipped with brackets that permit it to be mounted either to a wall or to a horizontal pipe. Finish is polished chrome.

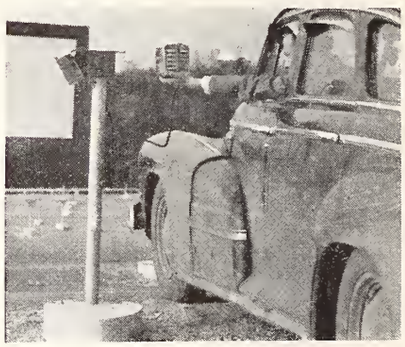
Prize-Award Hopper

A theatreman, Ray Brenner, City Manager for Y. & W. Management Corp. of New Castle, Indiana, has invented a prize-drawing hopper now offered to all theatremen by National Theatre Supply. It consists of a "barrel" with transparent lucite sides, mounted on a low stand on which it rotates at an angle, tumbling and thoroughly mixing ticket stubs deposited in it. Stubs are withdrawn through a five-inch opening at one end of the "barrel." The stand is low; a small child can reach the opening and withdraw the stubs.

Automatic Voltage Regulators

Two new automatic voltage correctors have been announced by Superior Electric Company. One is rated at 500 volt-amperes and the other at 0-250 volt-amperes. The latter is portable. In both, speed of correction is said to be 3 to 6 cycles, load power factor range 0.5 lagging to 0.9 leading, waveform distortion not exceeding 3 per cent; both are entirely electronic in operation, and deliver substantially constant output voltage regardless of changes in line voltage or load.

Latest Auto-Voice Speakers



Patron reaching for Auto-Voice speaker in Crescent Drive-In, Danville, Va. These speakers are manufactured by Theatre Equipment Co. of Cleveland.

Plastic Wall Covering

A plastic washable wall covering said to be flexible enough to conform to any ordinary outside or inside corner is among the products of the Pantasote Company. No metal molding is needed with this permanent wall covering, the manufacturer asserts. The material is a vinyl plastic supplied in 17 patterns and colors. It is said to be completely non-porous and therefore to be impervious to most stains, to need no wax and to require no other maintenance than occasional wiping with a damp rag.

SMPE Meet Spotlights Closing Gap Between Movies and Video

Large-Screen System to Be Ready by End of Year; Theatre Owners of America Joins to Aid Television Study; Membership Now Open to Video Engineers

Television stole the show at the 65th Semi-Annual Convention of the Society of Motion Picture Engineers, staged April 4th to April 8th at the Hotel Statler, New York. Earl Sponable, President, announced that television engineering experience will henceforth be acceptable as qualification for membership in the SMPE, and that a ballot will be taken asking the members to approve changing the name of the organization to "Society of Motion Picture and Television Engineers." Theatre-size television was demonstrated by RCA; and the assembled engineers were told that the equipment will be available to theatres before the end of 1949 at a price of "less than $25,000." President Sponable also announced that the Theatre Owners of America had joined the SMPE as sustaining member. TOA's and SMPE's television committees promptly met for joint discussions of their common video problems.

Seventeen Papers on Television

Seventeen of the 65 papers read at the convention dealt with television — more than with any other single subject. Dr. Allen B. Du Mont revealed that technical advances have succeeded in solving the problem of interference between tele broadcasts emitted in different cities (their carriers are synchronized) and that in consequence the FCC is expected to license 315 additional tele broadcasting stations in the very near future. Ralph Austrian, television consultant and the Society's treasurer, predicted a 10 per cent drop in theatre attendance within five years as a result of video competition unless theatres do three things—put in large-screen television themselves, advertise their programs via television, and arrange "closed circuit" television programs that can only be seen in the theatre and cannot be picked up in the home. Austrian also revealed that television broadcasting companies had been invited to become sustaining members of the SMPE.

John R. Howland of Zenith Radio Corporation described his company's plan for "giving television a box-office"—in the home. Under this plan the video picture would be broadcast, but the synchronizing signals necessary for reconstruction of the picture in the receiver would not be broadcast as at present but would come over telephone line. (They would not interfere with use of the telephone, nor would telephoning interfere with them.) Zenith hopes that all television stations will devote a part of their time to this form of broadcasting, which would provide a "box-office" (via the subscriber's telephone bill) to make possible home entertainment of a quality no advertising could pay for. A 300-home test program will be tried out this Fall in an unnamed "Western U. S. city" it was revealed.

Simultaneously with the holding of the SMPE Convention on April 4th-8th the North American Philips Company demonstrated lobby-size projected television; and the Hotel Beverly, on New York's swank East Side, inaugurated a new wrinkle in tavern television by opening a cocktail lounge where patrons can watch a 4x6 foot show in utmost comfort while waiters bring them sandwiches and beverages.

During the same week International News Service announced a new television adjunct, a device called Projectall, which operates by reflection to project images of solid objects, including news photos and news reports, as well as of models of merchandise, directly into the aperture of the television camera.

Other Convention Features

Highly valuable contributions to the motion picture art, included in the Convention program, were overshadowed by the emphasis on television. Among them were: discussions of considerations determining motion picture theatre sites; revelation of a new method (Eastman Kodak's) for cooling the film at the aperture by air blast and thus permitting more powerful projection light to be used with safety—a development of obvious importance to drive-ins especially; a detailed description of the Forest electronic arc lamp; a Western Electric presentation of improved magnetic recording for motion picture use, and an account of design factors worked out by the Signal Corps Engineering Laboratories for creating optical elements with speeds as fast as f/1. There were also many papers on 16-mm. developments, on high speed photography, and on other topics of the kind that were normal to SMPE conventions in years when television did not steal the show.

Dr. E. G. Faludi, Town Planning Consultant of Toronto, reported results of a survey showing that in the U. S. and Canada only 7 per cent of the population seeks theatre entertainment on any one evening whereas radio attracts 28 per cent and reading 19 per cent. A special television survey revealed that 80.9 per cent of video set owners report that purchase of a television set reduced their movie going. On the average, motion picture theatres of the U. S. and Canada are selling only 37.6 per cent of their seating, Dr. Faludi held.

(*Continued on Page E-20*)

You Can Buy It Now

Paramount is ready to accept orders for large-screen television installations, utilizing the film-storage system, according to Richard Hodgson, the company's Director of Technical Operations.

The system is now in operation at the Balaban & Katz Chicago Theatre, Chicago; and will open during the month of May at Famous Players Canadian's Imperial Theatre, Toronto. It has been used periodically at the New York Paramount since April 14, 1948. Additional installations throughout the U. S. and Canada are expected in the near future.

The equipment is manufactured by Paramount's Television Division.

$25,000 Theatre Television Rig

This theatre-size television system is expected to be available to showmen before the end of this year at a price of "less than $25,000," according to RCA's Barton Kreuzer. It is here seen in use at the April Convention of the Society of Motion Picture Engineers. The barrel-like device, which in a theatre would be suspended from the ceiling, contains only the projection tube and its associated optical elements. All other equipment and all controls were in a cabinet located elsewhere. Observers adjudged quality excellent, approaching motion picture quality, with direct pick-up from TV camera in adjoining room. Pickup from broadcasting stations via air and via telephone line, and pickup from film, gave somewhat less satisfactory results. Screen image here pictured was from adjoining room with (left to right): Nathan D. Golden, chief of the Motion Picture Division of the Department of Commerce; Margaret Johnson, entertainer of TV station WABD, and Oscar F. Neu, President of Theatre Equipment and Supply Manufacturers Association.

The Progressive Encyclopedia of Theatre Operation

A Compendium of Conclusions on All Phases of Theatre Design, Construction, Maintenance and Operation, Developed at Monthly Discussions by Members of Showmen's Trade Review's Architects, Projection and Theatre Advisory Councils

Month after month for years the members of STR's Architects, Projection and Theatre Councils have reported to you, in these pages, their experiences, opinions and conclusions on all technical aspects of theatre operation. Twice each year the editors of STR summarize all Council Reports to date in this comprehensive Encyclopedia.

Ground covered by the Councils has been so vast that abbreviations are used in the present summation, both for the convenience of the reader, and for economy of space. The following abbreviations, therefore, appear in the text:

ABBREVIATIONS USED HEREIN

AC—Architects Council
PC—Projection Council
TC—Theatre Council
UO—Unanimous Opinion
MO—Majority Opinion
PO—Plurality Opinion

Thus the reader will find below not only the opinions of the experts, but accurate information as to which Council or Councils offered the opinion cited, and just how closely the Council members themselves are in agreement concerning it.

In many of these technical matters, the reader will find, Council opinion is unanimous. But in other cases views differ, especially in matters that involve considerations of taste rather than technique—for example, theatre decoration. In such respects unanimity cannot be expected. And on a few questions there is not even a majority opinion but instead a wide scattering of different views. In those instances the Encyclopedia cites the plurality choice, identifying it with the initials PO.

Construction Cost Breakdown

Construction Costs. Average theatre construction costs in the U. S. under postwar conditions distribute as follows:

Foundation	7-10%
Steel frame	6-20%
Outer walls	10-20%
Roof and roofing	5-6%
Interior finishing	20-25%
Air conditioning	12-15%
Heating (alone)	4-7%
Plumbing	3-5%
Electrical wiring, etc.	4-10%

AC, MO or PO

Architects' Services. No theatre should be built or remodeled except under the supervision of an experienced *theatre* architect. Such a man can effect economies amounting to many times his fee.—TC, MO.

Prefabricated and Quonset Theatres. Favored for some locations only, as where a long lease cannot be obtained.—AC & TC, MO. Their use can be expected to increase in the future.—AC, PO.

Drive-In Theatres. Have won a permanent place in the industry. At current building costs, the drive-in may be a better investment than an indoor theatre.—AC and TC, MO.

Screen towers and other drive-in structures should be architecturally treated for beauty, impressiveness and glamor. The grounds should be landscaped; the cost of landscaping need not strain the most modest budget. Facilities—that is, manager's office, projection room, rest room, employes quarters and concession stand, etc., should be scattered among a number of structures; some may be put under the screen tower; all should not be grouped in the same building with the projection equipment. It is advisable to fit the refreshment sales room with large picture windows so patrons need not miss the continuity of the show while they buy and consume refreshments.—AC, MO.

Best location for a drive-in is on a main highway. The screen should be placed back to the road.—TC, MO, AC, PO. Admissions should be so scaled that the individual drive-in patron pays the same admission, or more than, in an indoor theatre. The theatre should have no illumination while the picture is running, except for aisle marker lights (TC, PO) but artificial "moonlight" while the picture is running is desirable.—AC, MO.

Deep wells should be used for water supply and septic tanks for sewage disposal.—TC, MO.

Individual, in-car speakers are more desirable than a powerful central speaker arrangement.—PC, MO; TC, UO.

Best screen width for drive-ins is 40-50 feet, best projection distance 120-220 feet.—PC, MO. Screen should tilt forward to minimize keystone effect.—AC, PC and TC, MO.

Projection and sound quality in a drive-in should be fully as good as in any other theatre. Every safety precaution used in the projection room of any theatre should be used in drive-in projection rooms. Panic in an automobile audience could prove even more disastrous than in a theatre.—PC, UO.

Exterior Design. The box office belongs on the sidewalk line.—AC and TC, MO. Exterior design should exploit refreshment sales as well as picture advertising; a refreshment counter opening on the

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HERMAN R. MAIER, Warner Brothers Circuit.
R. H. McCULLOUGH, National Theatres.
HARRY MOSCOWITZ. Loew's Inc.
SAMUEL ROSEN, Fabian Theatres.
FRANK D. RUBEL, Wometco Theatres.
LEONARD SATZ, Century Circuit.
RALPH C. STEVENS, Western Mass. Theatres.
BILL TONEY, Tri-States Theatre Corp.
EDWARD TOPHAM, Jr., T. & D. Jr. Enterprises.
CLAYTON TUNSTILL, Malco Theatres.
R. VAN GETSON, Balaban & Katz Corp.
JULES S. WOLFE, Famous Players Canadian

PROJECTION COUNCIL

ROBERT P. BURNS, Balaban & Katz Corp.
FRANK CAHILL, Warner Brothers Circuit.
GEORGE CUTHBERT, Famous Players Can.
C. A. DENTELBECK, Famous Players Can.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
IRL GORDON, Skirball Brothers Theatres.
PAUL HARRINGTON, Ruffin Amusement Co.
CHARLES HORSTMANN, RKO Theatres.
A. C. INCE, Griffith Theatres.
LESTER ISAAC, Loew's Incorporated.
I. F. JACOBSEN, Balaban & Katz Corp.
NATHANIEL LAPKIN, Fabian Theatres.
L. E. POPE, Fox Midwest Amusement.
HARRY RUBIN, Paramount Pictures.
LEONARD SATZ, Century Circuit.
J. C. SKINNER, Interstate Circuit.
BILL TONEY, Tri-States Theatre Corp.

File this copy of Showmen's Trade Review*--keep it handy. And when you have a technical problem, turn to these pages and consult the industry's top experts.*

street will earn more revenue for the theatre than a poster case occupying the same wall space.—TC, MO; AC, PO. The facade should be functional in design, with little or no ornamentation, except where some special style is needed to keep it in harmony with exceptional surroundings, as in the case of a Colonial facade in a Colonial neighborhood.—AC, MO. Ornate, elaborate decoration has no place on the facade of any modern theatre.—AC, UO.

Cellars and Roofs

Putting a cellar under a theatre is a needless expense.—AC, MO. There should be no steps or ramps in the path of patron traffic; the ground site should be graded accordingly before the theatre is built.—TC, MO. A flat, sloping "lean-to" roof is best for theatres. Tar-and-gravel is the preferred roofing material. Both marquee and name-sign should be built-in as an integral part of the theatre structure, not hung on as excrescences added after construction is completed.—AC, MO.

The marquee should provide for *large* attraction boards for the changeable letters; and the letters should be of different sizes and colors for maximum effectiveness in advertising.—TC, MO.

Interior Design. The reverse slope floor, which slants downward in the rear of the orchestra but slightly upward in the front of the house, is desirable.—TC, MO. It is desirable only in some theatres, such as long and narrow ones, or theatres with balconies, or where its use will effect an economy in grading.—AC, PO. A proscenium arch is unnecessary in a motion picture theatre.—AC, MO. In theatres planned for live entertainment as well as motion pictures a balcony is desirable (—AC, MO) but in theatres intended for pictures only single-floor seating is preferable.—AC, PO. Hanging ceilings are the most economical form because they provide an inexpensive and accessible location for ducts, pipes and wiring.—AC, MO.

Every theatre of over 400 seats should have an exit or exits near the screen in addition to whatever other modes of egress may exist.—AC, UO. In fact, every theatre, regardless of size, should have one or more exits at its screen end.—AC, MO. There should be at least one exit for each 250 seats in addition to means of egress through the lobby.—AC, PO.

Where possible, keep the downward projection angle to less than 12 degrees, as recommended by the SMPE. Locate the projection room squarely in front of the center of the screen if at all possible; avoid any side angle of projection whatever if avoidable. Follow the SMPE recommendation calling for a picture width equal to approximately one-sixth the distance from screen to the last row of seats. In planning sight lines, remember that it is more tolerable to look downward at the screen than upward at it; the downward viewing angle may be as much as one-third steeper than the maximum upward viewing angle.—AC, PC and TC, MO. Distance from screen to front row of seats should be not less than 0.87 feet for each foot of screen width.—AC, PC and TC, MO. It should not be necessary to increase projection light because smoking is permitted, but ventilation should be increased in such cases.—PC, MO.

Projection Room Design. For general layout of the projection suite, the recommendations and blueprints of the Society of Motion Picture Engineers should be followed as closely as possible; they have proved successful and practical in actual use.—PC, UO. Ample floor and wall space should be left in the projection room for future changes and additions, including addition of a third projector if only two are installed originally; space for public address equipment, and space for unpredictable contingencies.—PC, MO. Power lines from meter to projection room should be oversize to take care of possible future requirements.—PC, UO. For the same reason, conduit, switchboards and fuse boards should be larger than needed at the moment.—PC, MO.

Interior Construction. Preferred material for interior walls: hollow tile. For surfacing lobby, foyer and lounge walls: plaster. For surfacing auditorium walls: acoustical plaster. For toilet room walls: tile.—AC, PO. For floors that rest directly on the ground the best material is concrete properly waterproofed, and laid over gravel for drainage, or over gravel plus drainage tile. Lobby entrance doors should be of the all-glass type.—AC, MO.

Projection Room Construction. Electrical conduit should be buried in the projection room walls, not mounted on their surface. But building sound amplifiers or other apparatus into a partition wall (so as to be able to get at the back of it from the adjoining rewind room, etc.) is now no longer desirable.—PC, MO.

Interior Finishing and Maintenance. Copper tubing is the best plumbing. For carrying electrical wires rigid conduit is better than metal channel.—AC, MO. The theatre should not do its own painting but allot such work to a reliable contractor who will furnish all materials, tools and labor. For most theatre surfaces conven-

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The Andersons Build Their Dream Theatre

Owners of the new "dream theatre," Mr. and Mrs. Fred Anderson.

Veterans of motion picture business since 1926 when they began operating their first house in Coal City, Illinois, Mr. and Mrs. Fred Anderson, now owners of theatres in nine Midwestern cities, have just completed their dream theatre. Their 800-seat DeKalb, complete with television lounge, push-button air conditioning, black light murals and the ultimate in sound and projection equipment seems to them a far cry from the little old silent "picture palace" of 23 years ago.

The DeKalb, located in the business section of the Illinois city of that name, draws on an urban population of 11,000, including the students and faculty of Northern Illinois State Teachers College, and on the surrounding rural area. Its policy is to offer first-run features at an admission, for adults, of 50c including all taxes, and 15-25c for children.

Television Tower Rises 135'

The structure, and all its floors, consists entirely of steel and reinforced concrete, metal lath and plaster, brick, hollow tile, structural glass and stainless steel. Wood is not used except birch for doors and trim only. The roof is a steel deck covered with one inch of insulation. A steel tower rises 100 feet above the roof for television reception, towering to 135 feet in all. This is necessary because DeKalb is outside the "fringe" of existing broadcasting stations. Only a very tall antenna can catch their radiation.

Facade of the theatre is finished in carrara structural glass of ivory and suntan, with deep red dubonnet glass at the base. The upper, set-back, portion is completed in tan face brick. Just above the marquee

Lobby is dominated by island refreshment stand and Cretors popcorn machine; lighting is focussed on it, lobby decorative treatment relatively subdued to accentuate it.

and behind the name sign is a large window in structural glass that forms part of the wall of the television lounge. Base of the island box-office is ivory carrara glass with dubonnet glass toe; deal plate, trim and cap are stainless steel; the window a single curved sheet of plate glass. The box-office is further trimmed with two tubes of rose neon.

The name sign background is painted in dubonnet, letters are illuminated in gold neon. Green and rose neon, and flashing incandescents, complete the name sign lighting. Above and below the changeable letters of the marquee are tubes of gold neon set in recesses of stainless steel. Two makes of changeable letters are used —Wagner and Bevelite. Soffit of the marquee is white porcelain enamel, lamped with incandescents.

At either side of the box-office three Herculite plate glass doors, equipped with glass hardware, give access to the lobby.

Refreshments Dominate Lobby

Centrally located in the lobby and lavishly illuminated is an island refreshment stand consisting of candy counter and Cretors popcorn machine. Base of the latter is upholstered in ivory leather; above it and linking it solidly to the ceiling is an aluminum fixture which conceals the exhaust duct. Through this duct popcorn fumes are drawn to the third floor and there vented out of doors. General illumination for the refreshment stand is provided by rose and gold neon concealed behind the suspended plaster ceiling canopy; but additionally three recessed bulls-eyes are focussed on the candy counter, and the candy is still further lighted by fluorescent fixtures built into the counter. Design and decoration of the lobby focus all attention on the refreshment unit. Even the poster cases—unlike those outside the theatre, which are finished in satin aluminum—are framed only in natural birch, the lobby walls are painted deep gray, the floor is not very conspicuous terrazzo, and foyer doors consist of small glass panels in birch frames.

Foyer floor is carpeted in an Alexander Smith pattern featuring red background, gold rope and blue stars, but stairs leading upward from the foyer are carpeted in green. Women's lounge on the foyer level has the same carpet as the foyer floor; but the women's lounge on the balcony level is carpeted in gray with an inset design showing a large pair of lips in lipstick red; and carpeting of the television lounge presents a large floral design.

Foyer walls are done in tobacco brown and oasis green; the ceiling is indirectly

Two views of the television lounge—at left, looking from the television set toward the audience and at right, looking from the audience toward the set. Video image fourteen inches wide is said by management to have proved ample for sixty to seventy-five patrons.

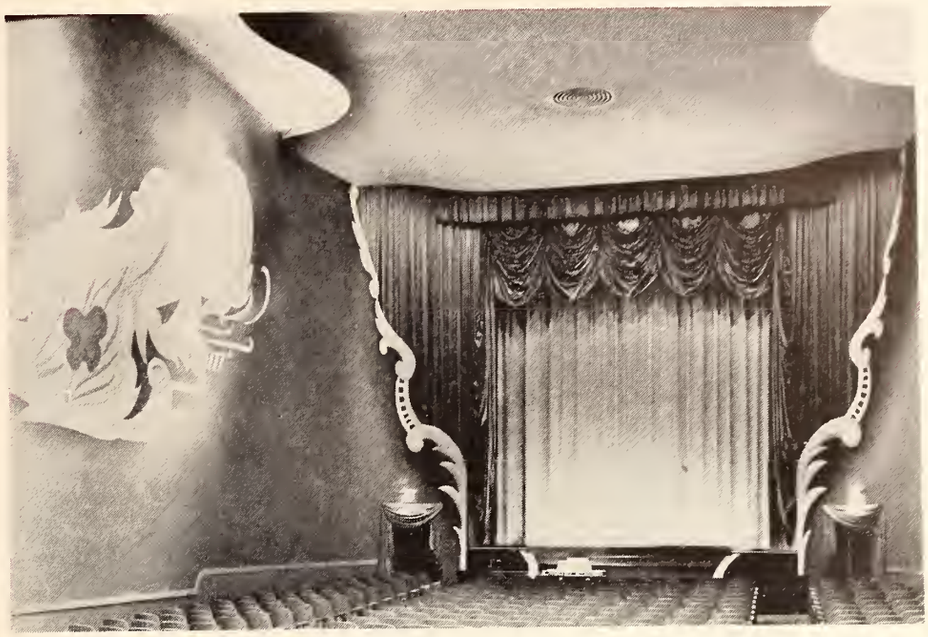
lighted with gold neon; doors and woodwork are birch in natural finish.

Focal point of the television lounge—located on the balcony floor, directly above the theatre entrance—is a Zenith television receiver with a 14-inch circular picture, set on a three-step dais and separated from the public by crowd-control ropes and posts. Roland Viner, General Manager of the Anderson Theatre Corporation, advises that from 60 to 75 patrons have enjoyed the television at one time, and that for such numbers a screen size of 14 inches apparently is ample. Television lounge carpet background is cerise, with pattern in tones of gold and black; walls are gray and ceiling deep midnight blue-back. All the furnishings of this lounge are ultra modern, with upholstery generally in green, and lamps and lampshades featuring patterns of black and gold.

Auditorium Decoration

Auditorium ceiling is finished in maize tan over acoustical plaster while the walls show a background of jungle green. Against this background, on either side wall, are huge blacklight murals illuminated invisibly from concealed sources set in the ceiling. Contour curtains are copper satin, as are the exit drapes; screen curtains ivory satin. Organ console is finished in ivory. The 650 Heywood-Wakefield chairs on the main floor are upholstered in copper mohair; the 150 in the balcony in turquoise mohair. Auditorium lighting is provided by dimmer-controlled gold, blue and white neon, with emergency lighting bullseyes recessed in the ceiling and under the balcony. All lighting, including black lighting, is controlled from the projection room, with additional emergency light controls located in a room off the foyer.

The air conditioning system is completely automatic, operated by Minneapolis-Honeywell controls, and automatically compensates for changes in outside weather conditions and shifting size of audience. Separate exhausts are provided for toilet rooms, popcorn machine and projection arcs.



All-glass facade is suntan and ivory carrara above base trim of deep red dubonnet. Name sign is dubonnet with gold neon in the letters; green and rose neon, and flashing incandescents, for trim. Changeable letters are Wagner and Bevelite; marquee soffit is white porcelain enamel lamped with incandescents; box-office is stainless steel and glass; entrance doors plate glass with glass push and pull hardware; poster case frames satin aluminum. Auditorium has ceiling of maize tan over acoustic plaster and walls of jungle green. Contour curtains and exit drapes are copper satin, screen curtains ivory satin. Black light murals on side walls are illuminated from sources concealed in ceiling. Heywood-Wakefield chairs on main floor are upholstered in copper mohair; balcony chairs in turquoise mohair. Lighting is dimmer-controlled gold, blue and white neon, with emergency bullseyes recessed in ceiling.

Powder room adjoining television lounge features pair of lips in lipstick red on gray carpet, plum colored walls, rose flex glass above mirror and blue flex glass below it. Dressing table top is lipstick-red plastic. Adjacent women's room is walled in gray tile.

Front basement is divided into the following rooms: Advertising room, located in front of building with access through a steel trap door through sidewalk, and all changeable advertising copy can be lowered through this door into advertising room without going through the theatre. The usher's room is provided with running hot and cold water and steel lockers for uniforms. Also, an intercommunication telephone is located in this room. Further stations for the intercommunicating telephone are in the foyer by the doorman's stand, in the box-office, in the manager's office. In the confection storage room located in the basement also are built in cabinets for the storage of candy and popcorn supplies. A large future coal bin room has been provided in the basement, size being 12 feet by 22 feet. This room is provided with a direct metal coal chute and steel trap door located in the front sidewalk. This room is for possible future use as a coal bin in case of oil supply being cut off, in which case a stoker can be installed in the boiler. The entire basement is fireproof construction, having all interior partitions of masonry, and ceilings are 6-inch reinforced concrete slab forming the floor for the lobbies and other rooms above. All basement rooms are provided with concrete floors.

Projection and sound equipment includes Simplex E-7 mechanisms, Peerless Magnarc lamps, G. E. 3-phase copper-oxide rectifiers, Simplex 4-Star sound system and Altec Voice of the Theatre speakers. The projection room has its own toilet facilities, a front wall finished in dull black, a color scheme otherwise of soft green, and green battleship linoleum flooring.

Other Special Features

Among other features of Mr. and Mrs. Anderson's new dream theatre are electric hand dryers in the washrooms, hearing aids, sponge rubber under the carpeting, and the electric organ on which solos are presented as a regular part of every performance.

Designer of the DeKalb was Axel J. Claesson of Chicago. The structure was engineered by W. M. Weidemeyer of Decatur, Illinois. Much of the equipment and furnishing was provided by the Chicago office of National Theatre Supply. Marquee and name sign were fabricated by C. Bendsen Company of Decatur, Ill. Ticket machine and stub-rod ticket box are by General Register Corporation. Details of the work were carried out by local building contractors employing local labor.

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tional oil paints are best. For special purposes, as in boiler rooms, or over acoustical plaster, casein paint is preferable. Water colors also can be used on acoustical surfaces.—TC, MO. Paint should never be applied to an unsuitable surface without first preparing that surface by washing, wire-brushing, scraping, etc.—TC, UO.

Frequency with which different theatre surfaces will need painting naturally varies according to location, cleanliness of air, type of patronage, and other factors. The following opinions on this matter, by the Theatre Advisory Council, are not cited by majorities or pluralities, but by averages and extremes:

Auditorium floor: average 2¼ years, extremes ½ year, 5 years; *Auditorium walls and ceiling*: average 9 years, extremes 3 years, 15 years; *Facade*: average 2½ years, extremes yearly, never; *Foyer*: average 4¼ years, extremes 1 year, 10 years; *Inner doors*: average 1½ years, extremes 1 year, 5 years; *Lobby*: average 3¼ years, extremes 1 year, 10 years; *Lounges and Rest Rooms*: average 2 years, extremes ½ year, 5 years; *Marquee*: average 2 years, extremes 1 year, 10 years; *Offices*: average 3½ years, extremes 1 year, 10 years; *Outer doors*: average 1¾ years, extremes 1 year, 5 years; *Projection room*: average 3 years, extremes 1 year, 10 years.

Interior Decoration. Auditorium decoration should be simple, not highly ornate.—AC and TC, MO. However, the screen opening should be very ornately ornamented (—TC, MO)—no, the screen area treatment also should be simple (—AC, MO). Only a few settees, chairs, etc., should be provided in foyers and lounges, and these should be chosen more for appearance than for comfort. Furnishings of the manager's office should be practical and business-like, not planned for impressiveness. Equip women's powder rooms simply and economically; elaborate decorations and fittings in that location turn out to be a constant expense.—AC and TC, MO.

Acoustical Treatment. Acoustical control by means of permanently-attached surface materials that absorb sound is preferable to use of draperies, and preferable to special acoustical shaping of auditorium walls and ceiling.—AC and TC, MO. Acoustical treatment, if needed, is a "must" in which cost cannot be allowed to count against the necessity of having it. Amateur advice should be avoided in planning acoustical treatment—only qualified experts should be consulted in this matter. Dusting, vacuuming and painting (with water color preferably—never with oil paint) are the approved methods of keeping acoustical surfaces presentable.—TC, MO. Acoustic treatment of the projection room is essential.—PC, MO.

Lighting

Indoor Lighting. Safety is the first consideration in lighting the auditorium, all others must be subjected to safety requirements.—PC and TC, MO. All lighting should taper down progressively from the marquee through lobbies and foyers to the front of the auditorium.—AC and TC, MO. Members of these Councils do not agree on what intensities to use. The following table represents the range of opinions of the members, in footcandles:

Under marquee	100-20 fc
Outer lobby	30-10 fc
Inner lobby or foyer	10- 0.2 fc
Rear of auditorium	5- 0.1 fc
Front of auditorium	2- 0.1 fc
Lounges	10- 5 fc
Stairs	3- 1 fc

Indirect lighting should be used in the auditorium—AC, PC and TC, MO—preferably from ceiling troughs; and there should be no exposed lighting fixtures in the auditorium.—AC and TC, MO. Blue or green are the best colors for running lights.—PC, MO.

For general indoor lighting colors should be chosen that are harmonious with the colors of the decorations. "Black light" murals are advantageous.—AC, MO. Fluorescent murals, if used, should not be placed where they can distract attention away from the screen.—TC, MO. The proposed semi-illuminated screen border is not desirable—TC, MO—but it may have possibilities worthy of further experiment —AC and PC, MO.

Suggestions for Economy

Following is a list of suggestions for lighting economy offered by different members of the Theatre Advisory Council:

Reduce outdoor and lobby lighting as much as 80 per cent after the box office closes for the evening.

Set up a careful schedule for turning off all lighting wherever and whenever it is not needed.

Vary outdoor lighting carefully according to season.

Install neon lighting wherever practicable; it is the most economical.

Check different makes and types of lamps, buy only those that give best results in terms of overall cost of lighting.

Protect lamps against vibration, it shortens their lives.

Use incandescents with slightly higher voltage rating than the line voltage; this prolongs their lives.

Where less light is desired use smaller lamps, not dimmers or resistance controls.

Replace blackened lamps, they are inefficient.

Keep fixtures, lamps and reflectors clean.

Control inventory to prevent pilfering by employes.

Check with the power company to determine the best possible rates and meter connections.

Floor Coverings. Should not be the same in all parts of the theatre. For the lobby: tile or terrazzo.—AC and TC, MO. Rubber mats or runners should be used to get water and dirt off shoes before patrons reach carpeted areas.—TC, UO. Auditorium aisles should be carpeted.—AC, MO; TC, UO. In carpet the best and most expensive quality is the most economical. Velvet is the most suitable weave. Carpet should have underpadding.—TC, MO. The floor should be recessed to receive carpet wherever it does not run from wall to wall.—AC and TC, MO. Wooden strips, preferably but not necessarily embedded in the concrete, are best for fastening carpet to concrete floors; wooden strips embedded in the concrete where the riser meets the step below are best for fastening carpet to stairs. Carpet should be cleaned in place only by vacuuming; taken up if shampooing is needed.—TC, MO.

The following are recommended for removing stain from carpets: for chewing gum and popcorn oil, carbon tetrachloride, gasoline or mineral spirits; for candy, soap and water.

Air Conditioning and Heating

Air Conditioning and Heating. No theater should be built without some form of air conditioning; the money saved by leaving this out will be more than lost at the box office.—AC, MO. Refrigeration requirements are: one ton for every 12-20 patrons, depending on climate.—AC and TC, MO. Economy requires insulating the theatre.—TC, MO. Absorptive insulating materials such as rock wool or expanded mica are better than reflective types such as metal foil.—AC, MO. (Regardless of type, on which there is no agreement) some type of air freshener, sterilizer or deodorizer should be included in the air conditioning set-up.—TC, MO. Conditioning equipment should be serviced by outside experts, not by theatre personnel.—TC, UO. Warm air heating is the best for theatres of any size.—AC, MO. Cost of a new theatre can be reduced approximately 4 per cent by combining heating and air conditioning, as compared with putting in two completely independent systems. (This figure represents the average of the median estimates submitted by members of the Architects Advisory Council on this matter.)

Air conditioning equipment should be put into operation long enough before opening so that the very first patron to enter finds a completely conditioned theatre.—AC and TC, MO. The system should not be taken out of operation until after the last patron has left.—AC and TC, PO. Theatre dry bulb temperature should not be maintained at any absolute level but varied according to outdoor weather—in summer, from 5 to 20 degrees below the outside temperature.—AC and TC, MO. Relative humidity, however, should be held to some set value at all times, between 30 and 60 per cent.—AC and TC, PO. Dry bulb thermometers should be located in several parts of the theatre, and read hourly.—AC and TC, MO. The engineer or other employe who has charge of the conditioning equipment is the one to be assigned to taking dry bulb and humidity readings.—AC and TC, PO.

Seating. Patron comfort is the paramount consideration. Chairs should be 20-21 inches wide, with medium-heavy upholstery, seats covered in leatherette and backs with fabric. Slip covers are not advisable; flameproof or flame-treated upholstery is. Chairs should be anchored

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with expansion bolts; spare chairs should be on hand so damaged ones can be sent for repair in groups, not individually. Chairs should be inspected daily.—TC, MO. Recommended spacing between rows: 34 inches.—TC, PO.

Draperies are desirable.—AC and TC, MO. They should be used around the screen area, and in lounges. Fabric wall coverings are desirable.—AC, MO.

Exploitation Aids. Animated displays are good. So are sound trucks, lobby tripods and loudspeakers under the marquee wherever the law allows these devices. However, none of these methods of advertising should be used for every program, but judiciously as occasion warrants.—TC, MO.

Hearing Aids. The permanently wired system, connected to the sound amplifier, is preferred. Less than 2 per cent of the total number of seats need be so equipped. Hearing aids are handed to patrons as they enter; the employe who passes them out should be responsible for their return. Both lorgnette and headset types should be available to the patron.—TC, MO.

Refreshment Sales

Refreshment Sales—The extra revenue they yield abundantly justifies the expense and trouble they involve. Theatre refreshment business is still growing and has not nearly reached its peak. (As of January, 1949.) It is more profitable for the theatre to handle its own refreshment business than to lease out the concession. For the primary sales outlet use an attended counter; the increased business will more than justify the salary of the attendant.—TC, MO. However, one attended counter is enough for any theatre; supplementary sales points should always be equipped with automatic machines only.—TC, MO; AC, PO. Popcorn, soft drink and candy machines are desirable. Except in large houses, corn should be popped in the sight of the patrons. Correct storage of popcorn has a vital bearing on profits from its sale. Vending machines should be serviced by outside experts, not the theatre's staff. Circuits should centralize the buying of refreshment merchandise; very important discounts are possible.—TC, MO.

The primary refreshment stand should be located in the path of patron traffic, but accessible also from the street for sales to passersby, and likewise from the theatre for re-sales to patrons.—AC and TC, MO. Accessibility from the theatre should be via the lobby, so the noise associated with a snack bar will not interfere with enjoyment of the picture.—AC, MO. Drive-in refreshment rooms should have large picture windows facing the screen so patrons can buy and consume refreshments without losing track of the continuity of the show.—AC, MO.

When a theatre is being built or remodeled, and there is any possibility that additional refreshment sales locations may be needed some time in the future, niches or other spaces should be provided for such future use. Moreover, facilities that may be needed in the future, such as water pipes, drain pipes and adequate electrical wiring should be run in to those locations at the time of building or remodeling, because it is so very much cheaper to do it then than to add facilities later.—AC and TC, MO.

The refreshment stand, machines and merchandise should be well lighted. This requirement does not conflict with the desirability of maintaining a gradually diminishing intensity of lighting inward from box office to auditorium, since it is the merchandise not the area that needs to be illuminated; hooded lights, indirect lighting, light baffles, etc., can be used to reconcile the two requirements.—AC and TC, MO.

(For fire precautions associated with popcorn oil and popcorn and candy wrappers, see "Safety.")

Projection and Sound

Picture Quality. Regardless of cost, the screen image must be large enough for comfortable viewing. If this requires additional expense in the form of more powerful arc lamps using more electricity, or a new screen, then those are unavoidable expenses.—TC, UO.

The best way to clean the screen is by careful brushing. Keeping screen curtains closed at all times except when the picture is running will prolong screen life. Repainting or re-surfacing an old screen is less practical and less desirable than putting in a new one.—TC, MO.

Projection Room Fittings. Battleship linoleum (where permitted) is the best floor covering. Green is the best color for the walls. Lighting should be indirect or by shaded drop-lights. Clothing lockers and toilet facilities are essential.—PC, MO.

All projection rooms should have: cabinets for spare parts, fuses and tools; mechanical film splicers, mechanical picture changeover, telephone connection to the manager, and projection reels so the picture need not be run on shipping reels. —PC, UO.

(For projection room ventilation arrangements, see under "safety.")

All projection rooms should be equipped with both hand and automatic rewinds where legally permitted, and with mechanical cue markers, and necessary tools. —PC, UO.

The theatre, not the projectionists, should supply needed tools. Tools should be kept under lock and key. Keys should be entrusted to the projectionists, but tools should be inventoried periodically and the manager should make the inventory.—PC, MO.

Following is a list of the tools the majority of the Projection Advisory Council thinks the theatre should supply:

Screwdrivers of various sizes.
Pliers of various sizes.
Cutting pliers.
Open-end wrenches of various sizes.
Soldering iron (not torch).
Projector-lamphouse aligning rod.
Trouble lamps.
Rubber tape.
Friction tape.
Allen wrenches.
Test phones.
Tube puller.

Life of Projection Equipment. In the experience of the members of the Projection Advisory Council, sound and projection equipment *properly maintained* has the following life expectancy:

Arc Rectifiers, tube type: 10 years to indefinitely.

Arc Rectifiers, stack type: 5 years to indefinitely.

Motor-driven Rewinds: 5 years to indefinitely.

Projector Mechanisms: 10 years to indefinitely if overhauled every 18 months to 5 years depending on severity of service.

Sound Systems: 10-15 years.

Operating Standards. Inspect all equipment before each day's show. Inspect every reel before running it for the first time. Repair all faults in film or equipment without delay.—PC, UO. Have sound and projection equipment serviced by outside experts.—PC and TC, UO. No matter how small the theatre or how limited its budget, it cannot afford to give patrons less than the best in sound and picture quality at all times.—PC, UO.

Rewind by hand (where permitted and practical). Follow SMPE screen brightness, power line voltage variation, projection angle and viewing port standards. Exceed Academy sound power standards. Keep flutter distortion to not more than 0.15 per cent.—PC, MO.

In modernizing speakers do not put new units on old baffles, replace the entire speaker system. Do not add modernized speakers to old-type sound systems—modernize throughout. It is no longer necessary to stock spare speaker units in the theatre.—PC, MO.

Don't continue old-fashioned low-intensity arcs in operation, they are uneconomical. Replace them.—PC, MO.

Don't fail to complain about poor prints, and don't let the projectionist do it. Complaint should be made by the person who does the booking.—PC, MO.

Theatre circuits larger than 10 to 25 theatres (according to local circumstances) will benefit economically and in efficiency by retaining the services of a competent Supervisor of Projection.—PC, MO.

Projectionists' Inspections

Projectionists should follow this inspection schedule:

Inspect Daily: Exciter lamps, lamphouse reflectors, power line voltage (this depends on location; where voltage is well regulated inspections as infrequent as once a month may be adequate), projector fire shutters, projector lenses, smoothness of take-up action, tube readings (with built-in meters), and volume and quality of each loudspeaker unit.

Inspect Weekly: fuses, motor-generator brushes and commutators, non-synch condition and turntable speed (or leave this to the service inspector), port safety shutter action, projector and soundhead gears, rectifier tube filaments, reserve of carbons, sound track align-

(*Continued on Page E-14*)

A DRIVE-IN MUST HAVE A BIG ATTENTION-COMPELLING DISPLAY

—to do a real selling job to fast moving traffic, especially when the display is set back a considerable distance from the road. That means you must have an attractive Wagner job.

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permit openings of any size in one panel, making it unnecessary to join together a series of small signs. Most economical to maintain — lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

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Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

NAME .....
THEATRE .....
STREET .....
CITY AND STATE .....

The Progressive Encyclopedia of Theatre Operation

(*Continued from Page E-12*)

ments, spare parts supply, tube readings requiring portable test meter (or leave this to the service inspector).

Inspect Monthly: backstage speaker connections, condition of power switch blades, condition of screen, flutter or wows in sound, lamphouse asbestos leads, projector and soundhead sprocket teeth, soundhead frequency response, amplifier frequency response, and sound system ground connections.—PC, MO.

The projection room and all its equipment should be on a continuous clean-up program, not given a "spring cleaning" once in a while. Many parts of the equipment should be thoroughly cleaned daily. (Lens paper and proprietary liquid compounds are best for cleaning lenses; Bon Ami for cleaning arc lamp mirrors.) Projection room walls and ceiling should be painted every two years; projection room floor (unless covered with linoleum, which is not permitted everywhere) as often as paint wears thin.—PC, MO.

Manager's Responsibility

Manager's Supervision of Projection. Ultimate responsibility for projection and sound lies with the manager, not the projectionists. The manager should combine firmness with tact; appear in the projection room unexpectedly, inspect the condition of equipment himself and learn enough about it to do so effectively; keep track of all costs; personally authorize needed overtime; demand written reports from projectionists and study them himself. He should note when each man reports for duty and when he leaves, but do this inconspicuously and without time clocks. Arrangement of working shifts, days off and reliefs are best left to the projectionists themselves or to their union. —PC, MO.

The manager should watch his picture for the following possible faults: discolored screen light, flicker, fluctuating screen light, insufficient screen light, poorly distributed screen light, jump in picture, side-to-side weave in picture, travel ghost, accuracy of focus, accuracy of framing, accuracy of masking, cleanliness of aperture, precision of changeover, constancy of screen light at changeover.—PC, MO.

He should watch his sound for: improper volume, alteration in volume, noise, flutter, wows, alteration in quality, abnormal weakness of either low or high-frequency tones, precision of sound changeover, constancy of volume and quality at changeover.—PC, MO.

The manager should not judge picture and sound quality by his own reactions alone, but watch his patrons' reactions, ask them what they think, and, further, visit other theatres from time to time for purposes of comparison.—PC, MO.

Since sensitivity of hearing can be lost gradually and imperceptibly, both the manager and any employe designated to act as sound checker in the manager's absence should take listening tests once a year. Finally, not even the best personal judgment is a complete substitute for technical tests made by test films and other mechanical means, and such checks should be authorized from time to time.—PC, MO.

Projection Economy. Keep effective records. Get competitive bids. Insist on guarantees. Order replacements in advance of actual need. Create a projection department and Supervisor of Projection if the circuit is larger than 10-25 theatres.—PC, MO.

Individual members of the Projection Advisory Council also offer these suggestions for economy:

Take into account the reliability of the supplier; consult with a trustworthy supplier, other theatremen, the larger circuits, your own projectionists. Form a buying pool with other theatres or circuits; consult larger circuits as to prices and discounts to expect on such quantity purchases; buy on a cash basis, pay bills promptly; overhaul equipment regularly, don't wait for trouble to appear; fix small troubles promptly, don't wait for them to grow larger; keep in touch with the advice of the Projection Advisory Council as printed monthly in SHOWMEN'S TRADE REVIEW.

(For projection safety, see under "Safety.")

Technical Management. Modern trade-name cleaning compounds are superior to simpler cleansers, and preferable. Next choice is tri-sodium phosphate and soap last choice.—TC, MO.

Vacuum cleaning is best for carpets and draperies.—TC, UO—and preferable for chair upholstery.—TC, MO.

Deodorizing chemicals are not a substitute for cleanliness and ventilation, but only a desperate last resort after all other efforts to get rid of odor have failed.—TC, UO. If they must be used, at least choose those that have no odor of their own.—TC, MO.

Members of the Theatre Advisory Council individually suggest that: any supplies bought in fairly large quantities should be tested technically before a decision is made, if possible; if this is not possible then avoid buying on a strictly price basis but consider the reputation and reliability of manufacturer and supplier. Ask for competitive bids on all purchases amounting to more than $15.00. Keep constant watch on the supply market by reading the trade papers.

Except with respect to refreshment merchandise the single theatre or small circuit can buy as economically as the large circuit by taking care that its purchases are exactly suited to its requirements—which is not always possible in bulk buying for many theatres.—TC, MO.

Safety

Safety. In planning a new theatre or remodeling an old one, keep ramps and steps out of the path of patron traffic if at all possible. Ask local fire authorities for their safety suggestions and adhere to them—this reduces not only the chance of accidents but also the chance that the manager can ever be accused of negligence. Flame-treat all curtains and draperies, repeat the treatment as often as necessary (usually yearly). Hold regular and repeated fire and panic drills for all employes. For the cigarette hazard: train employes to watch for lit stubs at all times and particularly on closing; flame-treat all flammable materials in sections where smoking is permitted; provide enough sand urns, extinguishers, and ash trays with mats under them. For the popcorn oil and candy wrapping hazard: train the staff to pick up packages and bags as fast as dropped; provide plenty of waste cans for such trash; store only a minimum of popcorn or candy outside a fireproof storeroom; train the operator of the popcorn machine carefully.—TC, MO.

Keep the auditorium as bright as safety requires.—PC and TC, MO. If that is too bright for the picture, put in more powerful projection lamps.—PC, MO.

Inspect chairs daily; repair all faults promptly. Carry the fullest and broadest possible liability insurance. Provide adequate emergency lighting (not necessarily consisting of full normal lighting) with duplicate controls; locate one set of emergency light controls in the projection room.—TC, MO.

Provide the theatre with a first-aid kit. —TC, UO. Train all employes in its use. —TC, PO.

Projection Safety. Adhere to Underwriters recommendations; they have proved in practice to be adequate and not excessive.—PC, MO. Scrupulously follow all officially required safety measures regardless of what the competition may do —these measures are not so expensive as to justify taking risks with human lives. —PC, UO.

Severely displine or dismiss any projectionist who violates a safety rule. There is no labor union local in the I.A. that will ever object.—PC, UO.

All lamphouses must be vented to outdoors; arc lamp fumes are dangerous to health.—PC, UO. Ventilating provisions that will automatically exhaust smoke and fumes out-of-doors in case of projection room fire are indispensable.

Adequate projection room ventilation is essential for prolonging the life of projection and sound equipment by avoiding undesirable temperature rise in operation (—PC, MO) and it is also essential to the health of the projectionists.—PC, UO. It is vital if the projectionists are to do good work.—PC, UO.

In air conditioned theatres, conditioned air should be supplied to the projection suite through suitable ducts and whatever safety shutters, etc., in the ducts local regulations may require—not from the auditorium. Air from the projection room, however, should not be re-circulated back to the conditioning system, but vented out-of-doors.—PC, MO.

In non-conditioned theatres, air should be supplied to the projection suite from outdoors; and the projection rooms supplied wtih radiators or other heating facilities for winter months.—PC, MO. In non-conditioned theatres, projection room air should be exhausted to outdoors.—PC, UO.

The projection suite's general air exhaust system and its specific exhaust system for the arc lamps should be kept entirely separate from each other, with separate vents to the outside air.—PC, MO.

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The Highest Single Silhouette Changeable Letter Opening Ever Built Anywhere!

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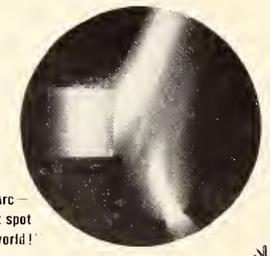

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Odeon Gives Patron Appeal Top Priority in Theatre Designs

Policy Sacrifices Store Space for 'Picture Windows' in Theatres; Inside Ticket Booths Rule Aimed at Comfort for Buyer; Allow for Ample Relaxation Space

As told to Aaron Nadell by

ARCHIE J. LAURIE

Odeon Theatres (Canada), Ltd.

It should be evident to smart showmen that the present movie-goer, generally speaking, must be lured into the theatre and so satisfied with his reception and the provisions for his comfort and relaxation that he will return and ultimately become a steady patron. The days are long since past when a theatre-goer simply walked up to the wicket and bought a ticket, was perhaps perfunctorily shown to a seat and that was the end of the episode. In this era of competitive entertainment, the movie-goer must not only be enticed but kept eager, and made content with the theatre's physical surroundings and services, if he is to become one of the units in that steadily-building permanent clientele whose consistent attendance means box-office stability.

This overall inducement of customer comfort is the keynote in the operations policy of The Odeon Theatres (Canada) Limited, which has opened 24 new theatres across Canada since the summer of 1947 and has three more houses nearing immediate completion. Apart from special service features, to be dealt with later, the main aim of Odeon Theatres was meeting the comfort and enjoyment needs of theatre-goers, entirely apart from the screen attraction.

Much of the success of this policy may be attributed to the late Jay I. English, M.R.A.I.C., whose designs for the new Odeon theatres across Canada embodied not only many architectural and engineering innovations but incorporated many departures from the old-time styles of theatre decoration that were not only extraneous but hindered the proper reception of sight and sound as far as the film spectator was concerned. Not only were many of these non-functional features eliminated by the architect but his entirely new conception of theatre comfort and efficiency embodied many innovations that have contributed to the progress of modern theatre design, including visual or physical features which enhance the patron's enjoyment while watching the screen.

New policy does not permit leasing store space in front of theatre but substitutes picture window opening into a foyer where groups of patrons may wait, and watch for late-comers, while one of their number buys the tickets. Odeon - Fairlawn, Toronto.

Tradition Not Followed

From the initial procedure of buying a ticket, Odeon has departed entirely from hitherto traditional procedure. Instead of having the box-office on the street, it is now inside the lobby. As the first contribution to customer goodwill, the placing of the ticket window inside the lobby obviates that former situation where the patrons must line up outside and then fumble for the admission price—perhaps in snow or rain.

Our new policy has also dispensed with the old-time practice of leasing store space in the front of theatres. Such space as was once devoted to store fronts, as well as interior space, is now utilized for a spacious foyer, with large picture windows facing the street. It is axiomatic that theatre-patrons arrive in pairs or groups of greater numbers. The new lobby arrangement permits the one ticket-buyer to secure admissions at the inside box-office while other members of the party stand to one side in comfort. The use of large picture windows also permits street observance for late arrivals or early comers.

This policy of spaciousness in foyers is also carried out in the mezzanines. In the old-style film theatre, the patron buys his ticket at an outdoor booth—often in inclement weather—enters a cramped and crowded lobby, and then elbows his way past the doorman to enter the narrow cross aisle behind the rear seats of theatre. The new Odeon style of interior architecture provides for roomy mezzanines and ante-rooms where theatre-goers may lounge at leisure for relaxation, particularly those who do not wish to watch the near-finish of the feature.

For those who prefer to wait within the theatre proper till seats are available, a specially-designed standee rail gives utmost comfort. Of solid birch plywood construction, this is not only recessed for foot comfort but the rail's level is such that the person of average height may lean his elbows comfortably upon it and ease his or her weight.

Lady patrons may wish to make use of the powder rooms while awaiting the commencement of the film. These, of course, are decorated in conformity with the theatre's general color scheme and are richly appointed for the patron's comfort. An important feature is the theatrical-style mirrors, flanked by bulbs within special

(*Continued on Page E-18*)

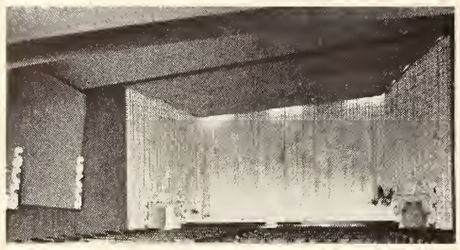
First contribution to customer goodwill—box-office inside the lobby so that patrons will not be exposed to inclement weather if waiting in line. Odeon-Hyland, Toronto.

Powder room affords facilities of regular back-stage dressing room. Concealed incandescents provide shadowless lighting to both sides of face. Odeon-Hyland, Toronto.

Standees are recessed at base for foot comfort, while rail's height and slant permit patrons to ease their weight by resting on their elbows. Odeon-Toronto, Toronto.

Odeon Designs Stress Patron Appeal

(*Continued from Page E-17*)



Surfaces and planes of side walls are so designed that their overall effect is that of curvature toward screen. Proscenium arch, chandeliers and wall brackets are totally omitted. Odeon-Champlain, Montreal.

frosted glass cabinets, providing perfect light without shadows to both sides of the face.

Once inside the theatre auditorium, the patron immediately notes the many architectural and decorative innovations. All chandeliers and wall brackets have been eliminated in order that the spectator may have uninterrupted vision of the screen. The walls have been scientifically planned by means of inclined surfaces and planes to curve toward the screen. In addition, these walls, and the ceiling, are so designed with built-in acoustics that all reflection of sound is completely controlled and dialogue and music may be heard in any seat in the theatre with utmost clarity.

Included in the modernistic architectural trend which marks all our new houses, is the total elimination of the proscenium arch. In the old-style theatre, this arch creates a frame between the audience and the projected film; by eliminating the hitherto traditional device, this divisional line between screen and spectator has been obviated and the impression now is as if picture and audience were undividedly in one room. The screen is flanked by rich curtains which harmonize with the neutral tones of the walls.

Another Modern Departure

Another modern departure is the increased seating space for the theatre patron. On the main floor, this measures 34 to 35 inches back to back, and 36 inches in the smoking loges. In the Odeon-Toronto, flagship of the 148 theatre circuit, the back to back measurement of all seats is 36 inches.

Acoustics are built in, not merely applied. One type of scientific wall and ceiling design for perfect reproduction of sound is pictured here. Mercier Theatre, Montreal.

From the psychological standpoint, the solution of the smoking problem has always been of importance in the development of theatre attendance. In all our new theatres, patrons may smoke in the mezzanine loge seats. In technical terms, this smoking space may be the synonym for balcony, but the policy incorporates the belief that smokers and non-smokers should be separated in a theatre. In many theatres, a section of the rear seats on the main floor is set aside for smokers; our own idea is that certain patrons may even resent passing through this area to more advanced seat locations and that that initial whiff of smoke and haze may be displeasing and spoil that patron's enjoyment of the screen fare; hence the present practice of seating all smokers in the mezzanine loges.

Spacious foyers and mezzanines are provided so theatregoers need not elbow their way through narrow passages but can relax in comfort while they wait for start of the next show. Odeon, Brantford, Ontario.

All these new departures have been designed for the greater comfort and enjoyment of the patrons. It has been definitely recognized that the patron must now be enticed into a theatre and induced to return after he has witnessed or experienced the many new factors that have been introduced for his relaxation.

Kodak Scientists "See" Heat, Analyze Chemicals By UV Light

Two striking results of scientific research have now been reported by Eastman Kodak Company. One is a method of "seeing" heat—and photographing it, too. The method can be used to measure temperature at many points simultaneously. It utilizes "phosphors"—materials that glow in darkness—of a type that glow in response to heat. Their brightness changes 20 percent for each temperature change of one degree Centigrade, over a range of temperature from that of liquid air to 500° C.

The other development is a new photographic emulsion made exceedingly sensitive to ultra-violet light by using a minimum quantity of gelatine. It is expected to prove helpful in identifying chemical atoms through photographic analysis of their ultra-violet radiation, and also in upper-atmosphere research.

Pioneering Produced Your Popcorn Profit

Improved Sales Techniques and Product Built Today's $186,000,000 Business

Patrons park (right) before refreshment building at Reese Drive-In, Denver. Below: refreshment counters of ultra-modern Richfield Theatre, Minneapolis, on opening night and at Village Theatre, Faribault, Minn.

Behind every achievement a pioneer, or a few pioneers, can always be found—men who have an idea, start the ball rolling, and go through the hard and punishing labor of keeping it rolling until it gathers momentum of its own. Then (if the idea happened to have been an industrial one) a new industry exists and pays profits to many.

This has been the story of theatre popcorn sales, for that highly profitable industry did not come into existence by accident. It was created. And among its pioneers was the late Charles T. Manley, who founded (on the well-known shoestring) the enterprise that was long known as Burch Manufacturing Company and subsequently and today as Manley, Inc.

The date was 1923. Popcorn was known then, of course, but it was sold from push-carts or the tail of a truck by itinerant vendors who sometimes parked their portable enterprises in front of a motion picture theatre to catch the customers.

Charles Manley had the idea that there could be gold in popcorn, if—

If it were sold inside the theatre. If showmanship and glamor were put into the sales technique, in harmony with the showmanship and glamor of all other aspects of theatre business. Yet glamor alone would not be enough; good salesmanship can sell almost anything *once*, Manley decided, but repeat sales do not follow unless the product is satisfactory.

Glamorizing Popcorn Sales

The first problem, however, was salesmanship. In a second story cubicle of a small building in Kansas City, Manley experimented with putting the popping kettle inside a glamorized vending machine. He made the mechanism simple and foolproof in operation, noiseless, electrical—and found that some managers of a few second-run houses would consent to putting it in their lobbies in hope of a little extra pin-money.

The depression followed; and the lucky operators of those second-run houses found that the 400 per cent profit on popcorn sales was not providing mere pin-money but paying the rent! Then first-run houses began to clamor for the machines.

But if the merchandise had continued poor in quality a recognized and remembered machine would remind customers of disappointment instead of satisfaction. That was not allowed to happen. Through the years theatre popcorn has been improved side by side with improvements in selling methods. The earlier corn was both unsuited and unprocessed; the finished product contained numerous unpopped kernels; the "seasoning" was usually home-rendered lard. Many expedients were tried toward improving it.

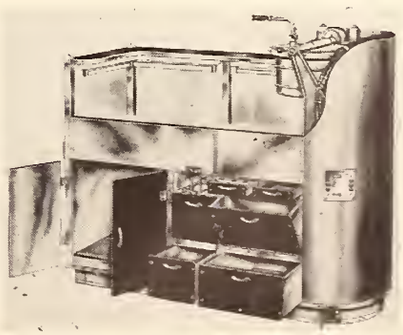
The Manley organization now owns thousands of acres of land in Iowa, Kansas and Missouri, and works with the agricultural departments of Purdue University, Kansas State College and others to develop better hybrids for popping. An accident—the fact that a Kansas City dentist brought a curious kind of corn home from South America as a souvenir in the early 1920's—is the foundation of modern popping hybrids.

Flavoring and salt have also been drastically improved — and bear no resemblance to the home-rendered lard of the 1920's. Among the many enticing flavorings on the market today, one of the top leaders still is the one a well-known food company worked out with Manley—based on cocoanut oil, which remains sweet for a long time, and on a specially refined salt that dissolves in the flavoring.

Popcorn Grosses $186,000,000

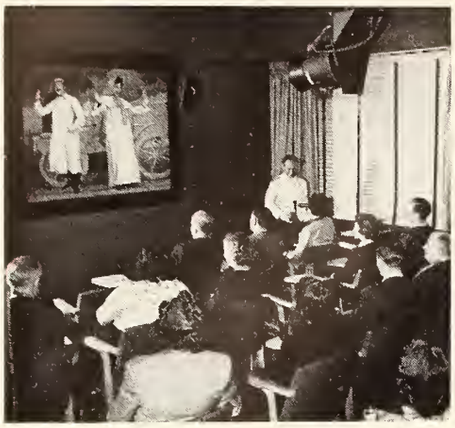
As a result of thirty years of pioneering theatre popcorn and popcorn sales have moved far from being a paltry business for down-and-outers and become a matter of careful, planned sales engineering and meticulous product engineering—all resulting in an industry that grossed $186,000,000 in 1946 and is still growing.

The pioneering, however, still continues. As of the present moment the latest product of that pioneering on the part of the Manley organization is a new popcorn machine, pictured here. It has enhanced eye-appeal, including golden tubular lights to give the popcorn a freshly-buttered look. Made to serve large crowds, it contains a warming oven that enables the attendants to pop corn in advance of demand and still serve each of two hundred patrons a bag of warm corn from the oven. To enable the machine to keep up with the rush, the kettle has a capacity of 30 bushels of popped corn per hour. It is designed for use with either a.c. or d.c. electricity, or with natural or artificial gas, as required. Back-counter arrangements permit two attendants to serve simultaneously.



Latest Manley popcorn machine (shown from working side in photo above) combines eye-appeal of glass, stainless steel and black enamel panels with warming oven large enough for 200 bags of pre-popped corn, popping capacity of 30 bushels an hour and facilities for two attendants to serve simultaneously. Machine works on either natural or artificial gas, or a.c. or d.c.

Luxury in Tavern Television



Your neighboring hotel may soon offer you this form of competition, or you may put something of the same sort into your own lounge. Wallace K. Seeley, vice president and general manager of the Beverly Hotel, New York, has just opened this "little cocktail theatre" where no admissions are charged and guests recline comfortably in upholstered table-arm chairs to watch the television screen while waiters bring them refreshments. Innovation increased sales of cocktails and sandwiches. Television projector is seen mounted on the ceiling; control cabinet is out of sight at left.

SMPE Meeting

(*Continued from Page E-5*)

Four factors influence movie-going, the speaker believed: class of pictures, facilities offered by the theatre, size and design of theatre, and theatre location. Choice of most desirable location, he noted, differs according to whether the theatre serves downtown shopping crowds, or the fringe of an urban area, or a small town. Considerations to be taken into account in choosing a theatre location, Dr. Faludi added, include: 1) population within a radius of 1 to 2 miles; 2) social, economic and age groups within that area, their living and spending habits, and anticipated population growth; 3) retail pattern of the area, accessibility of site, traffic and transportation facilities; 4) anticipated residential, industrial and commercial development of the area, including possible housing, zoning, slum clearance and highway projects; 5) existing theatres in the area and their seating capacity relative to population; and 6) needed capital investment in land and building relative to anticipated revenue and operating costs.

Kodak's New Aperture Cooler

F. J. Kolb of Eastman Kodak Company described a new method of cooling and controlling motion picture film while in the aperture, by means of which from 30 to 60 per cent more screen illumination can be obtained. It involves use of air blasts directed against aperture and film in such a way that not only is the film cooled but its positioning and behavior in the aperture are stabilized by the pressure of the blast of air. The speaker revealed that in the aperture at the moment of projection emulsion temperature may rise to as high as 380° F. and celluloid temperature to as much as 355° F. Undesirable effects following include in-and-out-of-focus operation resulting from alternate frames of film bellying either toward or away from the lens because of expansion; and permanent blistering (buckling) of the base of the film through heat. Air blast cooling of the film while it is in the aperture prevents both these undesirable effects while at the same time permitting important increase in the amount of light that can be used, the speaker explained.

High-Speed Movies

In the matter of high speed photography one paper, by Dr. A. M. Zarem, described a method of taking pictures at an exposure time of one one-hundred-millionth second per frame, by which motion pictures made in one second's time would need 50 days to project at normal projection rates. Naturally, as much as a full second's worth of film is never used.

John A. Maurer of J. A. Maurer, Inc., proposed changes and improvements in 16-mm. standard practices with a view to creating narrow-film sound quality equal to that obtainable from standard-size film.

An improved magnetic recording system, said to produce quality equal to that of any other system was described by J. G. Frayne and H. Wolfe of Western Electric Company.

J. K. Elderkin described the Forest projection arc lamp in which carbons are fed independently of each other under control of two separate electronic devices.

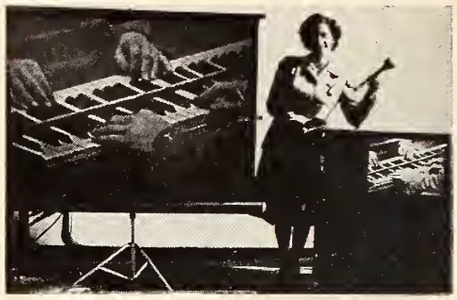
Introducing: The Megabuck

Dr. Henry B. Hansteen of Brookhaven National Laboratory disclosed some of the latest advances in peacetime applications of atomic energy and removed the security veil from a new word just added to the English language — megabuck (mega = one million). He explained that government atomic research has been so expensive that workers in the field tired of talking in large numbers and now instead of saying this or that project cost six million dollars or ten million dollars they say it cost six megabucks or ten megabucks, etc.

R. T. Van Niman of Motiograph, Chairman of the SMPE's Central Section, announced plans for a Central Section regional meeting to be held in Toledo, Ohio, Friday, June 10th.

Donald Hyndman of Eastman Kodak was surprised with a special, unscheduled award for outstanding services to the work of the Society.

New Lobby Television Sets



Actual photographs of four-foot and 17-inch television images produced by new lobby projection system developed by North American Philips Co. Both images are projected by modified Schmidt optics from the 2½-inch picture tube displayed by Tami Tamboia. Smaller image is projected to rear of translucent screen mounted in television cabinet, larger one to separate reflective screen. Cabinet with 17-inch picture is now manufactured by nine well-known manufacturers; 4-foot projection system soon will be.

Inspecting Device That Will Make Drive-Ins All-Year Theatres

To enable drive-in theatres to operate the year round National Theatre Supply has developed new in-car heaters, shown here with National's home office executive staff. Heaters mount on speaker post. They incorporate 200-watt heater units and noiseless squirrel-cage blowers; weigh 2½ pounds, have Koiled Kords extensible to 9 feet, and operate on 220 volts, A.C. Standing directly behind the speaker post is National's President, Walter E. Green; others in the picture, from left to right, are: A. F. Baldwin, Export Manager; J. W. Turnbull, Sales Promotion Manager; J. W. Servies, District Supervisor; J. E. Currie (holding the heater), Drive-In Department Manager; A. E. Meyer, Manager of the Projection Equipment Department, and A. J. Lindsley, Advertising Manager.

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Hobby of Alfred E. Runk of Local No. 306, New York, is ornithology. He maintains a bird sanctuary at his suburban home in Ramsey, N. J., where he has given refuge to more than 165 species of birds, including both the tiny hummingbird and the great American bald eagle. To study the tastes and preferences of his feathered guests, Runk has planted more than 400 different species of trees, shrubs and vines in his miniature gardens. During business hours he is a full-time projectionist at the RKO Hamilton Theatre, Broadway and 146th Street, Manhattan.

Fellowship status in the Society of Motion Picture Engineers, an honor conferred only for "outstanding technical contributions or service to the science or art of motion pictures," has been accorded to Charles O. (Sam) Slyfield, member of Local No. 695, Hollywood, and head of the Walt Disney sound department.

A direct-reading color meter which enables cameramen to chose the exact filter needed for any color conditions and type of film has been invented by Karl Freund of Local No. 659, Hollywood. Photo Research Corporation of San Francisco has placed it on the market.

Richard G. Toles of Local No. 121, Niagara Falls, New York, died of burns suffered at his post of duty in the projection room of the Capitol Theatre in that city. He was 37 years old, and leaves a wife and two children.

Thomas Robertson of London, Ontario, has been elevated to the post of Worshipful Master, St. Thomas Lodge No. 44, A. F. & A. M. Robertson is Vice President of Local No. 105.

Henry Evanson of Local No. 723, Norwood, Mass., makes a hobby of collecting different varieties of U. S. dimes. He has so far found more than 400 different kinds.

Two new locals have been chartered by the I.A.—Local No. 740, Treasurers and Ticket Sellers, at Indianapolis, Indiana, and Local No. 747, Theatrical Wardrobe Attendants, at Columbus, Ohio.

The new Commander of the American Legion Post at Everett, Washington, is Lloyd V. Stoddard, Secretary of Local No. 180.

Nat'l Carbon Film to Go Abroad

The U. S. State Department will distribute National Carbon Company's informative film, "Carbon Arc Projection," to 52 foreign countries, through its office of International Information. The film, which is in Technicolor, demonstrates the optics and operation of the motion picture arc lamp. It has been widely shown in the U. S.

NEW THEATRES REPORT

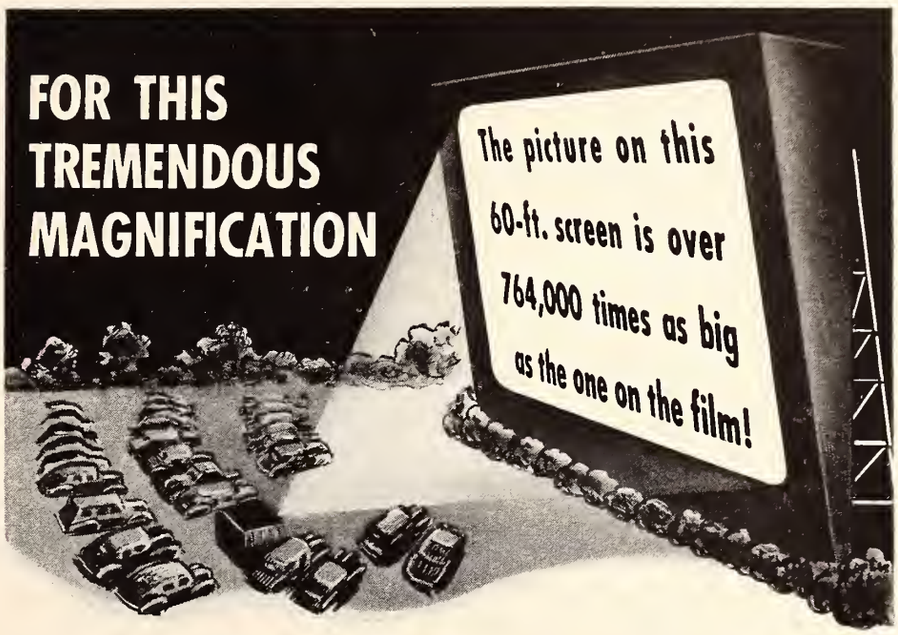
March, 1949

Construction projects for 41 new theatres, almost equally divided between drive-ins and conventional houses, were reported to SHOWMEN'S TRADE REVIEW during the month of March, 1949. Of the 41, 19 were drive-ins, and 22 conventional theatres.

Construction was actually begun on 14 of the reported drive-ins, while 5 were still in the planning stage. The average capacity of the outdoor theatres was 503 cars; and the average construction cost $80,000, or roughly $160 per automobile. This last figure compares interestingly with the corresponding figure for indoor theatres, an average of $159 per seat.

Distribution of the reported drive-ins throughout the U. S. was as follows: Northeastern States, 5; Southeastern States, 1; North Central States, 5; South Central States, 3; Mountain States, 2; Pacific States, 3; Canada, 0.

The 22 new indoor theatres reported during March were to have on average of 819 seats each, and to cost an average of $130,000 per theatre. Of the total of 22, 9 were still in the planning stage, 13 under construction. Their distribution is as follows: Northeastern States, 3; Southeastern States, 4; North Central States, 1; South Central States, 3; Mountain States, 7; Pacific States, 0; Canada, 4.



You need the *finest* projection lens . . .

. . . the f/1.9 SUPER-SNAPLITE

Consider the almost fantastic requirements for such high magnification. You expect (and get) a bright picture . . . yet imagine the tremendous quantity of light that must funnel through the aperture to achieve it! You expect (and get) a clear image . . . yet visualize the microscopic detail that must lie in the film! You expect (and get) a sharp picture . . . yet consider the fine craftsmanship that must go into a lens that can project it under such conditions!

* * *

The f/1.9 Super-Snaplites, even in the shorter focal lengths, are becoming standard for Drive-Ins because of their higher speed, greater sharpness, and more uniform screen illumination. Each Super-Snaplite is hermetically sealed to prevent entrance of light-robbing dust and oil.

"You Get More Uniform Light with Super-Snaplite"

KOLLMORGEN Optical CORPORATION

2 Franklin Avenue
Brooklyn 11, New York

COMPLETE AIR CONDITIONING

For Less Money WITH TYPHOON UNITS

Typhoon units do everything that a central plant air conditioning system does—cool, filter, circulate and dehumidify the air—and do it at lower cost. Typhoon is hanging up records for low upkeep in all types of theatres from 250 to 1500 seats.

Typhoon air conditioning not only cools—but wrings the moisture out of the air as well. Control both heat and humidity with Typhoon packaged air conditioning units.

Typhoon air conditioning will make a BIG difference in your summer box office figures! Write for a suggested plan for your theater.

6 GOOD REASONS for Air Conditioning with TYPHOON

SAVING IN REFRIGERATION:
25% less refrigeration needed—no loss in ducts...no wasteful cooling of upper area.

ZONE CONTROL:
Individual thermostats give even temperature throughout the house.

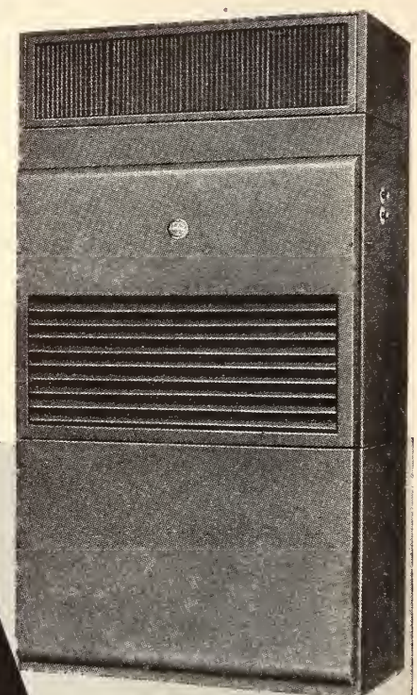
OVERSIZED COOLING COILS:
Insures full-rated capacity under toughest operating conditions.

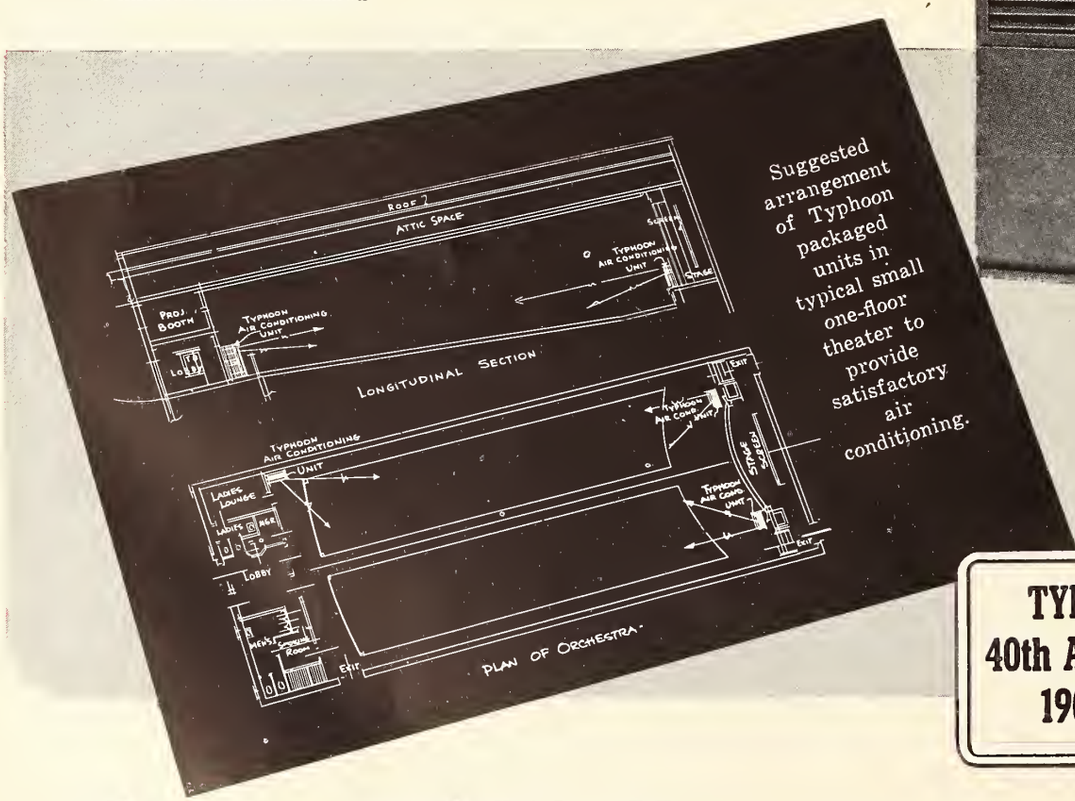
NOTE: Heating coils can be inserted in units if desired

QUIET OPERATION:
Sound baffled cabinet, floating spring base and low speed compressor eliminate noise, vibration.

UNINTERRUPTED SERVICE:
If one unit is being serviced, other units are not affected.

DEHUMIDIFYING ACTION:
Over-size coil with high percentage of prime surface make for better moisture removal.





Suggested arrangement of Typhoon packaged units in typical small one-floor theater to provide satisfactory air conditioning.

TYPHOON'S 40th Anniversary 1909-1949

TYPHOON AIR-CONDITIONING CO., INC.

794 UNION STREET • Dept. EM4 • BROOKLYN 15, N. Y.

Where to Buy THEATRE EQUIPMENT Directory

featuring

A Classified Listing of Equipment Manufacturers;

A Listing of Manufacturers of Confections and Vending Equipment;

A Directory of Equipment Dealers Classified by Exchange Centers;

The Theatre Equipment Trade Name Directory.

PUBLISHED TWICE A YEAR

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Where to Buy THEATRE EQUIPMENT Directory

LISTING SUPPLY SOURCES FOR MATERIALS, FURNISHINGS, SPECIALIZED EQUIPMENT AND SERVICES FOR CONSTRUCTION, MAINTENANCE AND OPERATION OF MOTION PICTURE THEATRES

A comprehensive listing under classification headings of manufacturers' names and addresses. The listing covers the complete range of products for theatre building, equipment, furnishing, maintenance and operation.

1 PROJECTION

Arc Lamps

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.
*Ballantyne Co., 1707 Davenport Street, Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
J. E. McAuley Mfg. Co., 552 W. Adams St., Chicago, Ill.
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radio Corp. of America, Camden, N. J.
J. E. Robin, Inc., 330 West 42nd St., New York, N. Y.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

Effect Projectors

Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.

Generators

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Electric Specialty Co., Stamford, Conn.
Hertner Electric Co., 12690 Elmwood Ave., N. W., Cleveland 11, O.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gundlach Manufacturing Corp., Fairport, N. Y.
General Scientific Corp., 4829 S. Kedzie Ave., Chicago, Ill.
Ilex Optical Co., 726 Portland Ave., Rochester, N. Y.
*Kollmorgen Optical Co., 2 Franklin Avenue, Brooklyn 11, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Projection Optics Co., Inc., 330 Lyell Avenue, Rochester, N. Y.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.
Wollensak Optical Co., 850 Hudson Avenue, Rochester, N. Y.

Projectors

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I. (slide projectors)
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Ill. (Film Strip and Slide)
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Rectifiers

Baldor Electric Co., 4353 Duncan Avenue, St. Louis, Mo.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Benwood-Linze Co., 1815 Locust St., St. Louis, Mo.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
Garver Electric Co., Union City, Ind.
General Electric Co., 1 River Road, Schenectady, N. Y.
Good-All Electric Mfg. Co., Ogallala, Nebr.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kneisley Electric Co., 500 S. St. Clair Street, Toledo, O.
McColpin-Christie Corp., 4922 S. Figueroa St., Los Angeles, Calif.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

Reflectors

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.
Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
Kneisley Electric Corp., 500 S. St. Clair Street, Toledo, O.
Mirror-Guard Co., 837 11th Ave., New York, N. Y. (Also mirror guards.)
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Screens

J. R. Clancy, Inc., Syracuse, N. Y.
Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 39, Ill. (16 mm.)
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Nu-Screen Corp., 1501 Broadway, New York, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Raven Screen Corp., 314 E. 35th St., New York, N. Y.
Raytone Screen Corp., 165 Clermont Ave., Brooklyn 5, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Vocalite Screen Corp., 19 Debevoise Avenue, Roosevelt, N. Y.
Walker American Corp., 800 Beaumont Street, St. Louis 6, Mo.

Screen Towers (for Drive-Ins)

*Elizabeth Iron Works, Elizabeth, N. J.
Fence Co. of America, 608 S. Dearborn Street, Chicago, Ill.
George L. Mesker Steel Corp., Evansville 8, Indiana
Timber Structures, Inc., P.O. Box 3782, Portland 8, Oregon

1a PROJECTION ACCESSORIES

A.C. Voltage Regulators

Allis Chalmers Mfg. Co., Milwaukee 1, Wisc.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Co., Schenectady, N. Y.
General Radio Co., 275 Massachusetts Avenue, Cambridge, Mass.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Raytheon Mfg. Co., Foundry Ave., Waltham, Mass.
Sola Electric Co., 2525 Claybourne Ave., Chicago 14, Ill.
Sorenson & Co., Inc., 375 Fairfield Avenue, Stamford, Conn.

* See advertisement elsewhere in this issue.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
United Transformer Co., 150 Varick St., New York, N. Y.
Westinghouse Electric Corp., East Pittsburgh, Pa.

Ballast Rheostats

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Hertner Electric Co., 12690 Elmwood Avenue, N.W., Cleveland 11, Ohio
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
J. E. Robin, Inc., 330 W. 42nd St., N. Y. 18, N. Y.

Carbons

*Carbons, Inc., Boonton, N. J.
Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.
*National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

Carbon Cabinets

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd Street, New York, N. Y.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

Carbon Savers

Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Phillips Electro Extensions, P.O. Box 788, Charleston 23, W. Va.
Raytone Screen Corp., 165 Clermont Ave., Brooklyn 5, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Wenzel Projector Corp., 2505 S. State Street, Chicago, Ill.

Changeovers

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Control Engineering Corp., 1069 Market St., San Francisco 3, Calif. (Synchronized Projection and Sound Changeovers.)
Essanay Electric Mfg. Co., 1438 N. Clark Street, Chicago 10, Ill.
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
J. E. Robin, Inc., 330 West 42nd Street, New York, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

Condensers-Arc Lamp

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Cueing Devices

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
Neumade Products Corp., 427 W. 42nd Street, New York 18, N. Y.

Film Cabinets

Belson Manufacturing Co., 1444 W. Van Buren St., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
*National Theatre Supply, 92 Gold St., N. Y., N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Edw. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Film Cement (Universal type, for both nitrate and acetate films)

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Eastman Kodak Co., Rochester, N. Y.
Essanay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd Street, New York, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn 1, N. Y.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Film Cleaning Fluid

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd Street, New York 18, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.

Film Splicers

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (35 and 16 mm.)
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Griswold Machine Works, Port Jefferson, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (35 and 16 mm.)

Fire Shutters and Safety Devices

Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
Goldberg Bros., Box 448, Denver 1, Colo.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.

Incandescent Lamps (For Projection)

Champion Lamp Works, 600 Broad St., Lynn, Mass.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Nela Park, Cleveland, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Projector Parts (Including Magazines and Pedestals)

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
Control Engineering Corp., 1069 Market Street, San Francisco, Calif. (Fire Prevention Sprocket for Projector.)
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I. (slide projector parts)
Gilham Products Co., 1021 East 22nd Street, Minneapolis 4, Minn.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*La Vezzi Machine Works, 4635 W. Lake Street, Chicago 44, Ill.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Projection Products Co., 2027 N. Major Avenue, Chicago 30, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Rectifier Tubes

Baldor Electric Co., 4353 Duncan Avenue, St. Louis, Mo.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Reels

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Detail Production Co., 1480 E. Nine Mile Rd., Detroit 20, Mich.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif.

Reel Bands (Permanent)

Neumade Products Corp., 427 W. 42nd Street, New York, N. Y.
Pro-Tex Reel Band Co., 9005 Marshall Avenue, Cleveland 4, O.

Reel End Alarms

Ace Electric Mfg. Co., 1458 Shakespeare Avenue, New York 52, N. Y.
Essanay Electric Mfg. Co., 1438 N. Clark Street, Chicago 10, Ill.
E. W. Hulett Mfg. Co., 4602 Finley Ave., Los Angeles, Calif.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Rewinders, Film

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Essanay Electric Mfg. Co., 1438 N. Clark Street, Chicago 10, Ill. (Rewind "mules")
Goldberg Bros., Box 448, Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Lakewood Automatic Switch Co., 1298 Hathaway Ave., Lakewood, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Stereopticons

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Charles Besler Co., 133 E. 23rd St., New York, N. Y.
Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

Test Reels (Projection)

Motion Picture Research Council, Inc., 1421 N. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

1b 16mm PROJECTION EQUIPMENT

16mm Arc Lamps

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Eastman Kodak Co., Rochester, New York.
Hopkins & Woods, 446 N. Illinois St., Indianapolis, Ind.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

16mm Projectors (sound)

Ampro Corp., 2835 N. Western Ave., Chicago, Ill.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
DeVry Corp., 1111 Armitage Avenue, Chicago 14, Ill.
Eastman Kodak Co., Rochester 4, N. Y.
Empire Projector Corp., 60 McLean Ave., Yonkers, New York
Forway Corp., 245 W. 55th St., New York, N. Y.
Holmes Projector Co., 1813 Orchard St., Chicago 14, Ill.
Natco, Inc., 505 N. Sacramento Blvd., Chicago 12, Ill.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
Victor Animatograph Corp., Davenport, Ia.
Universal Camera Corp., 28 W. 23rd St., New York, N. Y.

16mm Screens

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Da-Lite Screen Co., Inc., 2723 N. Pulaski, Chicago 39, Ill.
Natco, Inc., 505 N. Sacramento Blvd., Chicago, Ill.
Radiant Mfg. Co., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
Raven Screen, 314 E. 35th St., New York, N. Y.

16mm Splicers

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

1c TELEVISION EQUIPMENT

Large Screen

Colonial Television Corp., 780-800 East 137th St., New York 54, N. Y.
Mitus, Inc., 624 Dickens St., P.O. Box 503, Westbury, Long Island, New York
Paramount Pictures, Inc., Television Division, 1501 Broadway, New York 18, N. Y.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Telecoin Corp., 12 E. 44th Street, New York, N. Y.
Tradio, Inc., Asbury Park, N. J.

Lobby Television Multiple Viewers

Tayburn Equipment Co., 120 Greenwich Street, New York, N. Y.

1d PROJECTION ROOM SERVICE

Altec Service Corp., 161 Avenue of the Americas, New York, N. Y.
RCA Service Corp., Inc., Front and Cooper Sts., Camden, N. J.

2 SOUND

Amplifiers

Allied Radio Corp., 833 W. Jackson Blvd., Chicago 7, Ill.
Altec Lansing Corp., 1161 N. Vine Street, Hollywood, Calif.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell Sound Systems, Inc., 555 Marion Avenue, Columbus 7, Ohio
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Concord Radio Co., 901 Jackson Blvd., Chicago, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., 1 River Rd., Schenectady, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Harvey Radio Co., 103 W. 43rd St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Radio Corp. of America, Camden, N. J.
Radio Wire Television, Inc., 100 Sixth Ave., New York 13, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Mark Simpson Mfg. Co., 32-28 49th Street, Long Island City 3, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stromberg Carlson Co., 208 Mill Street, Rochester 3, N. Y.
Talk-A-Phone Mfg. Co., 1514 S. Pulaski Road, Chicago 23, Ill.
Trans-Vue Corp., 20 E. Jackson Blvd., Chicago 4, Ill.
Weber Machine Corp., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Drive-In Speakers

Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Autocrat, Inc., 2227 Hepburn Ave., Dayton 6, O.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Drive-In Theatre Equipment Co., Inc., 2110 Superior Ave., Cleveland 14, Ohio
Drive-In Theatre Mfg. Co., Inc., 2017 Grand Ave., Kansas City 8, Mo.
*International Projector Corp., 55 La France Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Radio Corp. of America, Front and Cooper Sts., Camden, N. J.
J. E. Robin, Inc., 330 W. 42nd Street, New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stevens Mfg. Corp., 8538 Warner Dr., Culver City, Calif.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.
Telesonic Theatrephone Corp., 3 East 48th St., New York, N. Y.
Theatre Equipment Co. of America, 11 Michigan Street, Toledo 2, Ohio
Theatrecraft Mfg. Corp., 1878 E. 18th Street, Cleveland, O.

Drive-In Speaker Cables

Whitney Blake Co., P.O. Box K, Hamden, Conn.

Exciter Lamps

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Nela Park, Cleveland, O.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Hearing Aids (Group)

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Dictograph Sales Corp., 580 Fifth Ave., New York, N. Y.
Globe Phone Mfg. Corp., Reading, Mass.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Sonotone Corp., Box 200, Elmsford, N. Y.
Telesonic Theatrephone Corp., 3 East 48th St., New York, N. Y.
Trimm, Inc., 400 W. Lake St., Libertyville, Ill.
Trutonophone, Inc., 241 E. 59th Street, New York, N. Y.
Western Electric Co., 195 Broadway, New York, N. Y.
Zenith Radio Corp., 680 N. Michigan Avenue, Chicago, Ill.

Intercommunication Systems

Bell Sound Systems, Inc., 555 Marion Avenue, Columbus 7, Ohio
Dictograph Sales Corp., 580 Fifth Avenue, New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago, Ill.
Operadio Mfg. Co., St. Charles, Ill.
Radio Corp. of America, Camden, N. J.
Radio-Wire-Television, 100 Sixth Avenue, New York 13, N. Y.
Rauland Corp., 4245 N. Knox Avenue, Chicago, Ill.
Stromberg Carlson Co., 288 Carlson Road, Rochester, N. Y.
Sun Radio & Electronics Co., 122-124 Duane St., New York 7, N. Y.
Talk-A-Phone Mfg. Co., 1514 S. Pulaski Road, Chicago 23, Ill.
Wheeler Insulated Wire Co., Inc., 150 E. Aurora St., Waterbury 91, Conn.

Lens Assemblies

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Kollmorgen Optical Corp., 2 Franklin Avenue, Brooklyn, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Photoelectric Cells

*Century Projector Corp., 729 Seventh Avenue, New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radio Corp. of America, Camden, N. J.
Rauland Corp., 4245 N. Knox Avenue, Chicago 41, Ill.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Soundheads

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Sound Systems

Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Racon Electric Co., Inc., 52 E. 19th Street, New York 3, N. Y.
Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Radio Wire Television, 100 6th Ave., New York, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago, Ill.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stevens Mfg. Corp., 8538 Warner Dr., Culver City, Calif.
Mark Simpson Mfg. Co., 32-28 49th Street, Long Island City 3, N. Y.
Stromberg Carlson Co., Rochester 3, N. Y.
Sun Radio & Electronics Co., 122-124 Duane St., New York, N. Y.
Talk-A-Phone Mfg. Co., 1514 S. Pulaski Road, Chicago 23, Ill.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Speakers

Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Autocrat, Inc., P.O. Box 37, Dayton, Ohio
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill. (16 mm.)
Bell Sound Systems, Inc., 555 Marion Avenue, Columbus 7. Ohio
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Drive-In Theatre Mfg. Co., Inc., 2017 Grand Ave., Kansas City 8, Mo.
General Electric Co., 1 River Rd., Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Radio Wire Television, 100 Sixth Ave., New York, N. Y.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stephens Mfg. Corp., 8538 Warner Dr., Culver City, Calif.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.
U. S. Theatre Equipment Co., 4427 Terrace Ave., Merchantville, N. J.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Speakers, Drive-In (listed in this section under Drive-In Speakers)

Test Reels (Sound)

Motion Picture Research Council, Inc., 1421 N. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

IMPART REAL SPARKLE TO YOUR PRESENTATIONS

THE STRONG TROUPER

Portable High Intensity

A. C. CARBON ARC SPOTLIGHT

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Produces a sharp, snow-white, uniformly illuminated spot far surpassing in brilliancy any incandescent or vertical arc spotlight, and equalling many large theatre type spotlights . . . a light such as is obtainable only with high intensity arcs.

Easily operated.

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Draws only 10 amperes from any 110-volt A.C. convenience outlet. A highly efficient, adjustable, self-regulating transformer which is an integral part of the base reduces the current supply to a low arc voltage, for the first time making possible a high intensity arc spotlight without the use of heavy rotating equipment.

Automatic arc control maintains constant arc gap and a steady light, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

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Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name .....

Company .....

Street .....

City and State .....

Tubes (Amplifier)

Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., 1 River Rd., Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
National Union Radio Corp., 350 Scotland Rd., Orange, N. J.
RCA Radiotron Corp., Harrison, N. J.
Radio Wire Television, 100 Sixth Ave., New York, N. Y.
Rauland Corp., 4245 N. Knox Avenue, Chicago 41, Ill.
Raytheon Mfg. Co., Waltham 54, Mass.
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y.

3 STAGE EQUIPMENT

Curtains and Decorative Fabrics

Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Hamilton Fabrics, Inc., 1451 Broadway, New York, N. Y.
Knoxville Scenic Studios, P.O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Premier Studios, 414 W. 45th St., New York, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Curtain Controls, Machines and Tracks

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
J. R. Clancy, Inc., Syracuse, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Premier Studios, 414 W. 45th St., New York, N. Y.
Vallen Inc., Akron, O.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Decorations, Stage

Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P.O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York 19, N. Y.
Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, O.
Plymouth Fabrics, Fall River, Mass.
Premier Studios, 414 W. 45th Street, New York, N. Y.
Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York, N. Y.
Vio-Glo Plastics Corp., 479 Sixth Avenue, New York 11, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York 19, N. Y.

Dimmers

Frank Adams Electric Co., 3650 Windsor Pl., St. Louis 1, Mo.
*Capitol Stage Lighting Co., Inc., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I.
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Metropolitan Electrical Supply, 2250 Steinway St., Long Island City, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Superior Electric Co., 83 Laurel Street, Bristol, Conn.
Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.
Westinghouse Electric Corp., East Pittsburgh, Pa.

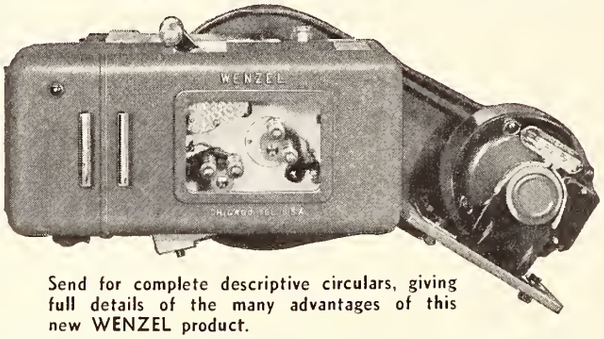
Footlights and Border Lights

Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Duro-Test Corp., North Bergen, N. J.
General Elec. Co., Nela Park, Cleveland, Ohio.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago 12, Illinois.
Kliegl Brothers, 321 W. 50th St., New York 19, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
*National Theatre Supply, 92 Gold Street, New York, N. Y.
Charles Ross, Inc., 333 W. 52nd St., New York, N. Y.
Sylvania Elec. Products, Inc., 500 Fifth Avenue, New York, N. Y.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

Public Address Equipment

Allied Radio Corp., 833 W. Jackson Boulevard, Chicago 7, Ill.
Altec-Lansing Corp., 1161 N. Vine Street, Hollywood, Calif.
Bell & Howell Co., 7100 McCormick Rd., Columbus, Ohio.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 6, Ohio.
Concord Radio Co., 901 W. Jackson Boulevard, Chicago, Ill.
DeVry Corp., 1111 Armitage Avenue, Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Harvey Radio Co., 103 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radio Corp. of America, Camden, N. J.
Radio Wire Television, 100 6th Ave., New York, N. Y.
Mark Simpson Mfg. Co., 32-28 49th St., Long Island City, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Stevens Mfg. Co., 8538 Windsor Drive, Culver City, Calif
Stromberg-Carlson Co., 288 Carlson Road, Rochester, N. Y.
Sun Radio Electronics Co., 210 Fulton St., New York 7, N. Y.
Webster Elec. Co., Racine, Wis.

Wenzel Presents . . . SOUND HEAD WSH-3



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Stage Rigging and Hardware

Automatic Devices, 1035 Linden St., Allentown, Pa.
J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Mendell Elec. Mfg. Co., 63 S. Water St., New Bedford, Mass.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
Premier Studios, 414 W. 45th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Switchboards

Frank Adam Elec. Co., 3652 Windsor Place, St. Louis 13, Mo.
Allis-Chalmers Mfg. Co., Milwaukee, Wisc.
*Capitol Stage Lighting Co., Inc., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 412 W. 55th St., New York, N. Y.
General Elec. Co., Schenectady, N. Y.
Graybar Elec. Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago 12, Illinois.
Kellogg Switchboard and Supply Co., 6650 Cicero Ave., Chicago, Ill.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Mendell Elec. Mfg. Co., 63 S. Water St., New Bedford, Mass.
Stromberg-Carlson Co., 208 Mill St., Rochester 3, N. Y.

4 FURNISHINGS

Artificial Flowers

Display Manufacturers Mart, Inc., 34 W. 35th St., New York, N. Y.
Display Production Center, Inc., 35 W. 36th St., New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Carpets (Listed in this Section under "Floor Coverings")

Carpet Linings

Amer. Hair & Felt Co., Floor Covering Division, Merchandise Mart, Chicago, Ill.
B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
*National Theatre Supply, 92 Gold St., N. Y., N. Y.
Ozite Carpet Cushion Co., 295 5th Ave., New York, N. Y.
U. S. Rubber Co., 1230 6th Ave., N. Y. 20, N. Y.

Chairs (Auditorium)

Air-Loc Seat Industries, Inc., 33 Holden St., Minneapolis, Minn.
American Desk Co., P. O. Box 426, Temple, Texas.
*American Seating Co., Grand Rapids 2, Mich.
Arlington Seating Co., Arlington, Ill.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
General Chair Co., 1308 Elston St., Chicago, Ill.
*Griggs Equipment Co., Belton, Texas.
*Heywood-Wakefield Co., Gardner, Mass.
*Ideal Seating Co., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Kroehler Mfg. Co., Naperville, Ill.
*National Theatre Supply, 92 Gold St., N. Y., N. Y.
Peabody Seating Co., North Manchester, Ind.
Radio Corporation of America, Front and Cooper Sts., Camden, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Southern Desk Co., Hickory, N. Car.

Chair Anchors

*American Seating Co., Grand Rapids 2, Mich.
Chicago Expansion Bolt Co., 1338 W. Concord Place, Chicago, Ill.
*Griggs Equipment Co., Belton, Tex.
*Ideal Seating Co., Grand Rapids, Mich.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Chair Repair Patches and Cement

General Chair Co., 1308 Elston St., Chicago, Ill.
*Ideal Seating Co., Grand Rapids, Mich.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.

Crowd Control Ropes and Posts

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Hupp Metal Works Co., 1123 Broadway, New York 18, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York, N. Y.

Decorations, Interior

Black Light Products, 67 E. Lake St., Chicago, Ill.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Marsh Wall Products Co., Dover, Ohio.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Premier Studios, 414 W. 45th St., New York, N. Y.
Hanns R. Teichert Studios, 1311 North Wells St., Chicago 10, Ill.
Vio-Glo Products Corp., 479 6th Ave., New York 11, N. Y.

Directional Signs

Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Illinois.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
Drive-In Theatre Mfg. Co., Inc., 2017 Grand Ave., Kansas City, Mo.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Building, New York, N. Y.
Hub Electric Co., 2219 W. Grand Avenue, Chicago 12, Ill.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
McFadden Lighting Co., Inc., 2311 S. 7th Blvd., St. Louis, Mo.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wisc.
Vio-Glo Products Corp., 479 6th Avenue, New York 11, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.

Door Closers

Bakewell Products, 1201 Rio Vista Ave., Los Angeles, Calif.
Hardware Products Co., 1630 Penn Ave., Reading, Pa.
Norton Door Closer Co., 2900 N. Western Avenue, Chicago 18, Ill.
Yale & Towne Mfg. Co., Chrysler Bldg., New York, N. Y.

Draperies

J. R. Clancy, Inc., Syracuse, N. Y.
Clopay Corp., Clopay Square, Cincinnati, O.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.

*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Owen-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (noncombustible.)
Premiere Studios, 414 W. 45th St., New York, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y. (non-combustible.)
I. Weiss and Sons, 445 W. 45th St., New York, N. Y.

Drinking Fountains

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Coolstream Corp., 240 Butler St., Brooklyn 17, N. Y.
Ebco Mfg. Co., 401 W. Town St., Columbus 8, O. (water coolers.)
Fedders-Quignan Corp., Buffalo 7, N. Y. (water coolers.)
Frigidaire Division, General Motors Corp., 300 Taylor St., Dayton, O.
General Electric Co., 5 Lawrence St., Bloomfield, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Newman Bros., Inc., 660 W. 4th St., Cincinnati, O.
Puro Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.
Sun Roc, Glen Riddle, Pa.
Sunroc Refrigeration Co., Warren, O. (water coolers.)
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.

Floor Coverings

American Hair & Felt Co., Floor Covering Division, Merchandise Mart, Chicago 54, Ill. (carpet underlay.)
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa. (linoleum.)
Bigelow-Sanford Carpet Co., 140 Madison Ave., New York, N. Y. (carpet.)
Congoleum Nairn, Inc., Kearny, N. J. (linoleum-like floor covering.)
Delaware Floor Products, Inc., Wilmington, Del. (Flame-resistant linoleum-like floor covering)
Eagle Sales Corp., Eagle, Wis.
Firth Carpet Co., 295 5th Ave., New York, N. Y. (carpet.)
Fremont Rubber Co., Fremont, O. (carpet underlay.)
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (carpet.)
Hardwick & Magee Co., Lehigh Ave. and 7th St., Philadelphia, Pa. (carpet.)
A. & M. Karagheusian, Inc., 295 5th Ave., New York, N. Y. (carpet.)
Thomas L. Leedom Co., Bristol, Pa. (carpet.)
James Lees & Sons Company, Bridgeport, Montgomery County, Pa. (carpet.)
C. H. Masland & Sons, Carlisle, Pa. (carpet.)
Mohawk Carpet Mills, Inc., Lyon St., Amsterdam, N. Y. (carpet.)
Ozite Carpet Cushion Co., 295 Fifth Ave., New York, N. Y. (carpet underlay.)
Alexander Smith & Sons Carpet Co., 295 5th Ave., New York 16, N. Y. (carpet)
U. S. Rubber Co., 407 N. Main St., Mishawaka, Ind. (carpet underlay.)

Floor Mats, Stair Treads, Flooring

American Mat Corp., 2018 Adams St., Toledo 2, Ohio.
American Tile & Rubber Co., Perrine Avenue, Trenton 2, N. J.
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Chemical Prods. Co., 3014-16 N. 24th Street, Omaha 10, Neb.
Eagle Sales Corp., Eagle, Wis.
B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
*Heywood-Wakefield Co., Gardner, Mass.
Kansas City Asso. for the Blind, 1844 Broadway, Kansas City 8, Mo. (rubber floor mats.)
*Lorraine Rubber Engineering Co., 286 5th Ave., New York, N. Y.
Melflex Prods. Co., Inc., 410 S. B'way, Akron 8, Ohio.
*National Theatre Supply, 92 Gold St., N. Y., N. Y.
Perfo Rubber Mat Co., Inc., 320 W. 56th Street, New York 19, N. Y.
Puritan Mfg. Co., Trenton, N. J.
Tennessee Mat Co., 928 Harrison St., Nashville, Tenn.
United States Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

Furniture

Aluminum Furniture Co., Marietta, Ohio.
Dependable Mfg. Co., 1908 California St., Omaha 2, Neb.
Finsven, Inc., 925 Madison Ave., New York, N. Y. (importer of lobby and lounge furniture.)
*Heywood-Wakefield Co., Gardner, Mass.
Kroehler Mfg. Co., Naperville, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Mirrors

Bache Semon & Co., 640 Greenwich St., New York, N. Y.
W. P. Fuller & Co., Mission and Beale Sts., San Francisco, Calif.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ed. H. Wolk, 1241 S. Wabash, Chicago, Ill.

Sand Urns

Atlas Products Co., 9239 S. Houston Avenue, Chicago, Ill.
C.M.P.S. Corp., 346 W. 44th St., New York 18, N. Y.
Chemical Products Co., 3014-16 No. 24th St., Omaha 10, Neb.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
Ex-cell Products Corp., 1243 So. Wabash Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
Great Northern Prods. Co., 1565 Merchandise Mart, Chicago, Ill.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
F. H. Lawson Co., Cincinnati, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Upholstery Materials

Atlas Powder Co., Zapon-Keratol Division, Stamford, Conn.
Bolta Company, 151 Canal St., Lawrence, Mass.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.
Columbus Coated Fabrics Corp., 1280 N. Grant Ave., Columbus 16, O.
Dunlop Tire & Rlubber Co., Station "B," Buffalo, N. Y.
DuPont Co., Fabrics Div., 350 Fifth Ave., New York, N. Y. (Plastic upholstery fabrics.)
Firestone Industrial Products Co., Velon Division, Akron, O.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
*Griggs Equipment Co., Belton, Texas.
Hamilton Fabrics, Inc., 1451 Broadway, New York, N. Y.
Hewitt Restfoam Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.
*Ideal Seating Co., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Kroehler Mfg. Co., 666 Lake Shore Dr., Chicago 11, Illincis.
Maharam Fabric Corp., 130 W. 45th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Raytone Screen Corp., 165 Clermont Ave., Brooklyn 5, N. Y.
The Textileather Corp., 607 Madison Avenue, Toledo, O.
United States Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

5 ADVERTISING

Addressing Systems

Addresso Sales Co., 1409 Sixth Street, S. E., Minneapolis, Minn.
Addressograph-Multigraph Corp., 329 Fifth Avenue, New York, N. Y.

Animation Turntables

Automatic Devices, Inc., 1035 Linden St., Allentown, Pa.
Gale Dorothea, 37-61 85th Street, Jackson Heights, Long Island, N. Y.
*General Die & Stamping Co., 266 Mott St., New York 12, N. Y.
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.

Artists' Brushes

Chemical Prods. Co., 3014-16 N. 24th Street, Omaha 10, Neb.
Devoe & Raynolds Co., Inc., 789 First Avenue, New York, N. Y.
Osborne Mfg. Co., Inc., Hamilton and Marquette Sts., Cleveland, O.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.

Artists' Colors

Black Light Products, 67 E. Lake St., Chicago 1, Illinois.
Devoe & Raynolds Co., Inc., 789 First Avenue, New York, N. Y.
M. Grumbacher, 466 W. 34th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Artists' Paper, Boards & Supplies

Devoe & Raynolds Co., Inc., 789 First Avenue, New York, N. Y.
M. Grumbacher, 466 W. 34th St., New York, N. Y.
National Card, Mat & Board Co., 4336 Carroll Ave., Chicago, Ill.

Attraction Boards

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Ames Metal Moulding Co., 225 E. 144th St., New York 51, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Ave., Milwaukee, Wisc.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Vio-Glo Plastics Corp., 479 6th St., New York 11, N. Y.
*Wagner Sign Service, 216 S. Hoyne Avenue, Chicago 12, Ill.
Young Electric Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Banners, Marquee

Gemsco, Inc., 395 4th Ave., New York, N. Y.
National Flag Co., 43 W. 21st St., New York 10, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee, Wisc.

Cardboard Signs

Arvey Corp., 3458 N. Kimball Ave., Chicago, Ill.
Colson A. U. Co., Paris, Ill.
Magnetic Merchandising, Inc., 40 E. 32nd St., New York 16, N. Y. (Magnetic clamp for display cards.)

Changeable Letters

*Adler Silhouette Letter Co., 3021 W. 36th Street, Chicago 32, Ill.
C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Black Light Products, 67 E. Lake St., Chicago, Ill.
Compco Corp., 2251 St. Paul Ave., Chicago 47, Ill.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Long Sign Co., Detroit, Mich.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Plastics Fabrication Co., 711 First Avenue, W., Seattle, Wash.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
*Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.
Young Electric Co., 155 Motor Ave., Salt Lake City, Utah.

Decorations, Paper

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Clopay Corp., Clopay Square, Cincinnati, O.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.
Debeckmun Co., Manley and Monroe Sts., Cleveland, O.
Charles F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
Sherman Paper Products Corp., Newton Upper Falls, Mass.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

Display Frames and Cases

Ames Metal Moulding Co., Inc., 225 E. 144th St., New York, N. Y.
Champion Moulding Mfg. Co., 234 E. 151st St., New York 51, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
W. P. Fuller & Co., Mission and Beale Streets, San Francisco, Calif.
Gale Dorothea, 37-61 85th St., Jackson Heights, Long Island, N. Y.
Kawneer Co., 732 N. Front St., Niles, Mich.
Lobby Display Frame Corp., 549 W. 52nd St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
Universal Corp., 610 Denton Dr., Dallas, Texas.
*Wagner Sign Service, 216 S. Hoyne Avenue, Chicago 12, Ill.

Duplicators (Hand-Stamp Printers)

Addresso Sales Co., 1409 Sixth Avenue S. E., Minneapolis 16, Minn.
Bond Equipment Co., 513 Olive Street, St. Louis 1, Missouri.
Cardmaster Co., 4546 Ravenswood Avenue, Chicago 40, Ill.
Multistamp Co., Norfolk, Va.

Lithographers (Theatre Display Advertising)

Kaumagraph Co., 1333 Poplar St., Wilmington, Delaware.

Lobby Projectors for Trailers or Stills

Collescope Co., 5152 N. Sherman Blv., Milwaukee 9, Wisc.

Trailers

Action Film Co., 2901 S. Prairie Ave., Chicago, Ill.
Filmack, 1327 S. Wabash St., Chicago 5, Ill.
National Screen Service Corp., 630 9th Avenue, New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Welgot Trailer Service, 630 9th Ave., New York, N. Y.

6 LIGHTING

Automatic Outdoor Lighting Controls

De-Tec-Tronic Laboratories, 1227 N. Clark St., Chicago, Ill. (Photo-electric cell outdoor lighting control.)

Color Filters (Incandescent and Fluorescent)

Amplex Corp., 87 Columbia St., Brooklyn, N. Y. (Incandescent.)
Extruded Plastics, Inc., Norwalk Conn., (Fluorescent.)
Extruders, Inc., 8509 Figuera St., Culver City, Calif. (Fluorescent.)
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill. (Incandescent.)

Decorative and Advertising

*Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Belson Mfg. Co., 1442 W. Van Buren Street, Chicago 7, Ill.
C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Black Light Products, 67 E. Lake St., Chicago 1, Illinois.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
Duro-Test Corp., North Bergen, N. J.
General Electric Co., Nela Park, Cleveland, O.
General Lighting, Inc., 32 Union Square, New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Illinois.
Jenkins Co., 1408 Mahoning Ave., Youngstown, O.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Moe-Bridges Corp., Sheboygan, Wisc.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Ruby-Philite Corp., 32-02 Queens Blv., Long Island City, N. Y. (Fluorescent fixtures.)
Strobilite Co., 35 W. 52nd St., New York 19, N. Y.
Sylvania Electric Products Co., 500 Fifth Avenue, New York 18, N. Y.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.
Young Electric Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Dimmers

Frank Adams Electric Co., 3650 Windsor Place, St. Louis, Mo.
Automatic Devices Co., 1035 Linden St., Allentown, Pa.
*Capitol Stage Lighting Co., 527 W. 45th Street, New York 19, N. Y.
Century Lighting Inc., 419 W. 55th St., New York, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wisc.
Gale Dorothea, 37-61 85th Street, Jackson Heights, Long Island, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Metropolitan Electric Supply, 22-50 Steinway St., Long Island City, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Ward Leonard Co., 31 South St., Mt. Vernon, N. Y.
Westinghouse Electric Corp., E. Pittsburgh, Pa.

Germicidal Lamps

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
Duro-Test Corp., North Bergen, N. J.
General Electric Corp., Nela Park, Cleveland 12, Ohio.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ruesch Electric Co., 1011 S. Adams St., Peoria 2, Illinois.
Sylvania Electric Products Co., 500 Fifth Avenue, New York, N. Y.
Westinghouse Elec. Corp., Bloomfield, N. J.

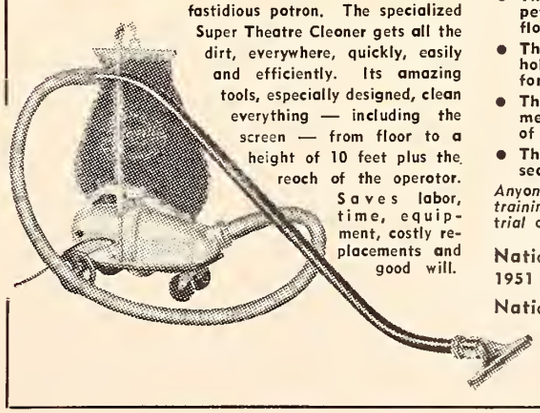
Lamps (Incandescent and Fluorescent)

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Chadsey Corp., P. O. Box 1858, Hartford, Conn.
Champion Lamp Works, 600 Broad St., Lynn, Mass.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Duro-Test Corp., North Bergen, N. J.
Federal Electric Co., 8700 S. State St., Chicago, Ill.
General Electric Co., Nela Park, Cleveland 12, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

IS Your Theatre Ready For The Light Clothes Season?

Your patrons will be coming to your theatre for the next several months in light colored, delicate spring clothing—white shoes. It's your business to see that they leave as clean and fresh as they come in without carrying out smears and smudges from soiled upholstery, dirty floors and carpets.

Theatres that are Super cleaned never offend the most fastidious patron. The specialized Super Theatre Cleaner gets all the dirt, everywhere, quickly, easily and efficiently. Its amazing tools, especially designed, clean everything — including the screen — from floor to a height of 10 feet plus the reach of the operator. Saves labor, time, equipment, costly replacements and good will.



- The Super Blower attachment boosts debris, popcorn boxes out from under seats and down aisle for easy disposal, leaving floor areas clear for thorough cleaning.
- The Super Spotlight illuminates dark places, saves house lights.
- The Super Floor Tool goes right up to the wall leaving no strip of carpet for moth destruction.
- The Super Shampoo attachment shampoos carpets right where they lie. Takes suds from bare floors, too.
- The Super Screen Brush keeps screen and sound holes free of clogging dirt assuring a top performance.
- The Super Hi-Up Tube, cleans draperies, ornamentation, wall surfaces 10 feet up plus reach of operator.
- The Super Upholstery Brush keeps furniture and seats free of dirt.

Anyone on your staff can use a Super without special training. Ask your supply dealer about our 5-day free trial offer.

National Super Service Company, Inc.
1951 N. 13th STREET TOLEDO 2, OHIO
National Super Service Company of Canada
TORONTO, ONT. VANCOUVER, B. C.

Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
*National Theatre Supply 92 Gold St., New York, N. Y.
Radio Corp. of America, Front and Cooper St., Camden, N. J.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Sylvania Products Inc., 500 5th Ave., New York, N. Y.
Westinghouse Electric Corp., Lamp Div., Bloomfield, N. J.

Spots and Flood Lamps

*Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Century Lighting Inc., 419 W. 55th St., New York, N. Y.
Columbia Stage Lighting Co., 341 W. 47th St., New York 19, N. Y.
Compco Corp., 2251 W. St. Paul Avenue, Chicago 47, Illinois.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Duro-Test Corp., North Bergen, N. J.
General Electric Co., Nela Park, Cleveland 12, O.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Illinois.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Bardwell J. McAlister, Burbank, Calif.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
Mole-Richardson, Hollywood, Calif.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Otto K. Olsen Co., Los Angeles, Calif.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Radiant Mfg. Corp., 2627 W. Roosevelt Road, Chicago, Ill.
Sheldon Electric Co., 76 Colt St., Irvington, N. J.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.
Sylvania Electric Products Co., 500 Fifth Avenue, New York 18, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Ultra-Violet ("Black Light") Lamps, Equipment, Murals, Signs

Black Light Products, 67 E. Lake St., Chicago, Ill.
Century Lighting Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Illinois.
General Electric Co., Nela Park, Cleveland, O.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ruesch Electric Co., 1011 S. Adams St., Peoria 2, Illinois.
Stroblite Co., 35 W. 52nd St., New York 19, N. Y.
Switzer Bros., 1220 Huron Rd., Cleveland 15, O.
Sylvania Electric Products Co., 500 Fifth Avenue, New York 18, N. Y.
Vio-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.
Young Electric Sign Co., 155 Motor Avenue, Salt Lake City, Utah.

7 VENTILATING

Air Conditioning Equipment

Air Devices, Inc., 17 E. 42nd St., New York, N. Y.
Air & Refrigeration Corp., 475 Fifth Ave., New York, N. Y.
Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.
American Blower Co., Detroit, Mich.
American Thermal Industries, 440 Illinois Avenue, Detroit 1, Mich.
Baker Ice Machine Co., South Wurham, Maine.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
Frigidaire Division, General Motors Corp., 300 Taylor St., Dayton, O.
General Blower Co., Morton Grove, Ill.
General Electric Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
Governair Corp., Oklahoma City, Okla.
McQuay, Inc., 1600 Broadway N.E., Minneapolis 13, Minn.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Super Radiator Co., 6714 Walker St., Minneapolis 16, Minn.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. and 33rd St., Minneapolis 14, Minn.
U. S. Register Co., Battle Creek, Mich.
Westinghouse Electric Corp., B. F. Sturtevant Division, Hyde Park, Boston, Mass.
Worthington Pump & Machinery Corp., Harrison, N. J.
York Corp., York, Pa.

Air Diffusers

Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 E. 39th St., New York 16, N. Y.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Chas. Demuth & Sons, 245 Elm Pl., Mineola, N. Y.
Knowles Mushroom Ventilator Co., 583 Upper Mountain Ave., Montclair, N. J.
Pyle-National Co., Multi-Vent Division, 1381 W. 137th St., Chicago 9, Ill.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. and 33rd St., Minneapolis 14, Minn.
U. S. Register Corp., Battle Creek, Mich.
York Corp., York, Pa.

Air Fresheners, Filter and Odor Removal Equipment

Air Kem, Inc., 7 E. 47th St., New York 17, N. Y.
American Chemical Co., 207 N. Peters St., New Orleans, La.
W. B. Connor Engineering Co., 114 E. 32nd St., New York, N. Y.
Chemical Prods. Co., 3014-16 N. 24th Street, Omaha 10, Nebr.
Electro-Aire Corp., 41-38 37th St., Long Island City, N. Y.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
Timsen, 835 W. Olympic Blvd., Los Angeles 15, Calif.
Trion, Inc., 1000 Island Ave., McKees Rocks, Pa.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Register Co., Battle Creek, Mich.
Young Electric Co., 155 Motor Ave., Salt Lake City, Utah.

Blowers and Fans

Carrier Corp., South Geddes St., Syracuse, N. Y.
Eastern Air Devices, Inc., 585 Dean St., Brooklyn 17, N. Y.
Fedders-Quigan Corp., Buffalo, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Corp., B. F. Sturtevant Division, Hyde Park, Boston, Mass.

Components (Air Washers, Humidifiers, Dehumidifiers, Filters, Towers, etc.)

Air Devices, Inc., 17 E. 42nd St., N. Y. 17, N. Y.
Air & Refigeration Corp., 475 5th Ave., New York, N. Y.
American Blower Co., Detroit, Mich.
Buensod-Stacey, Inc., 60 E. 42nd St., New York 17, N. Y.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Dryomatic Corp. of America, Baltimore, Md.
McQuay, Inc., 1600 Broadway, N. E. Minneapolis 13, Minn.
*National Theatre Supply, 92 Gold St., N. Y. ,N. Y.
Raytheon Manufacturing Co., Foundry Avenue, Waltham, Mass.
Research Products Corp., 1015 E. Washington Ave., Madison 3, Wisc.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 18, N. Y.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. and 33rd St., Minneapolis 14, Minn.
York Corp., York ,Pa.
Westinghouse Electric Corp., B. F. Sturtevant Division, Hyde Park, Boston, Mass.

Motors, Ventilating

Allis-Chalmers Mfg. Co., Milwaukee 1, Wisc.
Baldor Electric Co., 4353 Duncan Avenue, St. Louis 10, Mo.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Electric Specialty Co., Stamford, Conn.
General Electric Co., Motor Division, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hertner Electric Co., 12690 Elmwood Ave., N. W., Cleveland 11, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ohio Electric Mfg. Co., 5902 Maurice Avenue, Cleveland, O.
Robbins & Meyers, Inc., 1934 Clark Blvd., Springfield, O.
Westinghouse Electric Corp., 420 Lexington Ave., New York, N. Y.

Unit Coolers

Airtemp Division of Chrysler Corp., 119 Leo St., Dayton, O.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
Comfort Prods. Corp., Dallas, Tex.
Fedders-Quigan Corp., Buffalo 7, N. Y.
General Electric Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Frigidaire Division, General Motors Corp., 300 Taylor St., Dayton, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Tenney Engineering, Inc., 26 Avenue B, Newark, N. J.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Co., B. F. Sturtevant Division, Hyde Park, Boston, Mass.
York Corp., York, Pa.

Unit Heaters

American Blower Co., Detroit, Mich.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
General Electric Co., 1 River Rd., Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Herman Nelson Corp., Moline, Ill.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Corp., B. F. Sturtevant Division, Hyde Park, Boston, Mass.

8 VENDING

Accounting Systems

Parker Theatre Forms, P. O. Box 2266, Kansas City 13, Mo.
Remington Rand, Inc., 1943 Washington St., Buffalo, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Underwood Corp., 1 Park Ave., New York, N. Y.

Adding and Calculating Machines

Friden Calculating Machine Co., Inc., 2350 Washington St., San Leandro, Calif.
Monroe Calculating Machine Co., Orange, N. J.
Underwood Corp., 1 Park Ave., New York, N. Y.
Victor Adding Machine Co., 3900 N. Rockwell St., Chicago, Ill.

Box-Offices

Bendsen Co., Decatur, Ill.
Lobby Display Frame Corp., 549 W. 52nd St., New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Poblocki & Sons, Ben B., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Theatre Control Corp., 319 Orleans St., Detroit 7, Michigan.
Universal Corp., 6710 Denton Dr., Dallas, Tex.

Changemakers

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Brandt Automatic Cashier Co., Watertown, Wisc.
Coinmeter Corp., 30 East Adams St., Chicago, Ill.
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

Drive-In Admission Controls

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd St., Long Island City, N. Y.
Miller Mfg. Co., 16 Wallingford Rd., Brighton 35, Mass.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Price Signs

Associated Ticket & Register Co., 346 W. 44th St., New York 18, N. Y.
L. Bahn Co., 123 Canton St., Boston 18, Mass.
Compco Corp., 2261 W. St. Paul Avenue, Chicago 47, Ill.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.
Winters Stamp Mfg. Co., 57 W. Jersey St., Elizabeth, N. J.

Record Handling Equipment

Diebold, Inc., Canton 2, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Michigan.

Safes, Fire and Burglar Proof

Diebold, Inc., Canton 2, O.
Herring-Hall-Marvin Safe Co., Hamilton, O.
Mosler Safe Co., Hamilton, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Ticket Boxes

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd S., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Illincis.
Lobby Display Frame Corp., 549 W. 52nd St., New York, N. Y.
Newman Brothers, Inc., 660 W. 4th St., Cincinnati 3, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Perey Mfg. Co., Inc., 101 Park Avenue, New York 17, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

Ticket Machines

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd St., Long Is- City 1, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams Street, Chicago, Ill.

Ticketing Systems

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ticket Register Industries, 30 E. Adams Street, Chicago, Ill.

Tickets, Admission

American Ticket Corp., 3155 W. 36th Street, Chicago 32, Ill.
Joe Cifre, Inc., 44 Winchester St., Boston, Mass.
Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pennsylvania.
International Ticket Co., Grafton Avenue and Oraton St., Newark, N. J.
Keller Ansell Ticket Co., 723 Seventh Avenue, New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rand McNally Co., 532 S. Clark, Chicago, Ill.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Toledo Ticket Co., Toledo, O.

Turnstiles

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Perey Mfg. Co., Inc., 101 Park Ave., New York 17, N. Y.
Ticket Register Industries, 30 E. Adams Street, Chicago, Ill.

9 MAINTENANCE

Chewing Gum Remover

Afta Solvents Corp., 470 W. 128th St., New York, N. Y.
Barco Chemical Products Co., 701 S. La Salle St., Chicago, Ill.
Bruer Electric Mfg. Co., 5086 N. Ravenswood, Chicago, Ill.
Alex C. Fergusson Co., 466 Chestnut Street, Philadelphia, Pa.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaners, Vacuum

Bruer Electric Mfg. Co., 5086 N. Ravenswood, Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th Street, Omaha 10, Nebr.
General Electric Co., Bridgeport 2, Conn.
General Electric Co., 1 River Road, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Holt Mfg. Co., 651 20th St., Oakland 12, Calif.
Ideal Industries, Inc., Sycamore, Ill.
Masury-Young Co., 76 Roland St., Boston 29, Mass.

Multi-Clean Products, Inc., St. Paul 1, Minn.
*National Super Service Co., 1941 N. 12th St., Toledo 3, Ohio.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Spencer Turbine Co., Hartford 6, Conn.

Cleaning and Housekeeping Appliances

Belson Mfg. Co., 1442 W. Van Buren Street, Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Nebr.
Hild Floor Machine Co., Inc., 1313 W. Randolph St., Chicago, Ill.
Multi-Clean Products, Inc., St. Paul 1, Minn.

Cleaning, Disinfecting and Polishing Compounds

Aidmore Products Corp., 33 Freeman St., Orange, N. J. (stain removers)
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Crescent Chemical Corp., 233 Oliver St., Pittsburgh 22, Pa. (rust remover)
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.
DuBois Chemical Co., Cincinnati 3, Ohio (disinfecting compound)
Alex Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
Kinner Products Co., East Broad Street, Pataskala, Ohio
Marsh Wall Products, Inc., Denver, Ohio
Multi-Clean Products, Inc., St. Paul 1, Minn.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Sanascent Company, Courtney & Nutt Sts., Newburgh, N. Y.
Timsen, 835 W. Olympic Blvd., Los Angeles 15, Calif.
Vestal, Inc., 4963 Manchester Avenue, St. Louis 10, Mo.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.
A. L. Wilson Chemical Co., 38 Passaic Ave., Kearny, N. J. (Stain removers)

Cup (Paper) Dispensers

Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Lily-Tulip Cup Corp., 122 E. 42nd St., New York, N. Y.
Milwaukee Lace Paper Co., 1306 E. Meinecke Ave., Milwaukee, Wis.
Superdisplay, Inc., 233 E. Erie, Milwaukee, Wisc.

Cups, Paper

American Paper Goods Co., 499 Main St., Kensington, Conn.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Dixie Cup Co., Easton, Pa.
Milwaukee Lace Paper Co., 1306 E. Meinecke Ave., Milwaukee, Wis.
Superdisplay, Inc., 233 E. Erie, Milwaukee, Wisc.

Hand Dryers (Electrical)

Chicago Hardware Foundry Co., 149 Theatre St., No. Chicago, Ill.
Electric Air Engineering Corp., 209 W. Jackson, Chicago, Ill.

Lamp Changers

Chadsey Corp., P. O. Box 1858, Hartford 1, Conn.
Expanso Tools & Devices, Inc., 365 W. 52nd St., New York, N. Y.
Industrial Products Co., 2820 N. 4th St., Philadelphia, Pa.

Paints

Brytenu Chemical Mfg. Co., 408 Madison Avenue, New York 2, N. Y. (fire-retardant paint)
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb. (quick-drying floor enamel)
Multi-Clean Products, Inc., St. Paul 1, Minn. (quick-drying floor enamel)
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa. (quick-drying floor enamel)
Plicote, Inc., Pittsburgh, Pa., (fire retardant paint)
Reyam Plastic Products Co., 1525 E. 53rd St., Chicago 15, Ill. (plastic floor finish)
Technical Chemical Corp., Norwalk, Conn. (plastic floor finish)
United Gilsonite Laboratories, Scranton 1, Pa. (roof paint)
Vita-Var Corp., 48 Albert Avenue, Newark, N. J. (enamels & paint varnishes)
*Vorlac Co., Rutherford, N. J. (quick-drying floor enamel)
Yutes & Smart Paint Co., 450 5th St., San Francisco, Calif. (insecticidal wall paint)

Plumbing Fixtures

Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Crane Co., 836 So. Michigan Ave., Chicago, Ill.

Rest Room Deodorants

American Desk Co., P. O. Box 426, Temple, Tex.
Brulin & Co., 2938 Columbia Ave., Indianapolis, Ind. (deororant "bomb")
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Sanascent Co., Courtney & Nutt Sts., Newburgh, N. Y.
Timsen, 835 W. Olympic Blvd., Los Angeles 5, Calif.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap Dispensers

American Dispenser Co., Inc., 215 4th Ave., New York 3, N. Y.
Bobrick Mfg. Corp., 1839 Blake Ave., Los Angeles, Calif.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Soap, Liquid

Armour Soap Works, Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. La Salle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Alex C. Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Standard Oil Co. of Ohio, Ontario & Prospect Aves., Cleveland, O.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap, Powder

Armour Soap Works Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.
Alex C. Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Chas. F. Hubbs & Co., 383 Lafayette S., New York, N. Y.

Towel Dispensers

American Desk Company, P. O. Box 426, Temple, Tex.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Towels, Paper

Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Fort Howard Paper Co., Green Bay, Wisc.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
Mazer Paper Mills, Lansdowne, Pa.
*National Theatre Supply, 92 Gold St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City 1, N. Y.

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Uniforms

Angelica Jacket Co., 1419 Olive St., St. Louis 3, Mo.
Delta Uniforms, 3 East 28th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Marcus Ruben, Inc., 625 S. State St., Chicago 5, Ill.
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.

Waste Receptacles (Self-Closing)

Atlas Products Co., 9239 S. Houston Ave., Chicago, Ill.
Bennett Mfg. Co., 41 Mechanic St., Alden, N. Y.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Erde Art Metal Co., 100 Schaal Ave., Erie, Pa.
F. H. Lawson Co., Cincinnati, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Steelware Mfg. Corp., Hawthorne, Calif.
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.
Tarrant Mfg. Co., Jumel Blvd., Saratoga Springs, N. Y.
United Metal Box Co., Inc., 168 7th St., Brooklyn, N. Y.
U. S. Sanitary Specialties Corp., 437 So. Webster Ave., Chicago, Ill.

10 PREFABRICATED THEATRES

Great Lakes Steel Corp., Stran-Steel Division, Penobscot Bldg., Detroit, Mich.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Timber Structures, Inc., 120 S. La Salle St., Chicago, Ill.

11 FINISHING MATERIALS

Doors

Corning Glass Works, 1946 Crystal St., Corning, N. Y. (all glass)
Detroit Steel Products Co., 3195 Griffin St., Detroit, Mich. (all metal)
Libby-Ducas-Ford Glass Co., Nicholas Bldg., Toledo, O. (all glass)
Libby-Owens-Ford Glass Co., Toledo 3, Ohio
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa. (all glass)
Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Schacht Associates, Inc., 415 E. 55th St., New York, N. Y. (all glass)

Exterior Finishing Materials

Aluminum Co. of America, 230 Park Avenue, New York, N. Y. (aluminum roofing)
Permanente Metals Corp., Oakland, Calif. (aluminum roofing and siding)
Ranetite Mfg. Co., 1917 S. Broadway, St. Louis, Mo. (waterproofing compounds)
Rigidized Metals Corp., Buffalo, N. Y.
Seaporcel Porcelain Metals, Inc., 28-25 Borden Ave., Long Island City, N. Y.

Flooring

American Abrasives Metals Co., 460 Coit Ave., Irvington 11, N. J.
Delaware Floor Products, Inc., Wilmington, Del.
David E. Kennedy, Inc., 58 2nd Ave., Brooklyn 15, N. Y.
Johns Manville, 22 E. 40th Street, New York 16, N. Y.
Fremont Rubber Co., 281 McPherson Highway, Fremont, Ohio
Sloan-Blabon Corp., Trenton, N. J.
Stonehard Co., 1306 Spring Garden St., Philadelphia 23, Pa. (preservative for concrete floors)
U. S. Stoneware Co., Akron, Ohio

Fronts

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
C. Bendsen Co., Decatur, Ill.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, Ohio
Formica Insulation Co., 4616 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 732 N. Front St., Niles, Mich.
Long Sign Co., Detroit, Mich.
Marsh Wall Products, Inc., Dover, O.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ben. B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Reyam Plastic Products Co., 1525 E. 53rd St., Chicago, Ill.

Interior Wall

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Chicopee Mfg. Corp., of Georgia, 47 Worth St., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Columbia Protexlesite Co., Carlstadt, N. J.
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, O.
Congoleum-Nairn, Inc., Kearney, N. J.
Formica Insulation Co., 41616 Spring Grove Ave., Cincinnati 32, O.
Hamilton Fabrics Inc., 1451 Broadway, New York, N. Y.
Hopp Plastics, 460 W. 34th Street, New York, N. Y. (glass panels)
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Kawneer Co., 732 N. Front St., Niles, Mich.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Libby-Owens-Ford Glass Co., Toledo 3, Ohio
Marsh Wall Products, Inc., Dover, O.
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Reyam Plastics Products Co., 1525 E. 53rd St., Chicago 15, Ill.
Rigidized Metals Corp., Buffalo, N. Y.
S. & W. Moulding Co., Columbus 6, Ohio
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tylac Co., Greely & High Streets, Monticello, Ill.

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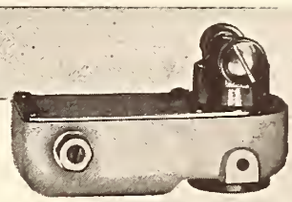

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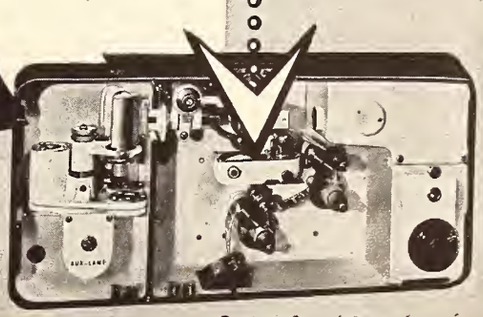

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*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago, Ill.
C. Bendson Co., Decatur, Ill.
Claude Neon of Connecticut, 30 Holland Ave., Bridgeport, Conn.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, Ohio
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Jenkins Co., 1400 Mihoning Ave., Youngstown, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Long Sign Company, Detroit, Mich.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Reyam Plastics Products Co., 1525 E. 53rd St., Chicago 15, Ill.
Southern Neon Displays, 215 Courtland St., N.E., Atlanta, Ga.
Universal Corp., 6710 Denton Dr., Dallas, Tex.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.
Young Electric Sign Co., 155 Motor Ave., Salt Lake City, Utah

Metal Mouldings

Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 51, N. Y.
Kawneer Co., 732 N. Front St., Niles, Mich.
Marsh Wall Products, Inc., Dover, Ohio

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Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Reyam Plastics Products Co., 1525 E. 53rd St., Chicago 15, Ill.

Sound Absorbing Materials

Armstrong Cork Co., Lancaster, Pa.
Celotex Corp., 120 LaSalle St., Chicago, Ill.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Keasbey & Mattison Co., Ambler, Pa.
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Owens-Corning Fiberglas Corp., Toledo, O.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago 6, Ill.

Waterproofing Materials

Ranetite Mfg. Co., 1917 S. Broadway, St. Louis, Mo.

12 SAFETY EQUIPMENT

Ash Trays (chair back)

Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.

Doors, Fireproof

J. R. Clancy, Inc., Syracuse, N. Y.
Dahlstrom Metallic Door Co., E. 2nd St., Jamestown, N. Y.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, O.
Herring-Hall-Marvin Safe Co., Hamilton, Ohio

Doors, Panic Bolts

P. & F. Corbin, New Britain, Conn.
Russell & Erwin Mfg. Co., New Britain, Conn.
Sargent & Co., New Haven, Conn.

Emergency Lighting—Batteries

Electric Storage Battery Co., 1900 Allegheny Ave., Philadelphia, Pa.
Graybar Elec. Co., 1547 Graybar Bldg., New York 17, N. Y.
Philco Corp., Storage Battery Div., Trenton, N. J.
Surrette Storage Battery Co., Inc., Jefferson Ave., Salem, Mass.
U-C Lite Mfg. Co., 1050 W. Hubbard St., Chicago 22, Ill.

Emergency Lighting—Generators

Electric Specialty Co., Stamford, Conn.
Gould Storage Battery Corp., Trenton 7, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
D. W. Onan & Sons, 1435 Royalston Ave., Minneapolis, Minn.
Universal Motor Co., Oshkosh, Wisc.

Emergency Lighting Units (Portable)

Electric Cord Co., 30 Church St., New York 7, N. Y.
Electric Storage Battery Co., 1900 Allegheny Ave., Philadelphia, Pa.
Onan & Sons, Inc., D. W., 5123 Royalston Ave., Minneapolis 8, Minn.
Surrette Storage Battery Co., Salem, Mass.
U-C Lite Mfg. Co., 1040 W. Hubbard St., Chicago 22, Ill.

Exit Signs

Bache, Semon & Co., 640 Greenwich St., New York, N. Y.
Balson Mfg. Co., 1444 W. Van Buren, Chicago 7, Ill.
Drive-In Theatre Mfg. Co., Inc., 22017 Grand Ave., Kansas City 8, Mo.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago 12, Ill.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Vio-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Voigt Co., 1649 N. Broad, Philadelphia, Pa.

Fire Extinguishers

American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
Bostwick Laboratories, Bridgeport 5, Conn.
Fyr-Fyter Co., Dayton 1, O.
General Detroit Co., 2270 E. Jefferson Ave., Detroit, Mich.
Walter Kidde & Co., Inc., 675 Main St., Belleville 9, N. J.
Liquid Carbonic Corp., 3100 S. Kedzie Ave., Chicago 23, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Randolph Laboratories, Inc., 8 E. Kinzie St., Chicago, Ill.
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.
U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

Fire Hose

American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
Chemical Products Co., 3014-16 N. 24th Street, Omaha 10, Neb.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich.
Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York, N. Y.

First Aid Kits

Bauer & Black, 2500 S. Dearborn St., Chicago, Ill.
Johnson & Johnson, New Brunswick, N. J.
United Surgical Supplies Co., 160 E. 56th St., New York, N. Y.

Flame-Treating Compounds

Albi Chemical Corp., 15 Park Pl., New York, N. Y.
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.
E. I. du Pont de Nemours & Co., Inc., Grasselli Chemicals Dept., Wilmington, Del.
Ercnel Industries, 5714 W. Pico Blvd., Los Angeles, Calif.
B. F. Goodrich Co., Akron, Ohio
*National Theatre Supply, 92 Gold St., New York, N. Y.
Roscoe Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Victor Chemical Works, Board of Trade Bldg., Chicago, Ill.
Vita-Var Corp., 48 Albert Ave., Newark, N. J.

Ladders, Safety

Bardwell & McAlister, Inc., 2950 Ontario St., Burbank, Calif.
Dayton-Harker, 2337 Gilbert Avenue, Cincinnati 6, Ohio
Hamilton Mfg. Co., Columbus, Ohio

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Motion Picture Theatre

MERCHANDISE VENDOR

Where to Buy REFRESHMENTS *and* Merchandise Vending Equipment

1. POPCORN MACHINES (including warmers, re-warmers, roasters)

ABC Popcorn Co., 3441 West North Ave., Chicago, Ill. (popcorn warmers)
Auto-Vend, Inc., 3612 Cedar Springs, Dallas, Texas. (popcorn machines; warmers)
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn. (popcorn machines)
H. A. Bruntjen Co., 1645 Hennepin Ave., Minneapolis 3, Minn. (popcorn machines)
Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (popcorn machines)
Chicago Popcorn Supply Co., 3744 W. Grand Ave., Chicago, Ill. (popcorn machines)
Crescent Tool Co., York and Western Aves., Cincinnati 14, O. (popcorn machines)
C. Cretors & Co., 630 Cermack Rd., Chicago, Ill. (popcorn machines)
Chas. E. Darden & Co., 308 S. Harwood St., Dallas, Tex. (popcorn machines; warmers; snow cone machines)
Dunbar & Co., 2652 W. Lake St., Chicago 12, Ill. (popcorn machines and warmers)
J. R. Giesler & Associates, Hollywood, Calif. (popcorn machines)
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill. (popcorn machines; popcorn warmers)
***Manley, Inc.**, 1920 Wyandotte St., Kansas City 8, Mo. (popcorn machines)
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (popcorn machines; warmers)
National Theatre Supply, 92 Gold St., New York, N. Y.
Page Engineering Co., 1313 Carmona St., Los Angeles, Calif. (popcorn machines)
Popcorn Equipment Co., 2301 Main St., Santa Monica, Calif. (popcorn machines; warmers)
Pronto Popcorn Sales, 702 Beacon St., Boston 15, Mass. (popcorn machines; warmers)
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. (popcorn machines)
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis. (popcorn warmers)
Viking Popcorn Machine, Inc., 1481 West Washington Blvd., Los Angeles 7, Calif.
Viking Tool & Machine Co., 2 Main St., Belleville, N. J. (popcorn machines)

2. MERCHANDISING EQUIPMENT

Adleta Showcase and Fixture Mfg. Co., 1900 Cedar Springs, Dallas 1, Texas (showcases)
Areo Metal Products Corp., 4704 W. Arthington, Chicago, Ill. (automatic changemakers)
Bonewitz Chemicals Co., Burlington, Ia. (food fumigants)
Brandt Automatic Cashier Co., Watertown, Wis. (automatic changemakers)
Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (drive-in concession carts, ice cream vending machines)
Champion Bag Co., Chicago, Ill. (packages)
Columbus Showcase Co., 850 W. 5th Ave., Columbus, O. (display cases)
Dow Chemical Co., Midland, Mich. (food fumigants)
Dryomatic Corp. of America, Baltimore, Md. (humidity control equipment)
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (automatic changemakers)
Kehr Paper Products Co., Philadelphia, Pa. (packages)
Lobby Display Frame Corp., 549 West 52nd St., New York 19, N. Y. (display cases)
***Manley, Inc.**, 1920 Wyandotte St., Kansas City 8, Mo. (display counters & racks, packages)
McGill Metal Products Co., 110 Prairie St., Marengo, Ill. (automatic changemakers)
Merchandising Corp., Milwaukee, Wis. (merchandising equipment)
Miller Wrapping and Sealing Machines Co., Chicago, Ill. (wrapping and sealing machines)
Milprint, Inc., Milwaukee, Wis. (packages)
Monticello Mfg. Corp., Elwood, Ind., (display racks)
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (display counters & racks & packages & drive-in concession carts)
National Vendors, 5055 Natural Bridge Ave., St. Louis, Mo. (vending equipment)
Package Equipment and Development Co., Chicago, Ill. (packages)
Practical Products Co., 250 W. 57th St., New York 19, N. Y. (cigarette vending machines)
Rowe Mfg. Co., Inc., Main & Mill Sts., Belleville, N. J. (cigarette vending machines)
A. G. Sebring Corp., 2300 W. Armitage, Chicago 47, Ill. (automatic changemakers)
Shumann Equipment Co., Pittsburgh, Pa. (packaging equipment)
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo. (food equipment for drive-ins)
Stoner Mfg. Co., 328 Gale St., Aurora, Ill., (candy vending machines)
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis. (display cases, drive-in concession carts, food equipment for drive-ins, packages)
Traver Corp., Chicago, Ill. (packages)
Vendex, Inc., 701 S. 2nd St., Milwaukee, Wis. (vending equipment)
Vendo Co., 7400 E. 12th St., Kansas City, Mo. (changemakers)
The Waddell Co., Inc., Greenfield, O. (display cases)

3. VENDING EQUIPMENT—BEVERAGES (including bottle dispensers, cup dispensers and soda fountains)

Amcoin Corporation, 1148 Main St., Buffalo 9, N. Y. (vending equipment, coffee-makers)
Automatic Syrup Corp., 60 Wall St., New York, N. Y.
Bastian-Blessing Co., 4201 W. Peterson Avenue, Chicago 30, Ill.
Bryant Corp., 44 South 12th St., Minneapolis 4, Minn.
Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (drive-in concession carts)
Coca-Cola Co., 515 Madison Ave., New York, N. Y. (beverage vending machines)
Chas. E. Darden & Co., 308 S. Harwood St., Dallas, Texas. (beverage dispensers, cups)
Dixie Cup Co., Easton, Pa. (portable)
Drinkolator Corp., 342 Madison Ave., New York 17, N. Y. (beverage vending machine)
Dunhill Soda Fountain Corp., 79 Walworth St., Brooklyn 5, N. Y. (soda fountains)
G. Felsenthal & Sons, 4110 Grand St., Chicago, Ill.
Sherwood C. Ide & Associates, Inc., 34 Eaton St., Buffalo, N. Y.
Mayer Mfg. Co., 20 W. Jackson Blvd., Chicago 4, Ill. (soda fountains)
Mills Industries, Inc., 4100 Fullerton, Chicago, Ill.
Practical Products Co., 250 W. 57th St., New York 19, N. Y. (beverage vending machines)
Seco Co., Inc., 5206 S. 38th St., St. Louis 16, Mo. (soda fountains)
Snead & Co., 96 Pine St., Jersey City, N. J. (beverage vending machine)
Spacarb, Inc., 317 E. 23rd St., New York 10, N. Y. (beverage vending machines)
Superdisplay, Inc., 233 E. Erie St., Milwaukee, Wis. (beverage vending machines, beverage dispensers, bottles, cups)
Vendo Co., 7400 E. 12th St., Kansas City, Mo. (beverage vending machines & changemakers)

4. POPCORN

ABC Popcorn Co., 3441 West North Ave., Chicago, Ill. (popcorn warmers)
***American Popcorn Co.**, Box 1017, Sioux City, Ia.
Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Texas.
Better Taste Popcorn Co., Anderson, Ind.
Blevins Popcorn Company, Popcorn Village, Nashville, Tenn.
Central Popcorn Co., Schaller, Ia.
Chicago Popcorn & Supply Co., 3744 W. Grand Ave., Chicago, Ill.
The Cracker Jack Company, 4800 W. 66th St., Chicago 38, Ill.
Charles E. Darden & Company, 308 S. Harwood St., Dallas, Texas.
Albert Dickinson Co., Chicago, Ill.
Interstate Popcorn Co., 1243 S. Wabash Ave., Chicago, Ill.
Kayline Candy Co., 1112 S. Michigan Ave., Chicago 5, Ill.
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill.
***Manley, Inc.**, 1920 Wyandotte St., Kansas City, Mo.
J. A. McCarty Seed Co., Evansville, Ind.
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill.
National Theatre Supply, 92 Gold St., New York, N. Y.
Northwest Automatic Candy Corp., 815 N.W. 16th Ave., Portland, Ore. (pre-popped)
Peppard Seed Co., Kansas City, Mo.
Popcorn Growers & Distributors, Wall Lake, Ia.
Poppers Supply Company, Inc., 114 W. 18th St., Kansas City 8, Mo.
Pronto Popcorn Sales Corp., 702 Beacon St., Boston, Mass.
Weaver Popcorn Co., Huntington, Ind.

5. POPCORN ACCESSORIES

***American Popcorn Co.**, Box 1017, Sioux City, Ia. (salt, seasoning)
Chicago Popcorn and Supply Co., 3744 W. Grand Ave., Chicago, Ill. (seasoning)
Charles E. Darden & Co., 308 S. Harwood St., Dallas, Texas. (popcorn seasoning & salt)
Dell Food Specialties Co., Beloit, Wis. (cheese flavoring)
Kayline Candy Co., 1112 S. Michigan Avenue, Chicago 5, Ill. (seasoning and salt)
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill. (seasoning)
***Manley, Inc.**, 1920 Wyandotte St., Kansas City 8, Mo. (seasoning and salt)
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (seasoning & salt)
Phenix Pabst-Ett Co., Chicago, Ill. (cheese flavoring)

*C. F. Simonin's & Sons, Inc., Tioga and Belgrade Sts., Philadelphia 34, Pa. (seasoning)

6. CANDY (including chocolate covered nuts, mints, jellies and chocolate bars)

Fred W. Amend Company, 8 S. Michigan Ave., Chicago, Ill. (jellies)
Walter Baker Chocolate & Cocoa Div. of Gen. Foods Corp., Pierce Square, Dorchester 24, Mass. (chocolate bars)
Chase Candy Co., 4230 Gravois Ave., St. Louis 16, Mo. (chocolate bars, packaged candies, mints, hard candies)
Community Industries, 811 S. Hamilton St., Sullivan, Ill. (chocolate almond bars)
Elmcrest Candies, Inc., 910 W. North Ave., Chicago 22, Ill. (mints, chocolate chips, pecan butter cream balls, assorted chocolates, pecon "frogs," etc.)
Ferrera Candy Co., 2200-10 W. Taylor St., Chicago 12, Ill. (chocolate covered nuts)
Gold Medal Candy Co., 2857 W. 8th St., Brooklyn 24, N. Y. (chocolate bars)
Hackett Candy Co., 1015 W. Polk St., Chicago 7, Ill. (chocolate bars)
Hershey Chocolate Corp., Hershey, Penna. (chocolate bars)
Hollywood-Stars, Inc., 7020 Romaine St., Los Angeles 38, Calif. (mints)
Imported Delicacies Candy Co., 150 Spring St., New York, N. Y. (mints)
Kayline Candy Co., 1112 S. Michigan Ave., Chicago 5, Ill. (chocolate bars and nuts)
Lamont Corliss & Co., 60 Hudson St., New York, N. Y. (chocolate bars)
Life Savers Corp., Port Chester, N. Y. (mints)
Northwest Automatic Candy Corp., 815 N.W. 15th Ave., Portland, Ore.
Planters Nut and Chocolate Co., Wilkes-Barre, Pa. (peanut blocks, salted peanuts and chocolate-covered peanuts)
Regal Candy Co., 1400 W. 37th St., Chicago, Ill. (mints & chocolate bars)
Theatre Confections, Ltd., 284 King St., E. Toronto, Ontario, Canada. (chocolate bars)

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Virginia Peanut Products Co., Inc., 464 Carlton Ave., Brooklyn, N. Y.
Wilbur-Suchard Chocolate Co., Inc., 48 N. Broad St., Lititz, Pa., (chocolate bars)
Wilke Candy Co., Aurora, Ill.

6a. CHEWING GUM

American Chewing Products Corp., 138 Mt. Pleasant Ave., Newark, N. J.
Fan Tan Gum Corp., 32 Bates St., Dayton 2, O.
Kayline Co., 1112 S. Michigan Ave., Chicago, Ill.
Topps Chewing Gum, 237 37th St., Brooklyn, N. Y.

7. BEVERAGES

Canada Dry Ginger Ale, Inc., 100 E. 42nd St., New York 17, N. Y. (ginger ale, "Spur," lime rickey, fountain syrups, Seven-Up)
The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y. (Coca-Cola)
The Charles E. Hires Co., 206 So. 24th St., Philadelphia, Pa. (root beer)
Orange-Crush Co., 314 W. Superior, Chicago 10, Ill., (Orange-Crush)
Pepsi-Cola Company, 47-51 33rd St., L. I. City, N. Y. (Pepsi-Cola and Evervess)

Palate Appeal of Popcorn Improved By Adding Taste Stimulator to Salt

Drive-In Refreshments Such as Hamburgers Also Made Tastier by Sprinkling with Mono Sodium Glutamate

Taste-appeal of theatre popcorn is definitely improved by addition to it of an age-old Chinese taste stimulator which has been improved and concentrated by modern scientific methods, and is now widely used by restaurants, canning companies and others dependent on palate appeal for sale of their products. The same material improves the tastiness not only of popcorn but also of refreshments typically sold in drive-ins, such as hamburgers, hot dogs and tamales. (It is definitely not helpful, however, in the case of sweet foods such as pastries or sweet soft drinks of Cola type.)

The substance is relatively inexpensive, not because its price is excessively low but because only very small quantities need be used. In the case of popcorn, for example, it is mixed with the salt before popping in the proportion of one part to ten parts salt.

Chemical name of the taste intensifier is mono sodium glutamate. It is sold by International Minerals and Chemical Corporation under the trade name "Accent."

STR's Staff Verifies Its Value

Showmen's Trade Review tested the effect of adding Accent to popcorn salt on its own office staff, members of which were asked to sample popcorn from two identical boxes without being told what it was all about or why. Two out of every three said the popcorn to which Accent had been added before popping tasted better. The two batches of corn were otherwise identical, made by STR in a Manley machine in the usual way, with the usual salt and seasoning.

No tests of Accent on hamburgers, etc., were thought necessary because the current widespread use of the substance in the kitchens of restaurants and hotels, and by canneries and other prepared food companies, is obvious evidence of its value with such comestibles. In such uses also, only minute quantities are necessary. If hamburgers are bought in the form of ground meat, or ground on the premises, 1 ounce of Accent is added to 25 pounds of ground meat. If hamburgers are bought in the form of patties, ¼ teaspoon of the substance may be sprinkled on each patty 10 minutes before cooking. Accent is best added to frankfurters in the factory, but can also be applied directly where the sausages are split for grilling, sprinkling the exposed surfaces with ⅛ teaspoonful per hot dog. In the case of tamales the parchment is opened and ⅛ teaspoonful sprinkled in before steaming.

Mono sodium glutamate looks like table salt. The Chinese used it for centuries in the form of chopped-up seaweed. The active ingredient in this seaweed condiment was identified as "MSG" by Ritthausen in 1866.

There can be little doubt that as time goes on the addition of Accent or some other form of mono sodium glutamate to refreshments sold by drive-ins will become a "must." Since canners use it and restaurants use it, and it is beginning to appear in grocery stores for domestic use, the public will become increasingly accustomed to food flavors enhanced by its presence, and drive-in comestibles that do not include it will taste flat and faulty by comparison. Added to popcorn, with which it has not been widely used to date, STR's test indicates that it should increase sales by improving flavor, and perhaps bring more patrons to the theatre that sells that tastier popcorn.

B. B. ANDERSON—Owner, Anderson Theatre Company, Mullins, South Carolina—declares:

"We use RCA Service in every Anderson Theatre and have found the service very satisfactory."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

Where to Buy Theatre Equipment Directory

EQUIPMENT AND ACCESSORY DEALERS

LOCAL SOURCES OF SUPPLY LISTED BY EXCHANGE TERRITORIES

ALBANY, N. Y.

SUPPLY DEALERS

Albany J & L Paper Products Co., Inc., 74 Hamilton St. Albany, N. Y. Tel.: 5-4563
Albany Theatre Supply Co., 1046 Broadway, Albany, N. Y. Tel.: 5-5055
Auburn Theatre Equipment Co., 5 Court St., P. O. Box 112, Auburn, N. Y. Tel.: 695
Empire Theatre Supply Co., 1003 Broadway, Albany, N. Y. Tel.: 5-9507
National Theatre Supply, 962 Broadway, Albany 4, N. Y. Tel.: 5-1479

TRAILERS

National Screen Service, 1044 Broadway, Albany, N. Y. Tel.: 5-1740

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1044 Broadway, Albany, N. Y. Tel.: 5-1740

THEATRE PROGRAMS & HANDBILLS

Albany Publicity Service, 40 Howard St., Albany, N. Y. Tel.: 4-9101
Peter's Print, 146 Sheridan Ave., Albany, N. Y. Tel.: 3-0026

POSTER AND WINDOW CARD PRINTERS

Albany Publicity Service, 40 Howard St., Albany, N. Y. Tel.: 4-9101
C. P. Brate, 65 Hudson St., Albany, N. Y. Tel.: 3-3161
Peter's Print, 146 Sheridan Ave., Albany, N. Y. Tel.: 3-0026
Fred W. Schwenn, 190 Colonie St., Albany, N. Y. Tel.:3-7753

CANDY & POPCORN DISTRIBUTORS

Tri-State Automatic Candy Corp., 53 Arch St., Albany, N. Y. Tel.: 3-5036, 2-6413

JANITORS' SUPPLIES

Albany J. & L. Paper Products Co., Inc., 74 Hamilton St., Albany, N. Y. Tel.: 5-4563
Eastern N. Y. Supply Corp., 160 C. Quail St., Albany, N. Y. Tel.: 62-0122
John Ferris, Jr., Inc., 400 Broadway, Albany, N. Y. Tel.: 4-0402
Harbec Products Co., Inc., 10 DeWitt St., Albany, N. Y. Tel.: 5-1325
National Theatre Supply, 962 Broadway, Albany 4, N. Y. Tel.: 5-1479
Stephens Paper Products Co., 94 Morris St., Albany, N. Y. Tel.: 4-7722

ATLANTA, GA.

SUPPLY DEALERS

Capital City Supply Co., Inc., 161 Walton St., N.W., Atlanta, Ga. Tel.: Walnut 1244
Concord Camera, Division of Concord Radio Corp., 265 Peachtree St., N.E., Atlanta 3, Ga. Tel.: Walnut 5140
Dixie Theatre Service & Supply Co., 1014 Slappey Dr., Albany, Ga., Tel.: 3431; Residence 2015
Joe Hornstein Inc., 714 N.E. 1st Ave., Miami, Fla. Tel.: Miami 2-7596
National Theatre Supply, 187 Walton St., N.W., Atlanta 3, Ga. Tel.: Lamar 8486
The Queen Feature Service, Inc., 1912½ Morris Ave., Birmingham, Ala. Tel.: 3-8665
Southeastern Theatre Equip. Co., 210-3 Luckie St., N.W., Atlanta, Ga. Tel.: Cypress 0461
Southeastern Theatre Equip. Co., 625 W. Bay St., Jacksonville 4, Fla. Tel.: 4-3443
United Theatre Supply Corp., 110 Franklin St., Tampa, Fla. Tel.: M-3045
Wil-Kin Theatre Supply, Inc., 154 Walton St. N.W., Atlanta 3, Ga. Tel.: Wa 4613

JANITOR'S SUPPLIES

National Theatre Supply, 187 Walton St., N.W., Atlanta 3, Ga. Tel.: Lamar 8486
Southeastern Theatre Equipment Co., 625 W. Bay St., Jacksonville 4, Fla. Tel.: 4-3443
Wil-Kin Theatre Supply, 154 Walton St., N.W., Atlanta 3, Ga. Tel.: 4613

UNIFORMS AND COSTUMES

Wil-Kin Theatre Supply, 154 Walton St., N.W., Atlanta 3, Ga. Tel.: Wa 4613

CANDY AND POPCORN DISTRIBUTORS

Capital City Supply Co., Inc., 161 Walton St., N.W., Atlanta, Ga. Tel.: Walnut 1244
National Theatre Supply, 187 Walton St., N.W., Atlanta 3, Ga. Tel.: Lamar 8486
Wil-Kin Theatre Supply, 154 Walton St., N.W., Atlanta 3, Ga. Tel.: Wa 4613

BOSTON, MASS.

SUPPLY DEALERS

Joe Cifre Inc., 44 Winchester St., Boston 16, Mass. Tel.: Li-2-0445
Independent Theatre Supply Co., 28 Winchester St., Boston, Mass. Tel.: Liberty 2-0051
Massachusetts Theatre Equipment Co., 20 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-9814
National Theatre Supply, 37 Winchester St., Boston 16, Mass. Tel.: Liberty 2-3294
Standard Theatre Supply Corp., 78 Broadway, Boston, Mass. Tel.: Hubbard 2-2530
Theatre Service and Supply Co., Inc., 18 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-0356

TRAILERS

Master Motion Pictures, Piedmont St., Boston, Mass.
National Screen Service, 96 Broadway, Boston, Mass. Tel.: Liberty 2-4476

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 96 Broadway, Boston, Mass. Tel.: No. Liberty 2-4476

THEATRE PROGRAMS & HANDBILLS

Buck Printing Co., 145 Ipswich St., Boston, Mass. Tel.: Commonwealth 6-2373
Four Star Printing Co., 712 Beacon St., Boston, Mass.

POSTER & WINDOW CARD PRINTERS

Four Star Printing Co., 712 Beacon St., Boston, Mass.

THEATRE PREMIUMS

Cameo Screen Attractions, Inc., 50 Melrose St., Boston, Mass. Tel.: Hancock 6-3380
Metro Premium, 47 Church St., Boston 16, Mass. Tel.: Liberty 2-4088

BUFFALO, N. Y.

SUPPLY DEALERS

Becker Theatre Supply Co., 492 Pearl St., Buffalo, N. Y. Tel.: Cleveland 7276
National Theatre Supply, 500 Pearl Street, Buffalo 2, N. Y. Tel.: Wash. 1736

TRAILERS

National Screen Service, 505 Pearl St., Buffalo, N. Y. Tel.: Mohawk 1331, 1332

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 505 Pearl St., Buffalo, N. Y. Tel.: Mohawk 1331, 1332

THEATRE PROGRAMS & HANDBILLS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N.Y.
H. Wm. Pollack Poster Print, Inc., 869 Main St., Buffalo 3, N. Y.

POSTER & WINDOW CARD PRINTERS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N. Y.
H. Wm. Pollack Poster Print, Inc., 869 Main St., Buffalo 3, N. Y.

UNIFORMS & COSTUMES

Brownie's Uniforms Inc., 10-16 W. Eagle St. Buffalo, N. Y.

CANDY & POPCORN DISTRIBUTORS

Theatre Sales Corp., 466 N. Division St., Buffalo 4, N. Y. Tel.: Cleveland 1042
Tri-State Automatic Candy Corp., 254 Franklin St., Buffalo 2, N. Y.

JANITOR'S SUPPLIES

Central O-B Products Co., Inc., 1230-1232 Genesee St., Buffalo 11, N. Y. Tel.: Hu 7520

CHARLOTTE, N. C.

SUPPLY DEALERS

Bryant Theatre Supply Co., 227 S. Church St., P. O. Box 931, Charlotte, N. C. Tel.: 2-4242
Dixie Theatre Supply Co., 324 S. Church St., Charlotte, N. C. Tel.: Day 2-4343; Night: 2-3039
Independent Theatre Supply Co., 218 W. 4 St., Charlotte 1, N. C. Tel.: 2-5050
National Theatre Supply, 304 S. Church St., Charlotte, N. C. Tel.: 7753
Southeastern Theatre Equipment Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Standard Theatre Supply Co., 222 S. Church St., Charlotte, N. C. Tel.: 3-4525.
Standard Theatre Supply Co., 215 E. Washington St., Greensboro, N. C. Tel.: 6165.
Theatre Equipment Co., 220 S. Poplar St., Charlotte 2, N. C. Tel.: 2-2722
Wil-Kin Theatre Supply Inc., 229 S. Church St., Charlotte 2, N. C. Tel.: 8620

TRAILERS

Charlotte Poster Exchange, 140 North Brevard Court, Charlotte, N. C.
National Screen Service, 300 W. 3rd St., Charlotte, N. C. Tel.: 3-6628

POSTER & ACCESSORIES EXCHANGES

Charlotte Poster Exchange, Charlotte, N. C.
National Screen Service, 300 W. 3rd St., Charlotte, N. C. Tel.: 3-6628

THEATRE PROGRAMS & HANDBILLS

Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C. Tel.: 4-7882

POSTER & WINDOW CARD PRINTERS

Benton Card Company, Benson, N. C.
Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C. Tel.: 4-7882

THEATRE PREMIUMS

Exhibitor's Service, Theatrical Agency, 116 Latta Ave., Charlotte, N. C. Tel.: 4-4631

CANDY & POPCORN DISTRIBUTORS

Independent Theatre Supply Co., 218 W. 4th St., Charlotte 1, N. C. Tel.: 2-5050
Southeastern Theatre Equipment Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Thomas & Howard Company, 411 S. College Street, Charlotte, N. C. Tel.: 3-0112
Wil-Kin Theatre Supply, Inc., Candy Dept., 129 W. 1st Street, Charlotte, N. C. Tel.: 4-3616.

JANITOR'S SUPPLIES

Independent Theatre Supply Co., 218 West 4th St., Charlotte 1, N. C. Tel.: 2-5050
Janitor Supply Co., 429 South Tryon St., Charlotte, N. C. Tel.: 3-0481
King Chemical Company, 924 W. Trade Street, Charlotte, N. C. Tel.: 4-4922
Southeastern Theatre Equipment Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Wil-Kin Theatre Supply, Inc., 229 S. Church St., Charlotte 2, N. C. Tel.: 8620

CHICAGO, ILL.

SUPPLY DEALERS

ABC Popcorn, 3441 W. North Ave., Chicago, Ill.
Abbott Theatre Equipment Co., 1311 S. Wabash Ave., Chicago, Ill.
Academy Theatre Supply Co., 1312 S. Michigan Ave., Chicago, Ill. Tel.: Webster 7268

National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill. Tel.: Wabash 2-8266

TRAILERS

Filmack Trailer Corporation, 1327 S. Wabash Ave., Chicago, Ill.
Mindlin Film Trailer Co., 2901 Prairie Ave., Chicago, Ill. Tel.: Danube 6-2743
National Screen Service, 1307 So. Wabash Ave., Chicago 5, Ill. Tel.: Ha 7-8211

POSTER & ACCESSORIES EXCHANGES

Midwest Poster Co., 1220 S. Michigan Ave., Chicago 5, Ill.
National Screen Service, 1307 S. Wabash Ave., Chicago, Ill. Tel.: Ha 7-8211

THEATRE PROGRAMS & HANDBILLS

ABC Printers, 1225 S. Wabash Ave., Chicago, Ill. Tel.: Wabash 2-9657
Chicago Stagebill, 540 N. LaSalle St., Chicago, Ill.
Program Printing Co., 429 S. Ashland Ave., Chicago, Ill.

POSTER & WINDOW CARD PRINTERS

Chicago Show Printing Co., 2635 N. Kildare, Chicago, Ill.
Marquette Offset Corp., 730 N. Franklin St., Chicago, Ill.
Midwest Poster Co., 1220 S. Michigan Ave., Chicago 5, Ill

UNIFORMS & COSTUMES

Chicago Uniform & Cap Co., 162 N. Franklin St., Chicago 6, Ill. Tel.: Franklin 2-0188
Edwardel Company, 17 N. Wabash Ave., Chicago, Ill.
A. G. Meier & Company, 205 W. Monroe St., Chicago, Ill.

THEATRE PREMIUMS

Adler Manufacturing Company, 7 S. Dearborn St., Chicago, Ill.
Tom Delaney Premium Co., 1325 So. Wabash Ave., Chicago, Ill.
Joseph Hogn & Son, 223 West Madison St., Chicago, Ill.
F. L. McCabe & Son, Merchandise Mart, Chicago, Ill.
NGS Theatre Enterprises, 6322 So. Ingleside, Chicago, Ill.
Plasticraft Specialties, 3222 W. Cermak Road, Chicago, Ill.
Reed & Associates Incorporated, 118 S. Clinton, Chicago, Ill.
Sales Stimulators, 173 W. Madison St., Chicago, Ill.
N. Shure Company, 200 W. Adams St., Chicago, Ill.

CANDY & POPCORN DISTRIBUTORS

ABC Popcorn, 3441 W. North Ave., Chicago, Ill.
E. J. Brach & Sons, 4656 W. Kinzie St., Chicago, Ill. (candy manuf.)
Bunte Brothers, 3301 W. Franklin St., Chicago, Ill.
Candy Jobbers, 1220 So. Michigan, Chicago, Ill.
Confections, Inc., 160 No. Loomis St., Chicago, Ill.
The Crackerjack Co., 4800 West 66 St., Chicago, Ill.
Elf Products Co., 4650 No. Kedzie Ave., Chicago, Ill.
H and I Concessions, 1229 So. Wabash Ave., Chicago, Ill.
Houtz Popcorn Co., 3506 No. Lockwood Ave., Chicago, Ill.
Interstate Popcorn, 1243 So. Wabash Ave., Chicago, Ill.
Kayline Candies Inc., 1112 So. Michigan, Chicago, Ill.
Manley, Inc., 1315 So. Wabash Ave., Chicago, Ill.
Mars Inc., 2019 North Oak Park, Chicago, Ill.
John B. Martenson Co., 241 East Illinois, Chicago, Ill.
Nutrine Candy Co., 421 West Erie St., Chicago, Ill.
Planters Nut & Chocolate Co., 421 East Illinois St., Chicago, Ill.
C. D. Potter, 166 West Jackson Blvd., Chicago, Ill.
Popper Boy Products, 60 East 13 St., Chicago, Ill.
James Savoy Co., 1431 So. Morgan Ave., Chicago, Ill.
Williamson Candy Co., 4701 Armitage Ave., Chicago, Ill.

JANITOR'S SUPPLIES

Cooper, D. C. & Co., 1467 S. Michigan Ave., Chicago, Ill.
Don Edward & Co., 2201 S. LaSalle St., Chicago, Ill. Tel.: Calumet 5-1300
Magic Sanitary Products, 1139 S. Wabash Ave., Chicago, Ill.
National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill. Tel.: Wabash 2-8266

CINCINNATI, O.

SUPPLY DEALERS

Charleston Theatre Supply Co., 506 Lee St., Charleston, W. Va. Tel.: Capitol 34-413
The Dayton Film Inc., 2227 Hepburn Ave., Dayton 6, O. Tel.: Randolph 2191
The Dayton Theatre Supply Co., 111 Volkenand St., Dayton, O. Tel.: Kenmore 5821
National Theatre Supply, 1637 Central Pkway, Cincinnati 14, O. Tel.: Main 6581
Theatre Equipment Company, 1632 Central Parkway, Cincinnati, O. Tel.: GA 1871

TRAILERS

National Screen Service, 1635 Central Parkway, Cincinnati 14, O. Tel.: Main 8900

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1635 Central Parkway, Cincinnati 14, O. Tel.: Main 8900

THEATRE PROGRAMS & HANDBILLS

The Enquirer Printing Company, 412 E. 6th St., Cincinnati, O. Tel.: Cherry 1956
Heskamp Printing Company, 324 E. 3rd St., Cincinnati, O. Tel.: Main 3734
Quality Lith Co., 406 Elm Street, Cincinnati, O. Tel.: PA 5399 (offset method)

POSTER & WINDOW CARD PRINTERS

The Enquirer Printing Co., 412 E. 6th St., Cincinnati, O. Tel.: Cherry 1956

UNIFORMS & COSTUMES

Wm. Beck and Sons Co., 1115 Vine St., Cincinnati, O. Tel.: CH 2264
Pettibone Bros. Mfg. Co., 628 Sycamore, Cincinnati, O.

CANDY & POPCORN DISTRIBUTORS

Berlo Vending, 2820 May St., Cincinnati, O.
Gold Medal Products Co., 318 E. 3rd, Cincinnati, O.
Manley, Inc., 1712 Logan St., Cincinnati, O. Tel.: GA 0667
National Theatre Supply, 1637 Central Parkway, Cincinnati 14, O. Tel.: Main 6581
Theatre Candy Co. of Ohio, Inc., 11 W. Carlton, Cincinnati, O. Tel.: Pl 3840

CLEVELAND, O.

SUPPLY DEALERS

Akron Theatre Supply Co., 936 Market St., Akron 5, O. Tel.: Franklin 2480—Night Wal. 2480
Cleveland Projector Co., Film Bldg., Cleveland, O. Tel.: Main 6286
National Theatre Supply, 2128 Payne Ave., Cleveland, O. Tel.: Prospect 4613
Ohio Theatre Supply Co., 2108 Payne Ave., Cleveland 14, O. Tel.: Prospect 4743
Oliver Theatre Supply Co., 1701 E. 23 Street, Cleveland 14, O. Tel.: Tower 1-6934
Theatre Equipment Company, 109 Michigan St., Toledo 2, O. Tel.: Ad 8107

TRAILERS

National Screen Service, 2336 Payne Ave., Cleveland, O.

POSTER & ACCESSORIES EXCHANGES

Gallo Display, 1012 Sumner Ave., Cleveland, O.
Rappaport Studios, Inc., 7500 Stanton Ave., Cleveland 14, O. Tel.: Tower 1-5818

THEATRE PROGRAMS & HANDBILLS

Smith & Setron Printing Co., 2000 Superior Ave., Cleveland, O. Tel.: Tower 1-5818

POSTER & WINDOW CARD PRINTERS

Gallo Display, 1012 Sumner Ave., Cleveland, O.
Silk Screen Process Co., 2000 Superior Ave., Cleveland, O.
Smith & Setron Printing Co., 2000 Superior Ave., Cleveland 14, O. Tel.: Tower 1-5818

UNIFORMS & COSTUMES

Cannon Tailoring Co., 124 St. Clair Ave., Cleveland, O.
Thomas Uniform Shop, 1267 East 105 St., Cleveland, O.

THEATRE PREMIUMS

National Enterprises, 504 Film Bldg., Cleveland, O.
Price Premiums, Film Bldg., Cleveland, O.
Theatrical Enterprises, 403-4 Film Bldg., Cleveland, O.

CANDY & POPCORN DISTRIBUTORS

Berlo Vending Co., 1658 St. Clair Ave., Cleveland, O. Tel.: Cherry 5479
Candy Sales, Inc., 1400 E. 105th St., Cleveland, O.
National Theatre Supply, 2128 Payne Ave., Cleveland, O. Tel.: Prospect 4613

JANITOR'S SUPPLIES

Federal Sanitation Co., 2340 Euclid Ave., Cleveland, O.
National Theatre Supply, 2128 Payne Ave., Cleveland, O. Tel.: Prospect 4613
State Chemical Mfg. Co., 2435 Superior Ave., Cleveland, O.
Universal Chemical Co., 1630 East 25th St., Cleveland, O. Tel.: Cherry 1185
West Disinfecting Co., 1530 St. Clair St., Cleveland, O.

DALLAS, TEX.

SUPPLY DEALERS

Associated Industries, 306 S. Pearl, Dallas, Tex. Tel.: Prospect 7-2769
Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Tex. Lakeside 4147
Hardin Theatre Supply Co., 714 S. Hampton Road, Dallas, Tex. Tel.: Madison 2235
Herber Brothers, 408 South Harwood St., Dallas, Tex. Tel.: Riverside 3553
Ideal Pictures, 2024 Main, Dallas, Tex. Tel.: C-2612
Roy C. Lee Co., 934 N. Lancaster, Dallas, Tex. Tel.: W-1181
H. B. Meyer & Son, 1306 Canton St., Dallas, Tex. Tel.: Riverside 6488
Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night, Madison 2547
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135-2136
Russell Roshon, Irwin Keasler Bldg., Dallas, Tex. Tel.: C-5016
Southwest Soundfilms, Inc., 423 So. St. Paul St., Dallas, Tex. Tel.: Prospect 7-1643
Southwestern Theatre Equipment Co., 2019 Jackson St., Dallas, Tex. Tel.: Central 8579
Stevens Pictures, Inc., 213 S. Pearl, Dallas, Tex. Tel.: R-2306

TRAILERS

Jamieson Film Company, 3825 Bryan, Dallas, Tex. Tel.: Tenison 3-8158
National Screen Service, 2012 Jackson St., Dallas, Tex.

POSTER & ACCESSORIES EXCHANGES

Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night, Madison 2547
National Screen Service, 2012 Jackson St., Dallas, Tex.
Southern Poster Service, 2029½ Jackson St., Dallas, Tex.
Southwest Poster Exchange, Dallas, Tex. Tel.: Riverside 6017

THEATRE PROGRAMS & HANDBILLS

American Poster & Printing Co., 1600 S. Akard, Dallas, Tex.
Evans Printing Co., 2308 Live Oak St., Dallas, Tex. Tel.: Riverside 4994

POSTER & WINDOW CARD PRINTERS

American Poster & Printing Co., 1600 S. Akard, Dallas, Tex.
Evans Printing Co., 2308 Live Oak, Dallas, Tex. Tel.: Riverside 4994

THEATRE PREMIUMS

Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night, Madison 2547

UNIFORMS & COSTUMES

Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night, Madison 2547

CANDY & POPCORN DISTRIBUTORS

Associated Popcorn Distributors, 2021 Jackson St., Dallas, Tex. Tel.: C-4549
Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Tex. Tel.: Lakeside 4147
Burch Mfg. Co., 302 So. Harwood, Dallas, Tex. Tel.: P7-1685
Chas. E. Darden & Company, 308 So. Harwood, Dallas, Tex. R-6134
Consolidated Popcorn Co., 2401 So. Ervay, Dallas, Tex. Tel.: H-7319

Joe Franklin Myers Industries, 6120 Lemmon, Dallas, Tex. Tel.: Dixon 4-1766
Manley, Inc., 302 So. Harwood, Dallas, Tex. Tel.: P7-2263
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135-2136
Ryan Industries, Inc., 2401 So. Ervay St., Dallas, Tex. Tel.: Harwood 7319

JANITOR'S SUPPLIES

Dixie Disf. Co., 923 So. Harwood St., Dallas, Tex. Tel.: R4467
H. B. Meyer & Son, 1306 Canton St., Dallas, Tex. Tel.: Riverside 6488
Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night, Madison 2547
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135-2136

DENVER, COLO.

SUPPLY DEALERS

Graham Brothers, 546 Lincoln St., Denver 9, Colo. Tel.: Tabor 5467
Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868
National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel.: Tabor 0201
Service Theatre Supply Co., 2054 Broadway, Denver, Colo. Tel.: Alpine 1597
Western Service & Supply, Inc., 2120 Broadway, Denver 2, Colo. Tel.: Ke 8041 & 5729

TRAILERS

McCall, Floyd, 141 Marion St., Denver, Colo. Tel.: Race 1486
National Screen Service, 2136 Champa St., Denver, Colo.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 2136 Champa St., Denver, Colo.

THEATRE PROGRAMS & HANDBILLS

Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868
Pearl-Friedland Co., 2119 Curtis, Denver, Colo. Tel.: Acoma 2727

POSTER & WINDOW CARD PRINTERS

Denver Advertising Co., 1456 Welton St., Denver, Colo. Tel.: Keystone 1085
Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868

THEATRE PREMIUMS

Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868

UNIFORMS & COSTUMES

Colorado Costume Co., 1751 Champa St., Denver, Colo. Tel.: Tabor 6874

CANDY & POPCORN DISTRIBUTORS

Manley-Burch, Inc., 2161 Broadway, Denver, Colo. Tel.: Alpine 6898
National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel.: Tabor 0201
Popcorn Enterprises, 1715 Market St., Denver, Colo. Tel.: Ke 4621
Poppers Supply Co., 2147 Broadway, Denver, Colo.
Harry Youngman Brokerage Co., 2134 Lawrence St., Denver, Colo. Tel.: Keystone 5435

JANITOR'S SUPPLIES

American Sanitary Products Co., 1514 Arapahoe St., Denver, Colo. Tel.: Alpine 1753
National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel.: Tabor 0201
Sanitary Specialties, 1441 Market St., Denver, Colo. Tel.: 8372
West Disinfecting Co., 3563 Walnut St., Denver, Colo. Tel.: Main 2026

DES MOINES, IA.

SUPPLY DEALERS

Des Moines Theatre Supply Co., 1121 High St., Des Moines 9, Ia. Tel.: 3-6520
National Theatre Supply, 1102 High St., Des Moines 9, Ia. Tel.: 4-2322

TRAILERS

National Screen Service, 1003 High St., Des Moines, Ia.
Parrot Films Studio, 1700 Keosauqua Way, Des Moines, Ia.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1003 High St., Des Moines, Ia.

CANDY & POPCORN DISTRIBUTORS

Des Moines Theatre Supply, 1121 High St., Des Moines, Ia. Tel.: 3-6520
Manley Burch Popcorn Machines, 2 Ninth St., Des Moines, Ia. Tel.: 4-2123
National Theatre Supply, 1102 High St., Des Moines, Ia. Tel.: 4-2322
Niles & Jones, 136 E. Locust, Des Moines, Ia. Tel.: 3-0559
Northwestern Candy Co., 100 E. Locust, Des Moines, Ia. Tel.: 4-3147
Superior Popcorn Company, 2015 Ingersoll Ave., Des Moines, Ia. Tel.: 3-8506; 2-1118

JANITOR'S SUPPLIES

Capital Sanitary Supply Co., 111 Eleventh St., Des Moines, Ia.
Cotton Products Company, 515 Fifth St., Des Moines, Ia.
Des Moines Janitor Supply Co., 1422 Walnut, Des Moines, Ia.
Des Moines Sanitary Supply Co., 908 Walnut, Des Moines, Ia.
Iowa Supply Company, 632 Des Moines St., Des Moines, Ia. Tel.: 4-6301

DETROIT, MICH.

SUPPLY DEALERS

Ernie Forbes Theatre Supply, Inc., 212 W. Montcalm St., Detroit 1, Mich. Tel.: Cadillac 1122-23
Ringold Theatre Equipment Co., 106 Michigan St. N. W., Grand Rapids 2, Mich., Tel.: GL-4-8852
United Theatre Camera and Supply Company, 2501 Cass Ave., Detroit. Tel.: Wo 2-6053

INDIANAPOLIS, IND.

SUPPLY DEALERS

Evansville Theatre Supply Co., 1738 E. Delaware St., Evansville, Ind. Tel.: 3-7534, 3-7092
Falls City Theatre Equipment Co., 427-429 S. 3rd St., Louisville, Ky. Tel.: Jackson 7559

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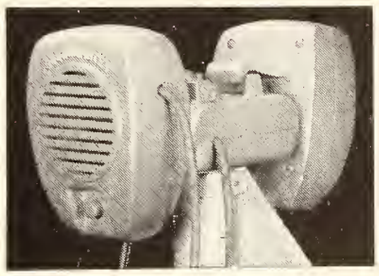

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Ger-Bar Inc., 442 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1727
Hadden Theatre Supply Co., 209 S. 3rd St., Louisville 2, Ky. Tel.: Jackson 0477
Mid-West Theater Supply, 448 N. Illinois St., Indianapolis, Ind.
National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517
Theatre Supply Co., 209 S. 3rd St., Louisville 2, Ky. Tel.: Jackson 0477

TRAILERS

National Screen Service, 328 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1573

POSTER & ACCESSORIES EXCHANGES

Meloy Bros., Shelbyville, Ind.
National Screen Service, 328 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1573

THEATRE PROGRAMS & HANDBILLS

Bramwood Press, 121 W. North St., Indianapolis 4, Ind. Tel.: 6361

POSTER & WINDOW CARD PRINTERS

George Brown, Stewart Bldg., Ohio & Illinois St., Indianapolis, Ind.
Thornton Levey Company, 628 N. Illinois St., Indianapolis, Ind.

UNIFORMS & COSTUMES

Indianapolis Costume Co., 216 N. Meridian St., Indianapolis, Ind.
Harry K. Landers, 837 N. Illinois St., Indianapolis, Ind.

THEATRE PREMIUMS

Advertising Specialties Company, 741 W. Washington St., Indianapolis, Ind.
Kipp Brothers, 240 South Meridian St., Indianapolis 4, Ind.

CANDY & POPCORN DISTRIBUTORS

Theatre Candy Concession Co., Inc., 1218 South Reisner St., Indianapolis, Ind. Tel.: Market 2571

JANITOR'S SUPPLIES

Indianapolis Janitor Supply Company, 3921 East 10th St., Indianapolis, Ind.

KANSAS CITY, MO.

SUPPLY DEALERS

L & L Popcorn Co., Blue Springs, Mo. Tel.: Blue Springs 27
Missouri Theatre Supply Co., 115 W. 18th St., Kansas City 8, Mo. Tel.: Gr. 2864
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Shreve Theatre Supply Co., 217 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 7849, 4206
Southwest Theatre Equipment Co., 118½-120½ West Douglas Ave., Wichita 1, Kans. Tel.: 2-2153
Stebbins Theatre Equipment Co., 1804 Wyandotte St., Kansas City 8, Mo. Tel.: Grand 0134; Night: Drexel 2791

TRAILERS

National Screen Service, 1800 Baltimore, Kansas City, Mo. Tel.: Vi 5893
Hal Parker Studios, Rm. 208, 1719 Wyandotte St., Kansas City, Mo. Tel.: Grand 5365
United Film Service, Inc., 2449 Charlotte St., Kansas City, Mo. Tel.: Ha. 5840

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1800 Baltimore, Kansas City, Mo. Tel.: Vi 5893
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256

THEATRE PROGRAMS & HANDBILLS

Capps & Clark Printing & Stationery Co., 2500 E. 31st St., Kansas City, Mo. Tel.: Li. 1200
Keystone Press Corp., 1432 Wyandotte St., Kansas City 6, Mo. Tel.: Ha. 1131
Vile-Goller Printing Co., 502 Delaware, Kansas City, Mo. Tel.: Ha. 1847

POSTER & WINDOW CARD PRINTERS

Photocraft Display Co., 3545 Broadway, Kansas City, Mo. Tel.: Valentine 0529

UNIFORMS & COSTUMES

Craddock Company, 1209 Grand Ave., Kansas City, Mo. Tel.: Vi. 2726
Gelhaar Uniform Co., 1230 Grand Ave., Kansas City, Mo. Tel.: Ha. 5550

THEATRE PREMIUMS

Midwest Merchandise Co., 1008 Broadway, Kansas City, Mo. Tel.: Victor 9464

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Acme Candy & Tobacco Co., 412 E. 10th St., Kansas City, Mo. Tel.: Vi. 4785
L. & L. Popcorn Co., Blue Springs, Mo. Tel.: Blue Springs 27
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. Tel.: Harrison 6155
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Peppard Seed Company, 1101 West 8th St., Kansas City, Mo. Tel.: Victor 3571
Poppers Supply Company, 114 W. 18th St., Kansas City, Mo. Tel.: Harrison 6856

JANITOR'S SUPPLIES

Gateway Chemical Co., 1412 Walnut St., Kansas City, Mo. Tel.: Ha. 1844
H. D. Lee Co., Ind. 20th & Wyandotte, Kansas City, Mo. Tel.: Ha. 4658
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Opie Brush Co., 1422 McGee St., Kansas City, Mo. Tel.: Victor 1142
Gus Plant Supply Co., 3916 Mannheim Road, Kansas City, Mo. Tel.: We. 6363

LOS ANGELES, CALIF.

SUPPLY DEALERS

J. M. Boyd, 2032 S. Vermont, Los Angeles, Calif. Tel.: Re 2-0046
National Theatre Supply, 1961 S. Vermont Ave., Los Angeles, Calif. Tel.: Republic 4193
Projection Equipment & Maintenance Co., 1975 S. Vermont Ave., Los Angeles, Calif. Tel.: Republic 0711 or Rochester 0711
B. F. Shearer Company, 1964 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 3-1145

CANDY & POPCORN DISTRIBUTORS

National Theatre Supply, 1961 S. Vermont Ave., Los Angeles, Calif. Tel.: Republic 4193

JANITOR'S SUPPLIES

National Theatre Supply, 1961 S. Vermont Ave., Los Angeles, Calif. Tel.: Republic 4193

MEMPHIS, TENN.

SUPPLY DEALERS

National Theatre Supply, 412-414 S. 2nd St., Memphis, Tenn. Tel.: 5-6616
Theatre Supply Company, 1021 Grand Ave., Fort Smith, Ark. Tel.: 7402
Tri-State Theatre Service, 318 2nd St., Memphis, Tenn. Tel.: 5-8240

MILWAUKEE, WIS.

SUPPLY DEALERS

Gallagher Films, 113 South Washington St., Green Bay, Wis. Tel.: Adams 2554
Gallagher Films, 639 North Seventh St. Milwaukee 3 Wis. Tel.: Ma. 8-2354
Vic Manhardt Company, Inc., Theatre Supply Division, 1705 West Clybourn St. Milwaukee 3 Wis. Tel.: Div. 2-8344; Div. 2-8345
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 8-7333
Theatre Equipment & Supply, 641 N. 7th St., Milwaukee 3, Wis. Tel.: Daly 8-0123

TRAILERS

Film Arts Corp., 725 W. Wells St., Milwaukee, Wis. Tel.: Daly 8-5670
National Screen Service, 812 N. 11th St., Milwaukee, Wis. Tel.: Marquette 8-7540

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 812 N. 11th St., Milwaukee, Wis. Tel.: Marquette 8-7540

UNIFORMS & COSTUMES

Brill Uniforms, 712 N. 5th St., Milwaukee, Wis.
Dave Miller Costume Shop, 919 N. Jackson St., Milwaukee, Wis.

THEATRE PREMIUMS

Quality Premium Distributors, 639 N. 7th St., Milwaukee 3, Wis.

CANDY & POPCORN DISTRIBUTORS

A.B.C. Popcorn Co., 1934 W. Galena St., Milwaukee 5, Wis. Tel.: West 3-1667 or Hilltop 5-3298
Atlas Candy Co., 169 S. 2nd, Milwaukee 2, Wis. Tel.: Marquette 8-7020
Theatres Candy Co., 1920 Kenilworth Ave., Milwaukee, Wis.

JANITOR'S SUPPLIES

Chemical Specialties Co., 1900 W. Vliet, Milwaukee, Wis. Tel.: West 3-1271

Kranz Co., 239 E. Erie, Milwaukee, Wis.

Vic Manhardt Company, Inc., Theatre Supply Division, 1705 West Clybourn St., Milwaukee 3, Wis. Tel.: Div. 2-8344-5

MINNEAPOLIS, MINN.

SUPPLY DEALERS

Altec Service Corp., 428 Lumber Exchange, Minneapolis 2, Minn. Tel.: Atlantic 6233

American Theatre Supply, 316 S. Main St., Sioux Falls, S. D. Tel.: 1346

Foster Theatre Supply, 39 Glenwood Ave., Minneapolis 3, Minn. Tel.: Bridgeport 1722

Heywood-Wakefield Co., 301 S. Fifth St., Minneapolis 2, Minn. Tel.: Ma 0421

McGarthy Theatre Supply Co., 3003 Montana Ave., Billings, Mont.

Minneapolis Theatre Supply, 78 S. 12th St., Minneapolis, Minn. Tel.: Bridgeport 3306

National Theatre Supply, 56 Glenwood Ave., Minneapolis 3, Minn. Tel.: Main 8273

Star Theatre Supply, Osceola, Wis.

Western Theatre Equipment Exchange, 45 Glenwood Ave., Minneapolis, Minn. Tel.: GE. 2066

TRAILERS

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

POSTER & ACCESSORIES EXCHANGES

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

THEATRE PROGRAMS & HANDBILLS

Ad Art Advertising Co., 121 N. 7th St., Minneapolis, Minn. Tel.: Lincoln 5681

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

POSTER & WINDOW CARD PRINTERS

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

Theatre Sign & Display Service, 74 Glenwood Ave., Minneapolis, Minn.

UNIFORMS & COSTUMES

Northwestern Costume House, Inc., 328 Nicollet Ave., Minneapolis, Minn. Tel.: Geneva 6455

Minnesota Costume Co., 1108 Nicollet Ave., Minneapolis, Minn. Tel.: Main 8880

THEATRE PREMIUMS

Gellman Bros., Inc., 119 N. 4th St., Minneapolis, Minn.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Manley, Inc., 122 N. Ninth St., Minneapolis, Minn.

Midland Popcorn Co., 130 Second St., N.E., Minneapolis, Minn.

Red Wagon Popcorn Service, Inc., Glenwood Ave. at No. Ninth St., Minneapolis 3, Minn. Tel.: Lincoln 7563

Theatre Confections, Inc., 1104 Linden Ave., Minneapolis, Minn.

JANITOR'S SUPPLIES

W. A. Gerrard Co., 3253 Bryant Ave., S., Minneapolis 8, Minn.

Minnesota Paper & Cordage Co., 730 Washington Ave. N., Minneapolis, Minn. Tel.: Ma 3473 (paper supplies)

Minnesota Paper & Cordage Co., 127 East 9th St., St. Paul, Minn. Tel.: Cedar 7401

R. A. Myers & Co., 1535 Marshall Ave., St. Paul, Minn.

Sanitary Products Co., 1453 University Ave., St. Paul, Minn.

NEW HAVEN, CONN.

SUPPLY DEALERS

National Theatre Supply, 122 Meadow St., New Haven, Conn. Tel.: New Haven 7-5829

CANDY & POPCORN DISTRIBUTORS

National Theatre Supply, 122 Meadow St., New Haven, Conn. Tel.: New Haven 7-5829

JANITOR'S SUPPLIES

National Theatre Supply, 122 Meadow St., New Haven, Conn. Tel.: New Haven 7-5829

NEW ORLEANS, LA.

SUPPLY DEALERS

Hodges Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293

National Theatre Supply, 220 S. Liberty St., New Orleans, La. Tel.: Raymond 4455

Theatre Equipment Co., 2500 N. Claiborne Ave., New Orleans, La. Tel.: Crescent 3124

TRAILERS

National Screen Service, 1431 Cleveland Ave., New Orleans, La. Tel.: Raymond 9588

POSTER & ACCESSORIES EXCHANGES

Exhibitor's Poster Exchange, Inc., 221 So. Liberty St., New Orleans, La. Tel.: Ra 3563

National Screen Service, 1431 Cleveland Ave., New Orleans, La. Raymond 9588

THEATRE PROGRAMS & HANDBILLS

Nifty Printing Co., 3923 Tulane Ave., New Orleans, La. Tel.: Ganez 2179

Port Printing Co., 222 LaSalle St., New Orleans, La. Tel.: Ra 6987

POSTER & WINDOW CARD PRINTERS

Port Printing Co., 222 LaSalle St., New Orleans, La. Tel.: Ra 6987

UNIFORMS & COSTUMES

Sam Bonart, 500 So. Rampart St., New Orleans, La. Tel.: Raymond 1196

Brown's Industrial Uniforms, 545 Dryades St., New Orleans, La. Tel.: Canal 7500

Brown' Industrial Uniforms, 811 Poydras, New Orleans, La. Tel.: Magnolia 7654

Ellgee Uniform Shop, 1711 Tulane Ave., New Orleans, La. Tel.: Magnolia 9727

Howard's Uniforms, 606 Common St., New Orleans, La. Tel.: Magnolia 1488

Terry & Judin Ltd., 135 Carondelet St., New Orleans, La. Tel.: Canal 7771

THEATRE PREMIUMS

F. F. Goodrow, 218 So. Liberty St., 3rd Fl., New Orleans, La. Tel.: Magnolia 1474

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Blevins Popcorn Co., 1053 Common St., New Orleans, La. Tel.: Raymond 4928

Chas. E. Darden, 218 So. Liberty St., New Orleans, La. Tel.: Canal 2143

Hodges Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293

Manly, Inc., 1414 Cleveland Ave., New Orleans, La. Tel.: Magnolia 5738

National Theatre Supply, 220 So. Liberty St., New Orleans, La. Tel.: Raymond 4455

Schaffer & Kemp Dist., 210 So. Liberty St., New Orleans, La. Tel.: Day: Magnolia 5189; Night: Galvez 2350

Southern Seed & Feed Store, 1118 Decatur, New Orleans, La. Tel.: Magnolia 2228

Woods Popcorn Supplies, 910 N. Broad St., New Orleans, La.

JANITOR'S SUPPLIES

American Chemical Co., 207 N. Peters St., New Orleans, La. Tel.: Raymond 5134

Dixie Chemical Company, 224 Decatur St., New Orleans, La. Tel.: Raymond 1038

Hodges Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293

Monarch Chemical Company, 1101 Chartres St., New Orleans, La. Tel.: Raymond 6186

Rudolph Ramelli, Inc., 1700 Poydras St., New Orleans, La. Tel.: Raymond 6188

NEW YORK, N. Y.

SUPPLY DEALERS

Amusement Supply Co., 341 W. 44th St., New York 18, N. Y. Tel.: Circle 6-0850

Capitol Motion Pictures Supply Corp., 630 Ninth Ave., New York, N. Y. Tel.: Plaza 7-4510

Cinematograph International, Inc., 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6285

Clark Theatre Supply, P. O. Box 835, Asbury Park, N. J. Tel.: Asbury Park No. 2-1645R

Crown Motion Pictures Supply Corp., 346 West 44th St., New York, N. Y. Circle 5-4780-1

DeVry Corporation, 52 Vanderbilt Ave., New York 17, N. Y. Mu. 6-3397

Frazar & Hansen, Ltd., 120 Broadway, New York 5, N. Y. Tel.: Worth 4-3454

Harvey Radio Company, 103 West 43rd St., New York, N. Y. Tel.: Longacre 3-1800

Joe Hornstein, Inc., 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6285

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National Theatre Supply, 356 West 44th St., New York 18, N. Y. Circle 5-6900
Radio Wire Television, Inc., 100 Sixth Ave., New York, N. Y. Tel.: Walker 5-8883
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y. Tel.: Plaza 7-0440
Star Cinema Supply Company, 459 W. 46th St., New York, N. Y. Tel.: Circle 6-3678
Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y. Tel.: Columbus 5-8591
Westrex Corporation, 111 8th Ave., New York, N. Y. Tel.: Chelsea 3-2300

TRAILERS

Filmack Trailer Corp., 245 West 55th St., New York, N. Y. Tel.: Plaza 7-3809
National Screen Service, 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-5700
Welgot Trailer Service, 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6450

POSTER & ACCESSORIES EXCHANGES

Allied Poster & Supply Corp., 358 W. 44th St., New York, N. Y. Tel.: Columbus 5-9664

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Dept. 72, 266 Mott St., New York 12, N. Y.

Consolidated Poster Service, 341 W. 44th St., New York, N. Y. Tel.: Columbus 5-7257
National Screen Service, 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-5700

THEATRE PROGRAMS & HANDBILLS

Filmland Press Theatre Printers Inc., 358 West 44th St., New York, N. Y. Tel.: Circle 6-8875
State Poster Company, 630 Ninth Ave., New York, N. Y. Tel.: Columbus 5-5628

POSTER & WINDOW CARD PRINTERS

Morgan Lithograph Corp., 1501 Broadway, New York, N. Y. Tel.: Longacre 5-6577
National Screen Service, 630 Ninth Ave., New York, N. Y. Tel. Circle 6-5700
State Poster Company, 630 Ninth Ave., New York, N. Y. Tel.: Columbus 5-5628

UNIFORMS & COSTUMES

All Bilt Uniforms, Inc., 147 Fulton St., New York, N. Y. Tel.: Cortland 7-3323
Brooks Uniform Company, 1140 Sixth Ave., New York, N. Y. Tel.: Vanderbilt 6-0066
Cleary Uniform Company, 144 Myrtle Ave., Brooklyn, N. Y. Tel.: TR 5-0392
Dazian's Inc., 142 W. 44th St., New York, N. Y. Tel.: Lu 2-1800. (Costumes and curtain fabrics.)
Frederick A. Wettstein Co., 440 W. 42nd St., New York, N. Y. Tel.: Longacre 3-4541

THEATRE PREMIUMS

DeLuxe Theatre Premiums, Inc., 346 W. 44th St., New York, N. Y. Tel. Circle 6-0343
Ben S. Loeb, Inc., 1107 Broadway, New York, N. Y. Tel.: Chelsea 2-3940
Metro Premium Company, 334 West 44th St., New York, N. Y. Tel.: Columbus 5-1952
Price Theatre Premiums Corp., 352 W. 44th St., New York, N. Y. Tel.: Circle 6-1293
Quality Premium Distributors, 324 W. 44th St., New York, N. Y. Tel.: CO 5-0570

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

ABC Vending Corporation, 259 West 14th St., New York, N. Y. Tel.: Al 5-1500
Interstate Popcorn Co., 334 West 44th St., New York, N. Y. Tel.: Columbus 5-1952
Manley, Inc., 270 West 43rd St., New York, N. Y. Tel.: Br 9-5555; Wi 7-3499
Premium Products Co., 354 West 44th St., New York, N. Y. Tel.: Circle 6-4922
Sanitary Automatic Candy Corp., 43 W. 36th St., New York 18, N. Y. Tel.: Longacre 3-5780

JANITOR'S SUPPLIES

Crown Motion Picture Supply Corp., 346 West 44th St., New York, N. Y. Tel.: Circle 5-4780-1
National Theatre Supply, 356 West 44th St., New York 18, N. Y. Tel.: Circle 5-6900
Sanitary Automatic Candy Corp., 43 West 36th St., New York 18, N. Y. Tel.: Longacre 3-5780

OKLAHOMA CITY, OKLA.

SUPPLY DEALERS

Altec Service Corp., 1315 N.W. 22, Oklahoma City, Okla. Tel.: 58-6100. (Theatre Sound Service.)
Davis Theatre Seat & Equip. Co., 4026 McArthur Blvd., Oklahoma City, Okla. Tel.: Bethany 711
General Flooring & Tile Co., 1728 Linwood, Oklahoma City, Okla. Tel.: 7-1605
W. R. Howell, 12 S. Walker St., Oklahoma City 4, Okla. Tel.: 3-1961
Miles E. Norman, Commerce Exchange Bldg., Oklahoma City, Okla. Tel.: 3-4248. (Brandt Automatic Cashiers.)
National Theatre Supply, 700 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 2-0203
Oklahoma City Scenic Co., 715½ N. Hudson, Oklahoma City, Okla. Tel.: 7-3232
Oklahoma Seating Company, 17 W. Main St., Oklahoma City 2, Okla. Tel.: 7-4602
Oklahoma Theatre Supply Co., 628 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 7-8691
Oklahoma Tile Co., 3011 Paseo Oklahoma City, Okla. Tel.: 5-3592

CANDY & POPCORN DISTRIBUTORS

King Popcorn Products Co., 1611 N. Blackwelder, Oklahoma City, Okla. Tel.: 4-9216
Manley Inc., 705 W. Grand, Oklahoma City, Okla. Tel.: 3-9500
National Theatre Supply, 700 West Grand Ave., Oklahoma City 2, Okla. Tel.: 2-0203
Oklahoma Theatre Supply Co., 628 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 7-8691

JANITOR'S SUPPLIES

National Theatre Supply, 700 West Grand Ave., Oklahoma City 2, Okla. Tel. 2-0203
Oklahoma Theatre Supply Co., 628 West Grand Ave., Oklahoma City 2, Okla. Tel.: 7-8691

OMAHA, NEBR.

SUPPLY DEALERS

National Theatre Supply, 1610 Davenport St., Omaha, Neb.
Quality Theatre Supply Corp., 1515 Davenport St., Omaha, Neb. Tel.: Atlantic 7253
Scott Ballantyne Co., 1707 Davenport St., Omaha, Neb. Tel.: Jackson 4444

TRAILERS

National Screen Service, 1508 Davenport St., Omaha, Neb. Tel.: At. 4848
Western Theatre Supply Co., 214 North 15th St., Omaha 2, Neb. Tel.: AT 9046

POSTER & ACCESSORIES EXCHANGES

Fepco Theatre Advertising, 223 North Sixteenth St., Omaha, Neb. Tel.: We 2688
National Screen Service, 1508 Davenport St., Omaha, Neb. Tel.: At 4848

THEATRE PROGRAMS & HANDBILLS

Exhibitor's Printing Service, 1515 Chicago St., Omaha, Neb. Tel.: Jackson 3950
Fepco Theatre Advertising, 223 North Sixteenth St., Omaha, Neb. Tel.: We 2688
Standard Printing Company, 1008 N. Sixteenth St., Omaha, Neb. Tel.: Jackson 3688

POSTER & WINDOW CARD PRINTERS

Exhibitor's Printing Service, 1515 Chicago St., Omaha, Neb. Tel.: Jackson 3950
Fepco Theatre Advertising, 223 North 16th St., Omaha, Neb. Tel.: We 2688
Standard Printing Company, 1006-1008 N. 16th St., Omaha, Neb.

UNIFORMS & COSTUMES

Theo. Lieben & Son, 1514 Howard St., Omaha, Neb.

THEATRE PREMIUMS

Good Specialties Company, 1620 Capitol Ave., Omaha, Neb.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Nebraska Candy Concessions, Inc., 938 North 24th St., Omaha, Neb.

JANITOR'S SUPPLIES

Chemical Products Company, 3014 N. 24th St., Omaha, Neb. Tel.: Pleasant 3133
Levenson Chemical Company, 1407 Harney St., Omaha, Neb.

PHILADELPHIA, PA.

SUPPLY DEALERS

Blumberg Brothers, Inc., 1305-07 Vine St., Philadelphia, Pa. Tel.: Lombard 3-7240
National Theatre Supply, 1225 Vine St., Philadelphia, Pa. Tel.: Spruce 4-6156

TRAILERS

National Screen Service, 1201 Vine St., Philadelphia, Pa.

POSTER & ACCESSORIES EXCHANGES

Independent Poster Exchange, 1323 Vine St., Philadelphia, Pa. Tel.: Walnut 2-3233
National Screen Service, 1201 Vine St., Philadelphia, Pa.

THEATRE PROGRAMS & HANDBILLS

National Penn Printing, 1233 Vine St., Philadelphia, Pa. Tel.: Locust 7-0538
Quality Print, 241 N. 12th St., Philadelphia, Pa. Tel.: Market 7-5087

POSTER & WINDOW CARD PRINTERS

Metropolitan Printing, 1326 Vine St., Philadelphia, Pa.
National Penn Printing, 1233 Vine St., Philadelphia 7, Pa. Tel.: So 7-0538
National Screen Service, 1201 Vine St., Philadelphia, Pa.
Posters, Inc., 835 Cherry St., Philadelphia 7, Pa. Tel.: Lombard 3-2000
Quality Print, 241 N. 12th St., Philadelphia, Pa. Tel.: Market 7-5087

UNIFORMS & COSTUMES

Adelphia Uniform Company, 1122 Walnut St., Philadelphia, Pa. Tel.: Kingsley 5-1150
Horstmann Uniform Company, 526 Cherry St., Philadelphia, Pa.
Weintraub Bros., 1321 Noble St., Philadelphia, Pa. Tel.: Poplar 5-2286

THEATRE PREMIUMS

DeLuxe Theatre Premiums, 237 N. 13th St., Philadelphia, Pa.
Quality Premium Distributors, 1309-11 Vine St., Philadelphia 7, Pa. Tel.: Lombard 3-6930
Superior Premium Dist. Co., 1243 Vine St., Philadelphia, Pa.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Poppers Supply Company, 1315 Vine St., Philadelphia, Pa. Tel.: Lombard 3-9020
Y. & Y. Popcorn Supply Company, 1226 Vine St., Philadelphia, Pa.

JANITOR'S SUPPLIES

Acme Sanitary Company, 1005 Race St., Philadelphia, Pa. Tel.: Walnut 2-3443
Beacon Brush & Supply Company, 1320 Race St., Philadelphia, Pa. Tel.: Rittenhouse 6-6697
N. Brittingham & Sons, 1315 Ridge Ave., Philadelphia, Pa. Tel.: Poplar 5-2794

PITTSBURGH, PA.

SUPPLY DEALERS

Alexander Theatre Supply, Inc., 1705 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Express 0777
Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh 19, Pa., Tel.: Grant 4281
Esser Costume Co., 322 Liberty Ave., Pittsburgh, Pa. Tel.: Atlantic 3277
J. R. Lloyd Co., 45 South 20th St., Pittsburgh 3, Pa. Tel.: Hu 0600
Lovett and Co., 333 West Pike St., P. O. Box 1127, Clarksburg, W. Va. Tel.: 6360
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630
Superior Motion Picture Supply Co., 84 Van Braam St., Pittsburgh, Pa. Tel.: Grant 0724

TRAILERS

National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa. Tel.: At 1808

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa. Tel.: At 1808

THEATRE PROGRAMS & HANDBILLS

Berger Printing Co., 112 Fullerton St., Pittsburgh, Pa.
Le Viant Printing Co., 70 Van Braam St., Pittsburgh, Pa. Tel.: Grant 5786
R. T. Lewis Co., Hostetter Bldg., Pittsburgh, Pa.
Liberty Printing & Lithographing Co., 5001 Centre Ave., Pittsburgh, Pa.

POSTER & WINDOW CARD PRINTERS

American Poster Supply Co., 425 Van Braam St., Pittsburgh, Pa.
Le Viant Printing Co., 70 Van Braam St., Pittsburgh, Pa. Tel.: Grant 5786
R. T. Lewis Co., Hostetter Bldg., Pittsburgh, Pa.
Liberty Printing & Lithographing Co., 5001 Centre Ave., Pittsburgh, Pa.
Triangle Poster Co., 2 Penn Ave., Pittsburgh, Pa.

UNIFORMS & COSTUMES

Esser Costume Co., 322 Liberty Ave., Pittsburgh, Pa. Tel.: Atlantic 3277
Service Uniforms Inc., 924 Penn Ave., Pittsburgh, Pa.

THEATRE PREMIUMS

M. S. England, 85 Van Braam St., Pittsburgh, Pa.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Cinema Distributing Co., 1003 Forbes St., Pittsburgh, Pa.
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630
Tri-State Automatic Candy Corp., 2745 Liberty Ave., Pittsburgh, Pa. Tel.: Co 6446

JANITOR'S SUPPLIES

Allied Associates, Inc., 4909 Penn Ave., Pittsburgh, Pa. Tel.: Hiland 4142
Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh 19, Pa. Tel.: Grant 4281
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630

PORTLAND, ORE.

SUPPLY DEALERS

Portland Moving Picture Machine Co., 916 N.W. 19th Ave., Portland 9, Ore. Tel.: Capitol 4367
B. F. Shearer Co., 1947 N.W. Kearney, Portland, Ore., Tel.: Atwater 7543
Theatre Utilities Service Co., 1987 N.W. Kearney St., Portland 9, Ore., Tel.: Beacon 4488
Western Theatre Equipment Co., 1923 N.W. Kearney St., Portland 9, Ore. Tel.: Beacon 2195

TRAILERS

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: Beacon 3741

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: Beacon 3741
Pacific Poster Co., 1931 N.W. Kearney St., Portland, Ore. Tel.: Beacon 6492

POSTER & WINDOW CARD PRINTERS

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: Beacon 3741

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Northwest Automatic Candy Corp., 815 N.W. 16th St., Portland 9, Ore. Tel.: Atwater 4811
Oregon Film Service, 18th and Kearney, Portland 9, Ore.

ST. LOUIS, MO.

SUPPLY DEALERS

Joe Hornstein, Inc., 3146 Olive St., St. Louis 3, Mo. Tel.: Franklin 0999
National Theatre Supply, 3213 Olive St., St. Louis 3, Mo. Tel.: Newstead 6350-1
St. Louis Theatre Supply Co., 3310 Olive St., St. Louis 3, Mo. Tel.: Jefferson 7974

SALT LAKE CITY, UTAH

SUPPLY DEALERS

Inter-Mountain Theatre Supply Co., 142 E. First South, Salt Lake City, Utah, Tel.: 4-7821
McGarthy Theatre Supply Co., 3003 Montana Ave., Billings, Mont.
Service Theatre Supply Co., Inc., 256 E. First South, Salt Lake City, Utah. Tel.: 5-1223
Western Theatre Equipment Co., Inc., 112 South 2nd East, Salt Lake City 2, Utah. Tel.: 9-0288

TRAILERS

National Screen Service, 212 E. First South, Salt Lake City, Utah. Tel.: 5-7482

POSTER & ACCESSORIES EXCHANGE

Louis Locher Jr., 606 Utah Sav. & Tr. Bldg., Salt Lake City, Utah
National Screen Service, 212 E. First South, Salt Lake City, Utah. Tel.: 5-7482

THEATRE PROGRAMS & HANDBILLS

A. B. C. Printers, 609 South 2nd East, Salt Lake City, Utah. Tel.: 3-2651
David W. Evans, Advertising Agency, Wasatch Oil Bldg., Salt Lake City. Utah. Tel.: 5-2935
Samuelson Company, (Artists Headquarters), 52 W. Second South, Salt Lake City, Utah
Theatre Display Co., 52 W. 2nd South St., Salt Lake City, Utah. Tel.: 5-5391

POSTER & WINDOW CARD PRINTERS

Cooper and Grow Advertising Agency, 33 W. 3rd South, Salt Lake City, Utah. Tel.: 4-2668
Jex Advertising Agency, Rear 244 E. 1st South St., Salt Lake City, Utah. Tel.: 5-1890
Louis Locher, Jr., 606 Ut. Sav. & Tr. Bldg., Salt Lake City, Utah
Samuelson Company (Artists Headquarters), 52 W. Second South, Salt Lake City, Utah
Theatre Display Co., 52 W. Second South St., Salt Lake City, Utah. Tel.: 5-5391

UNIFORMS & COSTUMES

Salt Lake Costume Co., Inc., 248 S. Main St., Salt Lake City, Utah. Tel.: 3-1031

THEATRE PREMIUMS

Intermountain Theatre Supply Co., 142 E. 1st So., Salt Lake City, Utah. Tel.: 4-7821
Service Theatre Supply Co., 256 E. 1st S., Salt Lake City, Utah. Tel.: 5-1223

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Joe Jardin's Poppers Supply Co., 72 P. O. Place, Salt Lake City, Utah. Tel.: 4-0440
Lyric Theatrical Agency, 132 South State St., Salt Lake City, Utah. Tel.: 4-7856
Theatre Candy Distributing Co., 251 E. 2nd S., Salt Lake City, Utah. Tel.: 9-3561

JANITOR'S SUPPLIES

Cudahy-Gibson Janitorial Supplies, (Winters Distributing Co.), 57 W. 1st So., Salt Lake City, Utah. Tel.: 5-3441
Flinco Inc., Chemical & Janitorial Supplies, 328 W. 2nd S., Salt Lake City, Utah. Tel.: 5-3441

SAN FRANCISCO, CALIF.

SUPPLY DEALERS

Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif. Tel.: Exbrook 2-5112
Paul Koss Supply Co., 900 Folsom St., San Francisco 7, Calif. Tel.: Yukon 6-2323
National Theatre Supply, 255 Golden Gate Ave., San Francisco 2, Calif. Tel.: Market 1-4171
Walter G. Preddey Theatre Equipment, 187 Golden Gate Ave., San Francisco 2, Calif. Tel.: Underhill 1-7571
B. F. Shearer Co. of California, 243 Golden Gate Ave., San Francisco 2, Calif. Tel.: Underhill 1-1816
C. R. Skinner Mfg. Co., 292-294 Turk St., San Francisco, Calif. Tel.: Ordway 3-6909

MOTIOGRAPH
DRIVE-IN EQUIPMENT
The Finest that Money Can Buy! — Your guarantee of long, trouble-free service.

MOTIOGRAPH Double-Shutter PROJECTORS
for a beautiful, rock steady picture . . . smooth, cool operation . . . easy accessibility of all units.

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for lifelike sound. Models for drive-ins of all sizes.

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for exceptionally good tone quality . . . and minimum service demands. Larger. Made better.

MOTIOGRAPH 75/115 Ampere High Intensity Reflector Type ARC LAMPS
for a truly brilliant picture of unvarying intensity—much more light at much less cost.

MOTIOGRAPH HI-POWER 115/230 Ampere GENERATOR SETS
for a dependable source of current for the arc.

FREE!
See your Motiograph dealer or write for literature and the Motiograph book, "How to Design, Construct and Equip a Drive-In Theatre."

MOTIOGRAPH, INC.
4431 W. LAKE ST., CHICAGO 24, ILL.

Western Theatrical Equipment So., 337 Golden Gate Ave., San Francisco 2, Calif. Tel.: Hemlock 1-8302

TRAILERS

Motion Picture Service, 125 Hyde St., San Francisco 2, Calif. Tel.: Ordway 3-9162

National Screen Service, 140 Leavenworth St., San Francisco, Calif. Tel.: Tuxedo 5-6878

C. R. Skinner Mfg. Co., 292-294 Turk St., San Francisco, Calif. Tel.: Ordway 3-6909

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 140 Leavenworth St., San Francisco, Calif. Tel.: Tuxedo 5-6878

Pischoff Co., 177 Golden Gate Ave., San Francisco, Calif. Tel.: Un 1-5808

Silk Screen Poster Co., 768 Howard St., San Francisco, Calif. Tel.: Exbrook 2-2930

Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

THEATRE PROGRAMS & HANDBILLS

The McDougall Pres. 1031 Irving St., San Francisco, Calif. Tel.: Montrose 4-9633

Program Printing Co., 291 Golden Gate Ave., San Francisco, Calif. Tel.: Hemlock 1-1496

Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

POSTER & WINDOW CARD PRINTERS

National Screen Service, 140 Leavenworth St., San Francisco, Cal. Tel.: Tuxedo 5-6878

Pischoff Co., 177 Golden Gate Ave., San Francisco, Calif. Tel.: Un 1-5808

Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

UNIFORMS & COSTUMES

Hollywood Advertising Co., 540 Turk St., San Francisco, Calif. Tel.: Ordway 3-4377

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Coast Supply Co., 977 Howard St., San Francisco, Calif. Tel.: Douglas 2-2689

Pac. Automatic Candy Corp., 360 6th St., San Francisco 3, Calif. Tel.: Klondike 2-3129

B. F. Shearer Co. of California, 243 Golden Gate Ave., San Francisco 2, Calif. Tel.: Underhill 1-1816

United Candy Co., 168 Golden Gate Ave., San Francisco, Calif.

JANITOR'S SUPPLIES

Acme Paper Co., 444 Drumm St., San Francisco 7, Calif. Tel.: Yukon 6-4811

Hockwald Chemical Co., 135 Mississippi St., San Francisco, Calif. Tel.: Hemlock 1-6474

Paul Koss Supply Co., 900 Folsom St., San Francisco 7, Calif. Tel. Yukon 6-2323

Sunset Supply & Paper Co., 218 4th St., San Francisco, Calif. Tel.: Yukon 6-6185

Walter G. Preddey Theatre Equipment, 187 Golden Gate Ave., San Francisco 2, Calif. Tel.: Un 1-7571

SEATTLE, WASH.

SUPPLY DEALERS

American Theatre Supply Co., Inc., 1504 14th Ave. at Madison Square, Seattle 22, Wash. Tel.: East 7199; Night: Cap 2023

National Theatre Supply, 2319 Second Ave., Seattle 1, Wash. Tel.: Main 3421

B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247

Western Theatre Equipment Co., 2224 Second Ave., Seattle 1, Wash. Tel.: Elliot 3806

Western Theatre Equipment Co., 528 West 1st Ave., Spokane, Wash., Box 113. Tel.: Riverside 9706

CANDY & POPCORN DISTRIBUTORS

American Theatre Supply Co., Inc., 1504-14 14th Ave. at Madison Square, Seattle 22, Wash. Tel.: East 7199; Night: Cap 2023

B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247

UNIFORMS & COSTUMES

Nifty Costume Co., 800 Mercer St., Seattle 9, Wash. Tel.: Main 7746

JANITOR'S SUPPLIES

American Theatre Supply Co., Inc., 1504 14th Ave. at Madison Square, Seattle 22, Wash. Tel.: East 7199; Night: Cap 2023

B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247

Modern Theatre Supply, Inc., 2400 Third Ave., Seattle, Wash. Tel.: Senator 4273

WASHINGTON, D. C.

SUPPLY DEALERS

Ben Lust Theatre Supply, 1001 New Jersey Ave., N.W., Washington, D. C. Tel.: National 5376

Elmer H. Brient & Sons Inc., 12 H St., N.E., Washington, D. C. Tel.: District 5905

J. F. Dusman Co., 12 E. 25th St., Baltimore 18, Md. Tel. Belmont 2748

National Stage Lighting Co., National Press Bldg., Washington, D. C. Tel.: Republic 0168

Peter Faerber, 1107 E. St. N.W., Washington, D. C. Tel.: Metropolitan 5124

Perdue Cinema Service, 36 Kirk S.W., Roanoke 11, Va. Tel.: 2-8817

TRAILERS

National Screen Service, 1104 9th St. N.W., Washington, D. C. Tel.: National 1634

Warner Bros. Pictures, 901 New Jersey Ave. N.W., Washington, D. C. Tel.: National 1130

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 1104 9th St. N.W., Washington, D. C. Tel.: National 1634

Theatre Advertising Co., 704 New Jersey Ave. N.W., Washington, D. C. Tel.: District 8160

UNIFORMS & COSTUMES

Mullane Theatrical & Costuming Agency, 714 11th St. N.W., Washington, D. C. Tel.: Metropolitan 9395

CANDY & POPCORN DISTRIBUTORS

Manley Popcorn Co., 1112 13th St. N.W., Washington, D. C. Tel.: Metropolitan 4422

JANITOR'S SUPPLIES

Daycon Products Co., 1009 9th St., N.W., Washington, D. C. Tel.: District 7171

Dixie Janitor Supply, 709 H. St. N.W., Washington, D. C. Tel.: Sterling 7900

J. F. Dusman Co., 12 E. 25th St., Baltimore 18, Md. Tel.: Belmont 2748

Rayco Products Co., 4302 Rhode Island Ave., Brentwood, Md. Tel.: Union 7067

United Sanitary Chemicals Co., 1324 Monroe St. N.W. & 27 S. Howard St., Baltimore, Md. Tel.: Lexington 2035

CANADA

CALGARY, ALTA.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 712 Eighth Ave., W., Calgary, Alta., Tel.: M-9947

Dominion Sound Equipment Ltd., 2300 Dewdney Ave., Regina, Sask. Tel.: 91442

MONTREAL, QUE.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 1620 Notre Dame St., W., Montreal, Quebec. Tel.: Fitzroy 9663

COMPLETE

STAGE LIGHTING

EQUIPMENT

•

CAPITOL

STAGE LIGHTING CO.

527-529 WEST 45th STREET

NEW YORK 19, N. Y.

General Theatre Supply Co., Ltd., 288 St. Catherine St. West, Montreal, Que. Tel.: Plateau 3438-39

CANDY & POPCORN DISTRIBUTORS

General Theatre Supply Co., Ltd., 288 St. Catherine St. W., Montreal, Que. Tel.: Plateau 3438-39

JANITOR'S SUPPLIES

General Theatre Supply Co., Ltd., 288 St. Catherine St. W., Montreal, Que. Tel.: Plateau 3438-39

ST. JOHN, N. B.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 76 Hollis St., P. P. Box 940, Halifax, Nova Scotia, Canada. Tel.: 3-8211

Dominion Sound Equipments, Ltd., 10 Germain St., St. John, New Brunswick, Can. Tel.: 3-3031

TRAILERS

Dominion Sound Equipment, Ltd., 76 Hollis St., P. P. Box 940, Halifax, Nova Scotia, Canada. Tel.: 3-8211

JANITOR'S SUPPLIES

Dominion Sound Equipment, Ltd., 76 Hollis St., P. P. Box 940, Halifax, Nova Scotia, Canada. Tel.: 3-8211

TORONTO, ONT.

SUPPLY DEALERS

Benograph Division, Associated Screen News, Ltd., 100 Adelaide St., W., Toronto, Ont. Tel.: Wa 4671

Coleman Electric Co., 18 Dundas Sq., Toronto, Ont. Tel.: El 7767

Dominion Sound Equipments, Ltd., 114 Bond St., Toronto, Ont. Tel.: Wa 6131

Gaumont-Kalee, Ltd., 591 Yonge St., Toronto, Ont. Tel.: Mi 1154

General Theatre Supply Co., Ltd., 104 Bond St., Toronto, Ont. Tel.: El 9307

Perkins Electric Co., Ltd., 277 Victoria St., Toronto, Ont. Tel.: Elgin 6209

TRAILERS

Dominion Sound Equipments, Ltd., 114 Bond St., Toronto, Ont. Tel.: Wa 6131

VANCOUVER, B. C.

SUPPLY DEALERS

Dominion Sound Equipments, Ltd., 820 Cambie St., Vancouver, B. C. Tel.: Marine 2181

Dominion Theatre Equipment Co., Ltd., 847 Davie St., Vancouver, B. C. Tel.: Marine 6634

Dunbar Theatre Seat Company, 168 West 4th Ave., Vancouver, B. C. Tel.: Fairmont 9393

Empire Agencies, Ltd., 573 Hornby St., Vancouver, B. C. Tel.: Marine 6638

Gaumont Kalee, Ltd., Film Exchange Bldg., Davie & Burrard Sts., Vancouver, B. C. Tel.: Marine 3408

General Theatre Supply Co., Ltd., 963 Granville St., Vancouver, B. C. Tel.: Marine 7933

La Salle Recreations, Ltd., (Theatre Chair & Carpet Division), 945 Granville St., Vancouver, B. C. Tel.: Marine 5034

Steffens-Colmer Studios, Ltd., 298 Main St., Vancouver, B. C. Tel.: Pacific 1928

Theatre Display Studio, 945 Station St., Vancouver, B. C. Tel.: Tatlow 2854

Theatre Equipment Supply Co., 906 Davie St., Vancouver, B. C. Tel.: Marine 7033

TRAILERS

Trans-Canada Films, Ltd., 298 Main St., Vancouver, B. C. Tel.: Cedar 2011

WINNIPEG, MAN.

SUPPLY DEALERS

Dominion Sound Equipment, Ltd., 65 Rorie St., Winnipeg, Man. Tel.: 922-323

General Theatre Supply Co., 185 Portage Ave. E., Winnipeg, Man. Tel.: 92-5795

J. M. Rice & Co., 202a Canada Bldg., Winnipeg, Man. Tel.: 2-5371

TRAILERS

Dominion Sound Equipment, Ltd., 65 Rorie St., Winnipeg, Man. Tel.: 922-323

General Theatre Supply Company, Ltd., 185 Portage Ave. E., Winnipeg, Man. Tel.: 92-5795

JANITOR'S SUPPLIES

General Theatre Supply Company, Ltd., 185 Portage Ave. E., Winnipeg, Man. Tel.: 92-5795

TRADE NAME DIRECTORY

Listing Brand and Model Names Used by Manufacturers to Identify Products

A

Agitair—(air diffusers, air filters, air exhausters). Air Devices, Inc., 17 E. 42 St., New York 17, N. Y.

Aluminex—(display frames—hardware). Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.

Arcmaster and Lightmaster—(arc lamps and rectifiers). Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.

Arrestone—(accoustical tile products). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.

Autodrape—(curtain machine). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Auto-Voice Speakers—(in-car speakers). The Drive-In Theatre Equipment Co., Inc., 2110-2150 Superior Ave., Cleveland 14, Ohio.

B

Bandit Barriers—(box offices). Diebold, Inc., Canton 2, Ohio.

Bell—(amplifiers). Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Belfone—(intercommunications systems). Bell Sound Systems, Inc., 555 Marion Ave., Columbus 7, Ohio.

Besteel—(curtain track). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Bestereopticon—(500 and 1,000 watt stereopticon). Best Devices, Co., Inc., 10516 Western Avenue, Cleveland, Ohio.

Bevelite—(background & marquee letters). Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, California.

Big Top—(arc spotlight). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

C

C. & C. Six Phase—(arc lamp rectifiers). McColpin-Christie Corporation, 4922 S. Figueroa St., Los Angeles, Calif.

Cashgard—(safes, fire-resistive). Diebold, Inc., Canton 2, Ohio.

Cardineer—(rotary record handling equipment). Diebold, Inc., Canton 2, Ohio.

Climate Changers—(unit type air conditioners). Trane Company, LaCrosse, Wisconsin.

Console—(self-contained air conditioners). Typhoon Air Conditioning Corporation, 794 Union St., Brooklyn, N. Y.

Corkoustic—(accoustical tile products). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.

Corlon Tile—(plastic floor tile). Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.

Counter-Tred—(24" rubber & cord matting). American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

Cushiontone—(accoustical tile products). Armstrong Cork Company, P. O. Box 450, Lancaster, Pa.

D

Day-Glo—(fluorescent screen poster ink). Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 15, Ohio.

Deflecto-Grille—(discharge grille with vertical & horizontal louvers). U. S. Air Conditioning Corp., Como Avenue E. E. & 33rd, Minneapolis 14, Minn.

Delaware—(rectifiers). Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

Display King—(sign flashers). Gale Dorothea, 37-61 85 St., Jackson Heights, Long Island, N. Y.

Dorex—(activated carbon air purification). W. B. Connor Engineering Corporation, 114 E. 32 St., New York, N. Y.

E

Entertainer 300—(300 watt projector for 2" x 2" slides, with automatic slide changing). Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Illinois.

Envoy—(16mm projector, sound & silent). Victor Animatograph Corp., Davenport, Iowa.

Evabrite—(front surface mirrors). Bache, Semon & Company, 640 Greenwich St., New York, N. Y.

Evalast—(electrolytically Copper-plated mirrors). Bache, Semon & Company, 640 Greenwich St., New York, N. Y.

Exide—(emg. light, batteries, portable emergency lighting units). Electric Storage Battery Company, 1900 Allegheny Avenue, Philadelphia 32, Pa.

Flex-Site Binders—(visible record handling equipment). Diebold, Inc., Canton 2, Ohio.

Ezy-Rug—(rubber link matting). American Mat Corporation, 2018 Adams St., Toledo 2, Ohio.

F

Fenesteel—(curtain track—light duty). Automatic Devices Co., 1035 Linden St., Allentown, Pa.

G

Glo-Craft—(black light equipment, paints, satins, murals). Switzer Bros., 4732 St. Clair Ave., Cleveland 15, Ohio.

Gulistan—(carpets). A. & M. Karaghensian, Inc., 295 Fifth Avenue, New York, N. Y.

I

Instructor 300—(300-watt slide and filmstrip projector). Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Ill.

J

Junior-High—(projection arc lamps). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

Junior High—(rectifiers). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

K

Klieglight—(controlled spot light beam projectors). Kliegl Bros., 321 West 50 St., New York, N. Y.

Kno-Draft—(adjustable air diffusers). W. B. Connor Engineering Corporation, 114 E. 32 St., New York, N. Y.

L

Lenesteel—(curtain track). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Lightmaster and Arcmaster—(arc lamps and rectifiers). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebr.

Linotile—(resilient floor covering). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.

M

Masco—(amplifiers, public address equipment, sound systems). Mark Simpson Mfg. Company, 32-28 49 St., Long Island City 3, N. Y.

Mir-O-Guards—(reflector guards). Mirror Guard Co., 837 11th Ave., New York, N. Y.

Mobiltone—(in-car speaker). Theatrecraft Mfg. Corp., 1878 E. 18 St., Cleveland, Ohio.

Mogul—(projector arc lamps). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

Monarch—fire hose). Hewitt Rubber Division, Hewitt Robins, Inc., Buffalo 5, N. Y.

N

National—(Carbon, Graphite and Metal-Graphite brushes for electrical equipment). National Carbon Co., Inc., 30 East 42nd St., New York, N. Y.

No. 155—(Auto Color Wheel). Best Devices Co., Inc., 10516 Western Ave., Cleveland, Ohio.

Nu-Notch—mushroom ventilators or air diffusers). Knowles Mushroom Ventilator Company, 583 Upper Mountain Avenue, Montclair, New Jersey.

O

Orotip—(projector carbons). National Carbon Co., Inc., 30 E. 42 St., New York 17, N. Y.

P

Pee Wee—(spotlight). Best Devices Co., Inc., 10516 Western Avenue, Cleveland, Ohio.

Peerless Hy-Candescent—(projector arc lamp). J. E. McAuley Mfg. Company, 552 W. Adams St., Chicago, Illinois.

Peerless Magnarc—(projector arc lamp). J. E. McAuley Mfg. Company, 552 W. Adams St., Chicago, Illinois.

Powerstat—(dimmers). Superior Electric Company, 83 Laurel St., Bristol, Conn.

Precipitron—(electrostatic air cleaners). Westinghouse Electric Corporation, B. F. Sturtevant Co., Division, Hyde Park, Boston, Mass.

R

R.S.M.—(drive-in ramp & directional signs). Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.

Radiant—(projector screens). Radiant Mfg. Co., 2627 W. Roosevelt Rd., Chicago, Ill.

Re-Cord-O-Fone—(disk recorder). Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Refrigerated Kooler-Aire—(packaged refrigeration unit). U. S. Air Conditioning Corporation, Como Avenue, S. E. & 33rd, Minneapolis 14, Minn.

Remova-Panel—(supporting frames for letters). Adler Silhouette Letter Company, 3021 W. 36 St., Chicago 32, Illinois.

Restfoam—(latex foam seat cushioning). Hewitt Rubber Division, Hewitt Robins, Inc., Buffalo 5, N. Y.

Reveldex—(accounting systems—rotary). Diebold, Inc., Canton 2, Ohio.

Roto-Display King—(turntables). Gale Dorothea, 37-61 85 St., Jackson Heights, Long Island, N. Y.

Royal Soundmaster—(sound systems, speakers, soundheads). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebraska.

Royal Soundmaster Model R and W—(projectors). Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.

Royal Soundmaster PD So. Series—(amplifiers). Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.

S

Safe-T-Stak—(carbon and film cabinets). Diebold, Inc., Canton 2, Ohio.

Sealuxe—(display systems, door hardware, lobby post and rope ends, sand urns, speaker tubes, box offices). Universal Corporation, 610 Denton Drive, Dallas, Texas.

Silent Steel—(curtain track). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Silver Service—(curtain machine). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Snaplite—(projection lenses). Kolmorgen Optical Company, 2 Franklin Ave., Brooklyn, N. Y.

Solex—(projection lenses not being made at this time). Kollmorgen Optical Corp., 2 Franklin Ave., Brooklyn 11, New York.

Sonomaster—(dual-speed record player). Victor Animatograph Corp., Davenport, Iowa.

Stabilarc—(motor generators). Automatic Devices Company, 1035 Linden St., Allentown, Pa.

Stabiline—(automatic voltage regulators). Superior Electric Company, 83 Laurel St., Bristol, Conn.

Standard—(3-5-7 & 10 ton self-contained air conditioners). Typhoon Air Conditioning Corporation, 794 Union St., Brooklyn, New York.

Stand Steel—(curtain machine stand). Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Super-Snaplite—(projection lenses). Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn 11, N .Y.

Suprex—(projector carbons). National Carbon Co., Inc., 30 E. 42 St., New York 17, N. Y.

Syncro-Dynamic—(35mm theatre sound projector). Weber Machine Corporation, 59 Rutter St., Rochester, N. Y.

Syncrofilm—(projection and sound equipment). Weber Machine Corporation, 59 Rutter St., Rochester, New York.

T

Third Dimension—(changeable letters). Adler Silhouette Letter Company, 3021 W. 36 St., Chicago 32, Illinois.

Tolex—(vinyl resin plastic upholstery material). Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.

Tolon—(vinyl resin plastic upholstery material). Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.

Tra-Dex—(vertical visible file). Diebold, Inc., Canton 2, Ohio.

Traffic King—(rubber runner matting). American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

Travertone—(acoustical tile products). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.

Triumph 60—(16mm projector, sound & silent). Victor Animatograph Corp., Davenport, Iowa.

Triple A—(slide changing mechanism, 300-watt slide and filmstrip projector). Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Ill.

Trouper—(arc spotlights). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

Tuf-Tred—(tire fabric matting). American Mat Corporation, 2018 Adams St., Toledo 2, Ohio.

U

Unitrane—(unit air conditioner). Trane Company, LaCrosse, Wisconsin.

US AIRCO—(air conditioning equipment). U. S. Air Conditioning Corporation, Como Avenue S. E. & 33rd, Minneapolis 14, Minnesota.

usAIRco Store Conditioners—(3, 5 and 7½ ton upright air conditioners). U. S. Air Conditioning Corp., Como Ave., S. E. & 33rd St., Minneapolis 14, Minn.

Utility—(projector arc lamps). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

Utility—(rectifiers). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.

V

V Line Trays—(vertical record handling equipment). Diebold, Inc., Canton 2, Ohio.

Victor Arc Projector—(16mm arc projector). Victor Animatograph Corp., Davenport, Iowa.

Vion—(directional signs and data strips). Vio-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y.

Vio-Ray—(blacklight lamps and fluorescent colors). Vio-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y.

Voltbox—(A-C power supplies). Superior Electric Co., 83 Laurel St., Bristol, Conn.

W

Waterwite—(flat glass for all purposes). Bache, Semon and Company, 640 Greenwich St., New York, N. Y.

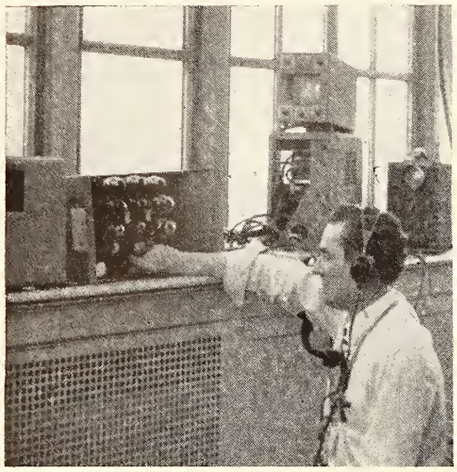
Wonder Spot—(500 watt spotlight). Best Devices Co., Inc., 10516 Western Avenue, Cleveland, Ohio.

Y

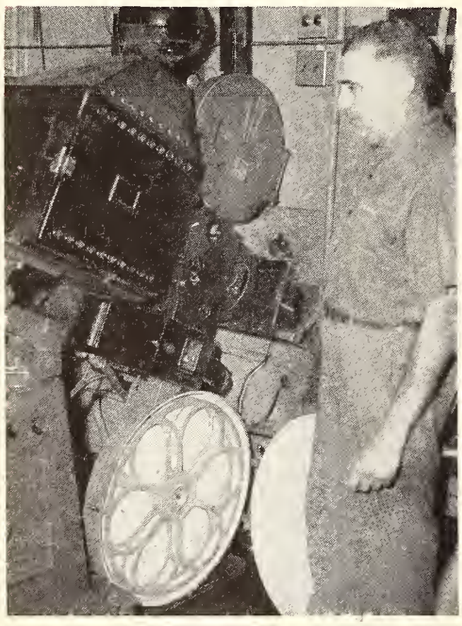
Yorkaire—(conditioners). York Corporation, York, Pa.

Large-Screen Video Moves Forward

Claim Greater Speed, Improved Quality for Intermediate System Using Film Photographed From Receiver Tube



Above, television is received in skyscraper tower of New York Paramount Building and (below) is projected seconds later. Interim processes are illustrated at bottom of page.

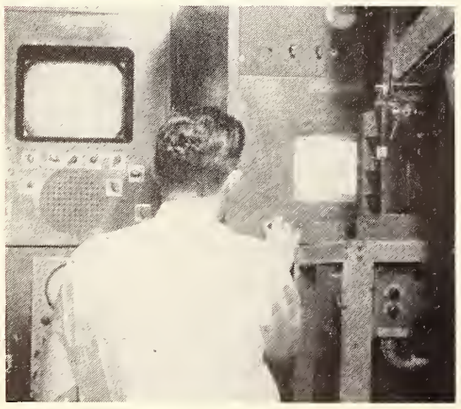


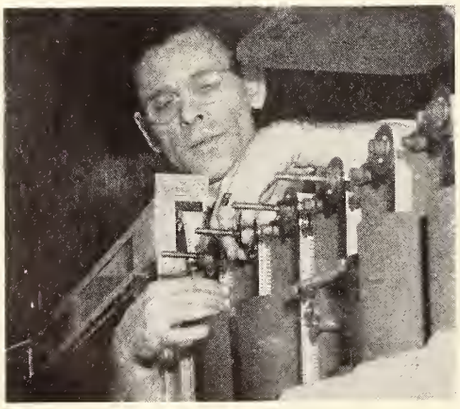
Presentation of television events as part of the regular program of the New York Paramount Theatre (which has been routine there for the past six months) will soon be further improved in quality and simultaneity by the completion of new equipment, according to Richard Hodgson, Paramount's Director of Technical Operations. The new apparatus is now in construction not only for the Paramount in New York, but for other Paramount houses. It can be supplied to order to any theatre, Mr. Hodgson declares. The cost to the theatre of this earliest of practical large-screen television outfits compares favorably with the cost to the theatre of the earliest sound systems; current price for the entire television apparatus (not installed) being $35,000.

The accompanying pictures outline the process. In New York, because of the crowding of steel-frame skyscrapers, an elevated point of reception is needed. The top floor of the 25-story Paramount Building is used.

Piped down to the eighth floor by coaxial cable, the signal is seen on the screen of a television receiver. A unit called the "electronic shutter," interposed between the receiver proper and the cathode ray tube, causes the tube to show a negative instead of positive picture. Further, it shows the picture 24 times per second instead of 30 times per second as in conventional receivers.

The image is photographed by a special camera which has no shutters and which effects pull-down in 1/120th second. Camera and television receiver are electrically synchronized. During actual pull-down time the television receiver shows no picture. During this interval, however, the scanning process that produces the television picture has continued; therefore when the picture reappears the scanning process is halfway down the tube and the lower half of the picture appears first, the upper half following. This cycle repeats, with alternate frames joining in the middle. The result is a standard, 24-frame positive print that can be projected with standard theatre equipment.





At left two television screens reproduce image. The larger is the monitor; special camera faces and photographs the smaller video image. From camera film proceeds in light-proof chute to developing machine (right) and thence through fire-proof chute to the projector.

As the film leaves the camera it passes through a recorder where the television sound is recorded upon it in the form of a conventional soundtrack, conventionally placed.

From camera and recorder the film proceeds through a light-proof chute to a light-proof developing machine (shown in the accompanying picture with its cover removed for threading) where high-speed development and fixing are accomplished by means of concentrated solutions at temperatures as high as 140° Fahrenheit. Treatment of the film is completed with hot-air drying.

From the drying chamber the film passes down a fireproof chute which runs through the floor, and thus passes into the province of Harry Rubin, Supervisor of Projection for Paramount Pictures and member of STR's Projection Advisory Council. The chute leads the film, through standard fire rollers, into the top af a specially-built upper magazine, as can be seen in the photograph. There is no reel in this magazine; the film merely passes through it into the projector, which is entirely conventional, as is the soundhead below it. The projector motor, however, is synchronized with the camera and developing machine motors. The man in the projection room picture is Harry Wickenhaver, veteran member of Paramount Theatre's projection staff.

Emerging from the soundhead the film is taken up on a special, oversize reel in an oversize lower magazine—these provisions permitting 6,000 feet of film, or one-hour's entertainment, to be played without interruption or changeover.

Practical Showmanship

When the television program is over the film can be removed from the lower magazine, cut into standard 2,000-foot lengths, and used over again as ordinary motion picture film whenever programming makes that desirable.

When the program first appears it can be placed before the audience within 66 seconds of the actual event (and that interval will be markedly shortened by the new apparatus now under construction) or it can be merely reeled up and run later as the program may require. In the latter procedure, the film can be edited, like any other, before it is shown to the audience, and its dramatic impact thereby increased. No equipment of any kind need be installed in the auditorium. Television is projected at regular projection distance, through standard projection equipment, with all the brilliance of a standard projection arc lamp. It appears on the theatre's regular, perforated screen. In the New York Paramount the screen is 24 feet wide and the television brilliance is 14 foot-candles of incident light.

Programs are obtained from two sources. The Paramount Theatre occasionally arranges with television broadcasters in the Metropolitan area for permission to reproduce their programs in the theatre. But in addition Paramount Television Productions, Inc., a subsidiary, has its own video camera crews and its own Federal Communications Commission license for television relay transmission on microwaves, and thus provides independent material.

Maintenance Memos for *Managers*

MAY, 1949

1 Have you made a regular schedule for progressive changes in your outdoor lighting schedule to conform to seasonal changes in daylight and prevent waste?

2 If you are planning to decorate your theatre for Memorial Day this year have you remembered to keep the general tone subdued as a matter of good taste?

3 If summer uniforms were not completely gone over and repaired before they were put away last year, inspect them now, have needed repairs made promptly.

4 If any flaws were found in your air conditioning equipment during Spring inspection have repairs been completed yet? System may be needed any day now.

5 Consider re-lamping the outside of your theatre in cooler summer colors—and stress cool colors in changeable translucent letter marquee advertising.

6 Time for another careful inspection of carpet throughout the theatre? Shift badly worn sections to places where traffic is light for sake of economy.

7 Have you put a television antenna above your theatre since last summer? If so, get guarantee that installation is properly protected against lightning.

8 Have all water-cooler refrigerating equipment gone over now and put in perfect condition to withstand the heavier demands of the warm weather season.

9 Time now to consider the types of refreshments that sell best during hot weather and place your orders for them so they will be on hand in ample time.

10 Do you have a regular schedule for meeting with the projection staff and talking over with them their problems, condition of equipment, and other details?

11 Are you planning to re-trim your box-office with new summer decorations? Cool, plain colors, or flowered designs in chintz, harmonize with most lobbies.

12 How long since your footlight trough or other curtain-lighting coves have been cleaned and painted? Are lamps and reflecting surfaces buried under dust?

13 Do you occasionally check adjoining properties for fire hazards that could endanger your theatre? Your neighbors may be less fire-conscious than you are.

14 Time to have all dimmer and flasher banks checked over for burned, worn or defective contacts or other parts, to prevent development of serious faults?

15 Use these warm days to air out the theatre very thoroughly, and especially to air out closed areas, to eliminate all traces of objectionable odors.

16 If the cleaning staff really needs any new brooms, brushes, mops, etc., don't fail to provide them. Worn-out tools never could produce first-class work.

17 Time now to remove stain or dirt around heat grilles and radiators, repainting as necessary. Radiators should be cleaned and wire-brushed at least.

18 Does the staff always remember to put out rubber mats PROMPTLY when the weather turns rainy? Impress them with need for preserving life of your carpets.

19 Have you a schedule for thorough periodic inspection of all bare wooden floors? Splintered, loose or uneven boards can lead to expensive law-suits.

20 Remind employes who change the marquee letters that they are never to stand on, nor rest the ladder against, any frail or brittle parts of the marquee.

21 Have you been careful to avoid inflammables in your planned summer decorations, or if not to have them flame-proofed? Take no chances on fire or panic.

22 Time now to check condition of all screens on air conditioning louvres and all theatre windows. Don't forget screens on windows of projection room.

23 Is your own projection equipment damaging prints? Consult with projectionists and authorize whatever repairs to equipment may be needed to prevent this.

24 Do you personally observe all lighting to make sure faulty tubes or bulbs are always replaced promptly. "Dead eyes" and flickering fluorescents are annoying.

25 Has the cleaning staff been warned never to use brass polish, but only machine oil, on top plate of ticket machine and do they observe that precaution?

26 If you have an unused organ be sure oil is kept on all metal parts, organ loft swept and cleaned occasionally, organ inspected often for damage by rodents.

27 Have all sump pump motors thoroughly inspected for brush and commutator condition, condition of bearings, and lubrication. Authorize any needed repairs.

28 Have sump pumps themselves thoroughly inspected for condition of all washers and packing. Authorize repairs needed to conserve power and prevent leakage.

29 If your balcony patrons suffer annoyance through needless talking or noise originating in the projection room caution projectionists to be more careful.

30 Time to check up on condition of upholstery of all lobby and lounge furniture to assure patron comfort and to catch small faults before they grow larger?

31 If your balcony is not open during matinee performances do you nevertheless have an usher check it regularly as a safety measure and to prevent abuses?

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MR. DRIVE-IN EXHIBITOR

North, South, East & West
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Your recognition of S.O.S. wonderful values has our shop working overtime keeping pace with demand.

At S.O.S. you are assured of top quality at lowest possible prices. Specially priced REBUILT LIKE NEW DeVry Equipments with Dual Sound Projectors, Stands, Magazines, Lenses, HI Arcs, Rectifiers and HI power Amplifier.

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ALSO: Kollmorgen Snaplite II and Super Snaplite f 1.9 Coated Lenses, New and Rebuilt Arc Lamps, Rectifiers (single and 3 Phase), Generators, etc.

All equipment fully tested under actual operating conditions before shipment—your assurance of satisfactory service. All equipment *GUARANTEED UNCONDITIONALLY FOR ONE YEAR.*

S.O.S. customers benefit by engineering counsel, writing diagrams, blueprints suggesting drive-in theatre layouts . . . without charge.

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connects to any preamp
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In the Motion Picture Field Only One Paper

SHOWMEN'S TRADE REVIEW

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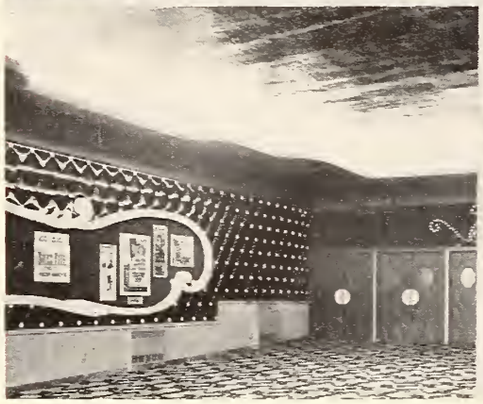
Extensive Use of Fabrics Features Modern Decor in Cleveland Theatre



Red, gray and black carpet extending through theatre forms background for ceilings of silver foil or neutral gray, and walls of green or gray. Plaster ornaments, upholstery on foyer bench, and tufted plastic under candy stand, are white; screen curtains silver.

Among the latest examples of today's theatre decoration, the treatment of the interior of the Richmond Theatre, Cleveland, Ohio, has been completed under the direction of Novelty Scenic Studios of New York. It stresses extensive use of fabrics.

The house seats 1,800 on a single floor and is owned by Associated Theatre and Community Circuit Enterprises.

As can be seen in the illustration the lobby is large, measuring sixty by thirty feet. A large-pattern carpet is used accordingly. The same carpeting extends through the foyer and into the auditorium. Its general color tone is red, gray and black.

Harmonizing with the luxury of a carpeted lobby, the walls and ceiling are richly treated. Central portion of the ceiling is glazed silver leaf; its side and border areas are painted green. Doors are padded in green leatherette trimmed with brass nails. Wall above doors is finished in green padded velour and ornamented with a scroll pattern executed in upholstery buttons. The side wall here presented is padded in gunmetal plastic ornamented with white plaster rosettes; its display panel has a green velour background within the white baroque plaster frame. The opposite lobby wall is also finished in padded green velour, and ornamented with white enamel metal scrollwork.

The foyer ceiling is buff green with a center panel of silver leaf; foyer walls are oak finished in dove gray. The frame around the candy stand is red and white plastic; tufted white plastic forms the base of the candy stand; the round bench is upholstered in white leatherette.

Auditorium ceiling is painted in neutral color and illuminated by three colors of neon in coves in addition to the downlights. Screen curtains are silver-gray satin bearing the same scroll design seen on the side walls. The screen opening is framed in heavily-gathered emerald green satin which continues along the side walls for 50 feet, creating the illusion of taking the audience right on to the stage. Further back the side walls are gray velour, and the rear wall presents alternate stripes of gray velour and emerald green satin.

'Atomic Ring' for Box-Tops Plan for Popcorn Promotion

To promote sales of their product, Blevins Popcorn Company now presents its young customers with the "atomic ring" premium in return for tops of its popcorn boxes; and offers theatremen supporting merchandising material in the form of a one-minute film trailer, two-color point-of-sale banners, newspaper mats, and copy for spot radio or public address announcements.

Under the plan, box-tops are mailed direct to the Blevins company and the rings are dispatched direct to the sender. The ring, widely used as premiums by breakfast food companies, mounts an adjustable "atomic bomb" and contains harmless materials that glow in the dark.

Motiograph Issues Book On Management and Projection

A new 445-page book, attractively bound in red and gold, has just been issued by Motiograph under the title: "The Sound Track Book of the Theatre." It is composed of a selection of articles from the company's pamphlet publication, "The Sound Track," here brought together in orderly form, according to subject matter.

Readers will find in it articles on theatre management, advertising and promotion, theatre accounting, seating, carpets, draperies, display signs and letters, air conditioning, general maintenance, drive-in theatres, television, stereophonic sound; plus a large section devoted to technical aspects of projection and sound equipment, projection room layout, and recommended safety practices.

The introduction explains that while the book makes direct reference only to brands of equipment and supplies handled by Motiograph dealers, "the models described incorporate basic principles of design, so that a knowledge of their construction and operation will be found applicable in nearly all cases," and that "an explanation is given in nearly every case in which one of the leading brands differs from that being described, so that there is probably little essential information which has been omitted."

The book can be bought from Motiograph, Inc., 4431 West Lake Street, Chicago, or from Motiograph supply dealers. The price is $10.00.

Drincolator Claims Half of Theatre Beverage Business

Although introduced to the theatre field only one year ago, the Drincolator beverage dispenser now supplies one out of every two soft drinks sold in motion picture houses, according to officials of Drincolator Corporation.

It is sold now on a "profit-as-you-pay" plan said to return its cost to the theatreman within 90 days. National Theatre Supply is the distributor.

Beverage dispenser claimed to sell one out of every two drinks now sold in theatres, here seen installed in Wareham Theatre, Manhattan, Kansas.

Maintenance Memos for *Projectionists*

MAY, 1949

1 Are all fire extinguishers fully charged, ready for emergency at instant's notice? Provide yourself with carbon tetrachloride; never deprive the extinguisher.

2 Check back-screen speaker connections to make sure that all are tight and uncorroded; check all back-screen speaker fuses for signs of over-warm operation.

3 Time to blow dust out of amplifiers, rectifiers, motor-generators? Use a bellows, a vacuum cleaner, or vacuum cleaner connected in reverse as blower.

4 Acetate safety prints are being distributed in increasing quantity. If you have not had any, you will. Get new film cement made for both acetate and nitrate.

5 If projection room floor needs painting ask to have it painted; don't let walking on it scuff abrasive and harmful concrete dust into your expensive equipment.

6 Remove all tubes from their sockets, examine tube prongs and socket contacts for dirt and for evidence of poor contact or sparking across prong contacts.

7 If fire drives you out of the projection room—are your emergency port shutter and cut-off switches located where you can operate them on your way out?

8 Time to make another thorough experimental check of the action of all port safety shutters for reliability and fast response? Adjust them as found necessary.

9 Order a reliable thermometer if there is none and carefully observe temperature rise of all rectifiers, generators, amplifiers, etc., in actual operation.

10 Time for another close examination of the condition of the asbestos-covered leads to ALL lamphouses? If replacements will be needed, order them well in advance.

11 Go over all motors and motor-generators for condition of bearings, brushes, commutators and lubrication; have all indicated repairs and adjustments made promptly.

12 Examine take-ups and their belts or chains; make certain take-up action is flawless and that belts or chains are in good condition and satisfactorily taut.

13 Have additions to projection room equipment threatened any wiring, fuses or switches with overload? Report any such condition; ask to have it remedied promptly.

14 Are you thoroughly familiar with Underwriters' and your own local safety codes, and do you check projection room and fittings periodically for any non-conformance?

15 Carefully examine the contact blades and contact clips of all power and arc switches. Clean, burnish and adjust them as necessary; or order indicated replacements.

16 Have you a standard routine for checking all oil cups, grease cups, oil reservoirs and other lubricating points to make certain that none are ever overlooked?

17 Are your equipment items, fuse clips, switches and spare parts cabinets so marked that a relief man in your projection room will never face troubles or doubts?

18 Do you maintain the projection room bulletin board in up-to-the-minute condition, removing obsolete notices, etc., so that they will not obscure new reminders?

19 Time again to inspect carbon jaws in ALL lamphouses? If any are not in perfect condition sand off roughness or make other needed adjustments, or order new ones.

20 Time to re-check the contact blades and contact clips of power switches on large amplifiers. Clean, burnish and adjust as necessary, or order new ones if needed.

21 Have you and other members of projection staff rehearsed yourselves thoroughly in every detail of what to do and not do in every variation of emergency?

22 Are you keeping yourself in close touch with the latest developments of theatre television and its equipment? You might be called on to operate it soon now.

23 Time to re-check the non-synch for quality of sound, signs of wear, need of lubrication? If you have a little-used announcing mike, try it out now and then.

24 Have you set up a regular schedule for inspection, lubrication and needed adjustment of carbon feed motors in all projection, spot and effect lamphouses?

25 Do you make it your practice to moo up any dripping or leaking oil as soon as it appears; to investigate cause of such condition and remedy it without delay?

26 Do you and other members of projection staff make every effort to observe quiet in the projection room at all times to avoid annoying patrons in the balcony?

27 Have you a standard, periodic routine for inventory of the projection room's supply of needed tools to make sure all of them will be on hand when needed?

28 If there is any possible way your projection room can be locked from outside while you are in it have that lock removed. You might be locked in with a fire.

29 Do all members of the projection staff make it an iron-clad rule never to place anything on the port shutter sills that could prevent shutters closing?

30 How long since you checked your motor-generator for increase in vibration or noise? If either is growing worse have needed repairs made without any delay.

31 Is it ever necessary for you to take carbon tetrachloride from a fire extinguisher for cleaning purposes? Order an extra supply; don't risk depleting the extinguisher.

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1501 Broadway, New York 18, N. Y.

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Name .....

Theatre .....

Address .....

City and State .....

EQUIPMENT LITERATURE

April 30, 1949

ONE OF THE services we are glad to render our readers is save them trouble in obtaining literature on theatre materials, equipment and furnishings. All that is necessary is to fill in the coupon in the adjoining column and return it to us. Your requests will receive prompt attention. There is no obligation of any kind. Check the appropriate numbers for desired items of the literature described below; for information on other matters listed check the adjoining squares. Please print your name, name of theatre and address legibly and clearly.

AIR DIFFUSER. A six-page, two-color folder describes in full detail the newest Agitair diffusing device, the model "RTC." This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacurer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#1)

CARPET PROTECTOR. Vacuuming leaves some grit behind to wear expensive fibers; shampooing on the floor invites mildew and microbes that rot the fibers and give off odors. A 10-page booklet by Nuodex Products Co. describes a chemical that is added to carpet shampoos to prevent growth of mildew and bacteria. This might be your answer; why not send for the booklet. (#2)

CUTOUT MACHINE. A four-page two-color pamphlet describes the latest model K10 Cutawl, product of International Register Company, which is designed for cutting any desired pattern into any of a wide variety of display materials. The improvements incorporated in this new model are explained and illustrated in detail. Prices and terms are quoted. The pamphlet describes an interesting, versatile and very useful little machine. (#3)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in S.O.S. Cinema Supply Corp.'s new 1949 catalog, recently released. Nearly a thousand items, ranging from auditorium chairs to drive-in speakers, are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want to have this free catalog handy for reference. (#4)

GLASS PROJECTION PORT. Larger theatres have long closed in their projection ports with high quality glass to keep noise out of the auditorium and dust off the projection lens. Such equipment has been individually tailored to the theatre, and proportionately expensive. Lower-cost, factory-made glass projection ports are now within reach of every budget. They are described in a bulletin, issued by Murch Electric Corporation, which is well worth a few minutes of any theatreman's time. (Incidentally, since the bulletin was printed Murch has announced a further reduction in its prices.) (#5)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booket further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order — and if desired will be planned by their art department for any architectural scheme. (#6)

MOTION PICTURE EQUIPMENT. J. E. Robin, Inc., of New York, has just issued a new eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. These include: the Robin-Weber Synchrofilm projector-soundhead (a single unit); the Synchrofilm Models "E" and "400" separate soundheads; the Robin-Imperial arc lamps (from 32 to 100 amperes); the Robin-Weber 22 watt amplifier (licensed by A. T. & T. and by Western Electric); the Robin-Imperial motor generators and arc supply selenium-stack rectifiers; the Robin-Tarrytown in-car speakers for drive-ins; Robin-Arc projection room accessories, including reel alarms, magazine door stops, film scraper and cue marker; Ideal Slide-Back theatre chairs; the Robin-Regal theatre chair, and Imperial replaceable seat cushions. The folder carries photographs of nearly all of these items, and concise descriptions of their outstanding features. It is yours for the asking. (#7)

ORNAMENTAL WALLPAPER. The beauty of old-fashioned hand wrought iron balconies, pilasters, etc. (such as may be seen in all its old-world charm in the French Quarter of New Orleans) forms the theme of a line of ornamental wallpaper that is pictured and described in an eight-page, two-color booklet by A. H. Jacobs Co. The designs are authentic and historical, the booklet states; and they form railings, columns, door frames, window frames, cornices, picture frames, pilasters and other simulated structural and ornamental members. Wall paper of this theme is naturally not suited to every theatre, but where it will fit in with the general decorative and atmospheric background it should be found enormously appealing. The impressive and versatile possibilities of this wallpaper are clearly and convincingly pictured in the booklet. (#8)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#9)

PROJECTOR MECHANISM. Mechanical details of the Century Projector Corporation's Model "C" (single shutter) projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. Advantages claimed for the mechanism, and the mechanical facilities through which they are realized, are listed. The whole constitutes a concise, interesting and easily understood presentation of a modern motion picture mechanism. (#10)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#11)

SALES AID FOR COCA-COLA. A four-page, two-color pamphlet by Mills Industries pictures the attractive external appearance and compact internal construction of a new automatic machine for vending Coca-Cola in paper cups. The machine, known as the Mills Automatic Fountain, has a capacity of 400 ice-cold drinks. A built-in change-maker accepts dimes and quarters and returns change along with the drink. Automatic signal lights indicate: "Empty," "Use Nickels Only," or "Nickels, Dimes and Quarters," according to circumstances. Mechanical refrigeration keeps the temperature of the beverage to 40°. Mixing and carbonation are automatically controlled, but the proportion of syrup to water is adjustable. An automatic counter tallies the number of drinks sold. The front door of the device opens to provide complete accessibility for servicing. The bulletin describes the fountain thoroughly, with physical dimensions and other exact specifications. (#12)

UPHOLSTERY AND DRAPERY MATERIALS. Three typewritten sales letters by Manko Fabrics Company (who have just moved their Florida office to Bellerose, New York) set forth full descriptions, specifications and prices of that company's woven fabrics and vinyl plastics. Included are sample swatches to enable the theatreman to judge appearance, quality and probable durability for himself, and to select the colors and patterns he prefers. These samples, plus the data set forth in the letters, constitute a fairly complete and thorough presentation of what the company has to offer. (#13)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#14)

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	*Company*
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All's Well	Ind.
All the King's Men	Col.
Always Sweethearts	WB
Amazing Mr. X	EL
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Babe Ruth Story, The	Allied
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Beyond These Walls	Col.
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB
Come Be My Love	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER. *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B)	*Biographical*	(C)	*Comedy*
(D)	*Drama*	(Doc)	*Documentary*
(G)	*Gangster*	(M)	*Musical*
(H)	*Horror*	(W)	*Western*
(My)	*Mystery*	(Wa)	*War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downs	78	4/1/49	b4/16/49
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

14 Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The	J. Hall-A. Jergens		4/22/49	a2/5/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			
Beyond These Walls	W. Baxter-A. Lee			
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	67		b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Gold	G. Ford-I. Lupino			a2/5/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey			
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Lost Tribe, The	J. Weissmuller-E. Verdugo	72	May '49	a11/13/48
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	Richard Ney			a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
We Were Strangers	J. Jones-J. Garfield	106	May '49	a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette		5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Alimony	J. Beal-M. Vickers			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
28 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine	75	5/16/49	
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Red Spy	R. Colton-K. Andes			
Search for Danger	J. Calvert-A. Dekker	63	4/8/49	
Sofia *C (D)A	G. Raymond-S. Gurie-P. Morison	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
	Any Number Can Play	C. Gable-A. Smith			a3/5/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
	Battleground	V. Johnson-J. Hodiak-G. Murphy			
	Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
	Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	*Company*
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep

G

Gallant Blade	Col
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Joe Young, The	RKO
Great Lover, The	Para
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Maggie Wins a Racehorse	Mono.
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col.

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson			a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan			a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stratton Story, The (D)F	J. Stewart-J. Allyson	108		b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
13	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill			
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			a4/23/49
	Leave It To Henry	R. Walburn-G. Moore			
4812	Maggie Wins a Racehorse	J. Yule-R. Riano		8/21/49	
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49	
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor		5/15/49	
4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4864	Range Rogues	J. Wakely-C. Taylor		7/17/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune		6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan	92	8/5/49	a6/12/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews	71	7/2/49	a6/26/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89...Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88...Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62...Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82...Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60...Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63...Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48...Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100...Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84...Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114...Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94...Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145...Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120...9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78...Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92...Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61...Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72...Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83...Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113...Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92...Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73...Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59...Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97...Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85...Feb. '49	b2/12/49

COMING

	Bail Bond Story	G. Raft-P. O'Brien	
	Big Steal, The	Robert Mitchum-William Bendix	
	Follow Me Quietly	W. Lundigan-J. Corey	a2/12/49
	Great Joe Young, The	Johnson-Armstrong-Toomey-Moore	
	I Married a Communist	R. Ryan-L. Day	
	Interference	Mature-Ball-Scott-Tufts	a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx	a2/12/49
924	Judge Steps Out, The (D)	A. Knox-A. Sothern-G. Tobias	a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent	
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc	
	Montana Belle *U	J. Russell-G. Brent	a3/19/49
	Outlaw, The (D)A	J. Russell-W. Huston	115...8/20/49 b3/23/46
	Renegade of the Rancho	T. Holt-R. Martin-E. Norris	
	Roseanna McCoy	R. Massey-C. Bickford-F. Granger	a4/9/49
926	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame	a9/6/47
	Sam Wilson	M. Scott-J. Lynn	
	Savage Splendor	African Travelogue	63
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar	a3/26/49
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell	
	Trouble in Texas	T. Holt-R. Martin	
	Weep No More	Cotten-Valli-Paar-Byington	a7/3/48
925	Window, The	B. Hale-B. Driscoll-A. Kennedy	a5/15/48

REPUBLIC

CURRENT

				Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90...9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86...11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60...10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60...8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69...2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59...3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67...12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67...11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61...3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60...12/8/48	b11/20/48
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80...4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107...10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90...10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67...8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61...9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87...12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88...3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59...1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60...9/1/48	
810	Streets of San Francisco	R. Armstrong-M. Clark	60...4/15/49	a4/2/49
842	Susanna Pass *U	R. Rogers-D. Evans-Trigger	67...4/29/49	a3/12/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106...3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara	
	Brimstone *U	R .Cameron-A. Booth-W. Brennan	a4/23/49
	Down Dakota Way *U	R. Rogers-D. Evans	
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn	
	Flaming Fury	Geo. Cooper-R. Roberts	
	Hellfire	W. Elliott-M. Windsor	a2/12/49

Westerns

	Arizona Cowboy	R. Allen		
864	Death Valley Gunfighter	A. Lane-E. Waller	60...3/29/49	
865	Frontier Investigator	A. Lane-E. Waller-F. Ford	60...5/2/49	
852	Law of the Golden West	M. Hale-G. Davis-S. Elliott	60...5/9/49	
	Outcast of the Trail	M. Hale-P. Hurst		
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60...4/8/49	a4/23/49
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60...11/24/48	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60...1/22/49	b3/5/49
	South of Rio	M. Hale		
861	Sundown in Santa Fe	A. Lane-E. Waller	60...11/5/48	
	Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

	Arson, Inc.	R. Lowery-A. Gwynne		
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57...12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81...9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58...1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81...2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Mono.
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para
My Own True Love	Para
N	
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Not Wanted	FC
O	
Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA
P	
Paleface	Para
Parole	E-I
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Q	
Quartette	EL
Quicksand	UA
R	
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Spy	FC
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col
Return of the Frontiersman	WB
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col
Rusty's Birthday	Col.
S	
Safety Pins	Mono.
Sam Wilson	RKO
Samson and Delilah	Para
Sand	20th-Fox
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col
Side Street	MGM
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sky Dragon	Mono
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '46	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake			
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49	a2/5/49
	Collision	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Come to the Stable	L. Young-C. Holm		Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49	a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas		June '49	
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver		Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix		Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	77	July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Three Came Home	C. Colbert-A. Marshall			
915	Tucson	J. Lydon-P. Edwards-C. Russell	64	May '49	a7/17/48
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	You're My Everything *T	D. Dailey-A. Baxter		June '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49	a2/26/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48

COMING

Africa Screams	Abbott & Costello-C. Beatty	79		a4/2/49
Black Magic	O. Welles-N. Guild	103		
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie	85	June '49	
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '46	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
	Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
	Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
693	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	June '49	a2/5/49
	Partners in Crime	H. Duff-D. Duryea-S. Winters			
	Sword in the Desert	M. Toren-D. Andrews-S. McNally			
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Y. deCarlo-S. Brady			a3/12/49
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald			
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Colorado Territory	J. McCrea-V. Mayo		10/23/49	a12/18/48
Fountainhead, The	G. Cooper-P. Neal-R. Massey		7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	92	5/14/49	b4/23/49
Octopus and Miss Smith, The	J. Wyman-D. Morgan			
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett		5/28/49	a7/24/49

ADVANCE DATA
On Forthcoming Product

Down Dakota Way (Rep.) Trucolor. Principals: Roy Rogers, Dale Evans. Director, William Witney. A western with music detailing Roy's success in preventing the shipment of infected cattle, tracking down a murderer and repairing an injustice to an old school teacher.

Come Be My Love (U-I) Principals: Robert Montgomery, Ann Blyth. Director, Robert Montgomery. A comedy about a budding screen actor recalled by the Army to make love to a beautiful young woman in order to locate a thief, and who goes about his job in earnest once the thief is located.

My Friend Irma (Par.) Principals: John Lund, Diana Lynn, Marie Wilson, Don DeFore. Director, George Marshall. A comedy concerning two working girls, wherein one is smart and the other dumb. Irma's natural stupidity, however, eventually causes everything to turn out happily for everyone.

NEWSREEL SYNOPSES

(Released Wednesday, April 27)

ALL AMERICAN (Vol. 7, No. 340)—Chicago Easter parade; New Akron theatre; Porter finances boys club; Insurance progress; Arkansas' Shorter College; Bunche returns.

MOVIETONE (Vol. 32, No. 33)—Truman signs ECA, buys poppy, plugs bonds; Reds move toward Nanking; Doolittle raiders' anniversary; Tarpon fishing; New Irish Republic; Anti-Red parade in Germany ends in riot; Japanese square dancing; Egyptian royalty at fair (except Dallas).

NEWS OF THE DAY (Vol. 20, No. 267)—Washington State capitol ruined by quake; Egyptian royalty at fair; German war crime trials enl; Anti-Red parade in Germany ends in riot; Spring hats; Boston marathon; Memorial to Babe Ruth; Truman on bonds.

PARAMOUNT (No. 70) — Anti-Red parade in Germany ends in riot; Canadian taxes cut; Egyptian royalty at fair; Truman on bonds; New Irish Republic.

TELENEWS (Vol. 3, No. 16B)—Shanghai under threat; New Irish Republic; Costa Rica between revolutions; Senator Flanders on Russia; Representative Cannon on the atom bomb and Gromyko's answer; Troops leaving Korea; Argentine labor situation; Egyptian royalty at fair; Spring fashions.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 241)—Anti-Red parade in Germany ends in riot; Texas City rebuilds; Truman on bonds; Egyptian royalty; Aerial hot-rods; Roller derby.

WARNER PATHE (Vol. 20, No. 72)—New Irish Republic; Hull leaves hospital; Memorial to Babe Ruth; Egyptian royalty at fair; New ECA bill; Truman on bonds; Japanese square dancing; Airlift record; Aerial hot-rods; Great American Quiz: James Madison.

(Released Saturday, April 30)

MOVIETONE (Vol. 32, No. 34)—Reds advance in China; King George returns to duties; DPs finding homes here; Record Puerto Rico sugar crop; Weizmann with Truman; Mother of eight seeking new husband; Window ledge stunts; Speed skating; Hell-drivers.

NEWS OF THE DAY (Vol. 20, No. 268)—British ship shelled in China; Washington slums shock Senators; King George returns to duties; Record house painting; Record Puerto Rico sugar crop; Art ball; Window ledge stunts; Wood Memorial horse race.

PARAMOUNT (No. 71)—Wood Memorial horse race; Record house painting; Circus at Bellevue Hospital; Reds advance in China.

TELENEWS (Vol. 3, No. 17A)—Ambassador Stuart and Red China; Green on social security; Truck rodeo; British dominion chiefs meet; Record Puerto Rico sugar crop; New USSR glass; Art ball; Wood Memorial horse race; Bathing beauties.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 242)—British ship shelled in China; New streamlined train; Art ball; Record house painting; Window ledge stunts; Rodeo; Wood Memorial.

WARNER PATHE (Vol. 20, No. 73)—Reds advance in China; Weizmann with Truman; Acheson on ECA; King George meets dominion chiefs; Shirley Temple 21; Acrobats; Record house painting; Bike race; Hell-drivers; Wood Memorial.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Murder Mob	B. Cabot-W. Bond	64	Nov. '48
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4118	I Killed That Man	R. Cortez-J. Woodbury	71	11/14/48
4102	Klondike Fury	E. Lowe-L. Fairbanks	63	11/14/48
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1589	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

	Dumbo	Cartoon		June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon		June '49
913	She	H. Gahagan-R. Scott		Dec. '48
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3 48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

Rel. No.	Title	Rel. Date	Data
	THREE STOOGES COMEDIES (8)		
1401	Heavenly Oaze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	.....
1406	Who Done It? (16)	3/3	.....
1407	Hokus Pokus (16)	S/S	.....
	ASSORTED & ALL-STAR COMEDIES (12)		
1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16)	2/10	4/2
1425	Sunk in the Sink (16)	3/10	.....
1431	A Pinch in Time (16)	11/11	
1432	He's In Again (16½)	1/13	3/19
1433	Miss in a Mess (15½)	1/20	4/9
1434	Trapped by a Blonde (15½)	4/7	.....
1435	Flung by a Fling ( )	5/12	.....
	CAN YOU TOP THIS? (2)		
1411	#1 (13)	11/18	...
	COMEDY FAVORITES (6)		
	Reissues		
1441	Pest from the West (18½)	9/30	...
1442	Ay Tank Ay Go (16)	10/21	....
1443	Static in the Attic (19)	12/23	....
1444	Nothing But Pleasure (17)	3/31	.....
1445	A Rookie's Cookie (17)	S/19	.....
	FOX AND CROW (8)		
	Technicolor		
1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	.....
	ONE-REEL SPECIAL		
1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....
1553	Candid Microphone No. 3 ( )	5/26	.....
	COLOR RHAPSODIES (8)		
1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	.....
1504	Grape Nutty (6)	4/14	.....
	COLOR FAVORITES (8)		
	Reissues		
1601	The Stork Takes a Holiday (8)	9/9	....
1602	Swing Monkey Swing (8)	10/14	....
1603	The Little Match Girl (8½)	11/25	....
1604	Glee Worms (7½)	12/16	....
1605	A Boy and His Dog (7)	1/6	....
1606	Spring Festival (8)	3/17	.....
1607	Indian Serenade (8)	5/5	.....
	FILM NOVELTIES (8)		
1901	Rhapsody on Ice (9)	11/23	3/12
	VERA VAGUE LAFF TOURS (8)		
1751	A Lass in Alaska (10½)	10/28	10
1752	Sitka Sue (10½)	1/20	4/2
	WORLD OF SPORTS (12)		
1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/2
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	....
1806	Trigger Magic (10)	3/17	....
1807	Lady of the Links ( )	4/28	.....
1808	Racing Greyhounds ( )	5/26	.....
	THRILLS OF MUSIC (12)		
1951	Elliot Lawrence & Orch. (10½)	9/23	9/2
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. (10)	12/16	4/2
1954	Buddy Rich & Orch. (10)	1/20	4/9
1955	Charlie Spivak & Orchestra (10)	3/24	.....
1956	Frankie Carle & Orch. (9)	4/21	.....
	SCREEN SNAPSHOTS (12)		
1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
1857	Medals for Hollywood Stars (9½)	4/14	.....
1858	Vacation at Del Mar (10½)	5/12	.....
	COMMUNITY SINGS (8)		
1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	.....
1655	June in January ( )	4/21	.....
5657	Christmas Carols (10½)	12/9	....
	SERIALS		
1120	Congo Bill (15 Chapters)	10/28	...
1140	Bruce Gentry (15 Chapters)	2/10	....
1160	Batman and Robin (15 chapters)	S/26	.....

METRO-GOLDWYN-MAYER

Rel. No.	Title	Rel. Date	Data
	MGM CARTOONS (16)		
W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	...
W-39	Senor Droopy (8)	4/9	.....
	PETE SMITH SPECIALTIES (10)		
S-51	Why Is It? (7)	9/11	11/1
S-52	Pigskin Skill (8)	9/18	10/2
S-53	Ice Aces (8)	11/6	2/19
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiguiz (9)		.....
S-58	Those Good Old Days (9)	4/16	.....
	GOLD MEDAL CARTOONS (Reissues) (4)		
W-21	The Little Goldfish (8)	11/20	....
W-22	Fine Feathered Friends (8)	1/1	....
W-23	The Blue Danube (8)	4/2	.....
W-24	Suffering Cats ( )		.
	FITZPATRICK TRAVELTALKS (8)		
T-11	Wandering Through Wales (9)	10/16	2/12
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	.
T-14	Ontario, Land of Lakes (10)	2/12	.....
T-15	Calling on Michigan (10)	3/5	....
T-16	Playlands of Michigan (9)	3/26	.....
T-17	Quebec in Summertime (10)	4/9	.....
	THE PASSING PARADE (6)		
K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	.....
	MGM SPECIALS (2 Reel) (4)		
A-1	Mighty Manhattan ( )		...
A-2	Heart to Heart (21)	5/21	.....

PARAMOUNT

Rel. No.	Title	Rel. Date	Data
	PACEMAKERS		
K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	.....
K8-5	I Remember You (11)	3/18	.....
K8-6	My Silent Love ( )	4/22	.....
K8-7	The Lambertville Story (10)	5/20	.....
	NOVELTOON		
P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/15
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	....
P8-6	The Lost Dream (8)	3/18	.....
P8-7	Little Red School Mouse (7)	4/15	....
P8-8	A Haunting We Will Go (9)	5/13	....
P8-9	A Mutt in a Rut (8)	5/27	....
	SCREEN SONG		
X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	....
X8-4	Comin' Round the Mountain (7)	3/11	....
X8-5	The Stork Market (8)	4/8	....
X8-6	Spring Song ( )	6/3	....
	SPEAKING OF ANIMALS		
Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	.....
Y8-4	Hocus Focus (10)	4/22	.....
	G. RICE SPORTLIGHT		
R8-1	Hot Rod Speedsters (10)	11/5	12/18
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	....
R8-5	Best of Breed (10)	4/8	.....
R8-6	Fairway Champions (10)	5/6	.....
	POPEYE		
E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	....
E8-3	Premiere (11)	3/25	.....
E8-4	Lumber Jack & Jill (7)	5/27	....
	UNUSUAL OCCUPATIONS		
L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	....
L8-3	The Flying Dancers (10)	3/11	.....
L8-4	The Fall Guy (11)	4/15	.....
L8-5	Flying Grandmother (10)	6/3	.....
	POPULAR SCIENCE		
J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	.....
J8-3	White Magic (11)	4/1	.....
J8-4	Air Force Fire Fighters (10)	4/29	.....

RKO RADIO

Rel. No.	Title	Rel. Date	Data
	THIS IS AMERICA (13)		
93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	.....
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	.....
93107	Fraud Fighters (15)	4/29	.....
	SPECIAL (2)		
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)		.....
	COMEDY SPECIALS		
93401	Contest Crazy (17)	10/1	12/18
93402	Heart Troubles (16)	3/11	.....
	LEON ERROL (6)		
93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	.....
93704	The Cactus Cut-Up (17)	4/15	.....
	MY PAL (4)		
93201	Pal's Return (20)	11/26	3/5
	SCREENLINERS (13)		
94201	Jan August & His Piano (8)	10/29	
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	....
94205	Movie Memories (8)	2/18	.....
94206	Shake Hands With Success (8)	3/18	.....
	WALT DISNEY CARTOONS (10)		
94101	Pluto's Purchase (7)	7/9	....
94102	The Trial of Donald Duck (7)	7/30	.....
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	.....
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Snoozy On (8)	10/15	
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	.....
94112	Pluto's Surprise Package (7)	3/4	.....
94113	Sea Salts (8)	4/8	.....
94114	Pluto's Sweater (7)	4/29	.....
	SPORTSCOPES (13)		
94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	.....
94306	Waders of the Deep (8)	2/11	.....
94307	Canadian Roughriders (8)	3/11	.....
94308	Sports' Top Performers (8)	4/8	.....
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17)	9/10	...
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	....
	WALT DISNEY (8)		
	Reissues Series 2		
94701	Goofy and Wilbur (8)	10/1	....
94702	Wynken, Blynken and Nod (8)	11/19	...
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....

REPUBLIC

Rel. No.	Title	Rel. Date	Data
	SERIALS		
191	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....
	CARTOONS		
	Trucolor		
	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)	4/15	.....

20th CENTURY-FOX (1948)

Rel. No.	Title	Rel. Date	Data
	MOVIETONE ADVENTURES (9)		
8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....
	Black and White		
8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19
	SPORTS REVIEW (7)		
8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8
	TERRYTOONS (20)		
	Technicolor		
8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....
	TERRYTOONS (2)		
	Technicolor-Reissues		
8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....
	MOVIETONE SPECIALTY (3)		
8801	Symphony of a City (11)	9/	12/4
	DRIBBLE PUSS PARADE (2)		
8802	Dying to Live (9)	5/	6/19
	FEMININE WORLD (2)		
8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5
	MARCH OF TIME		
4	Report on the Atom (20)	4/15	.....
6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	....

20th CENTURY-FOX (1949)

Rel. No.	Title	Rel. Date	Data
	MOVIETONE ADVENTURES (5)		
9251	Landscape of the Norse (8)	1/	3/2
9252	Quaint Quebec (8)	4/	.....
9253	The Golden Transvaal (8)	5/	.....
	SPORTS REVIEW (6)		
9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	.....
9303	Beauty and the Blade (9)	5/	.....
	TERRYTOONS (20)		
9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/2
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	.....
9506	The Stowaways (7)	4/	.....
9507	A Cold Romance (7)	4/	.....
9508	The Kitten Sitter (7)	5/	.....
9509	Happy Landing (7)	6/	.....
9510	The Catnip Gang (7)	6/	.....
	MOVIETONE SPECIALTY (3)		
9801	Struggle for Survival (9)	2/	4/9
	DRIBBLE PUSS PARADE (1)		
8801	Satisfied Saurians (8)	3/	4/9
	FEMININE WORLD		
9601	Talented Beauties (11)	6/	.....
	MARCH OF TIME		
1	On Stage (18)	1/21	1/2
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	...
4	Report on the Atom (20)	4/15	4/2

UNITED ARTISTS

Rel. No.	Title	Rel. Date	Data
	LANTZ CARTUNES		
	Oog Tax Dodgers (7)	11/19	....
	Wild & Woody (7)	13/31	....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	....

UNIVERSAL-INTERNATIONAL

Rel. No.	Title	Rel. Date	Data
	TECHNICOLOR CARTUNES (13)		
	Reissues		
4321	Pantry Panic (7)	11/22	....
4322	Hollywood Matador (7)	12/13	....
4323	Mouse Trappers (7)	1/24	....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7)	3/14	....
4326	Ace in the Hole (7)	4/4	....
4327	Goodbye, Mr. Moth (7)	5/2	....
4328	Jukebox Jamboree (7)	5/30	....
4329	The Loan Stranger (7)	6/27	....
4330	Dizzy Acrobat (7)	7/25	....
4331	Dizzy Kitty (7)	8/22	....
4332	Cow Cow Boogie (7)	9/19	....
4333	The Screwball (7)	10/17	....

MAY -9 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

FARMER BROWN OFF TO TOWN TO BATTLE ADMISSION TAX

NBC OKAYS VIDEO PROGRAMS FOR THEATRE LOUNGE SHOWS

JACKSON OUTLINES VALUE OF FILMS IN PUBLIC AFFAIRS

PICTURES REVIEWED:

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MAY 7, 1949
Vol. 50 No. 19

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy, $2 a year.

A nationwide survey was conducted by Motion Picture Research Bureau. 1000 fans were interviewed in 18 cities from Coast to Coast as to which company consistently turned out the best pictures within the last few years. M-G-M was voted tops by the public in each of the 18 cities and the overall result was M-G-M 42%, next Company 15%, etc. 1000 exhibitors were circularized as to the movie Trade-Mark most popular with their patrons. The M-G-M Trade-Mark was voted tops with 71%, next Company 27%, etc.

VOTED TOP MOVIE TRADE-MARK!

The Roaring Lion, voted the top movie trade-mark, fulfills its obligation of leadership with the greatest production activity in our history. And we back our product with more advertising in newspapers, magazines and radio than any other company. You'll be happy to show the Friendly trade-mark on your screen all through M-G-M's Anniversary Year. Here are pictures to be proud about:

"LITTLE WOMEN"
(Technicolor)
June Allyson • Peter Lawford
Margaret O'Brien • Elizabeth Taylor
Janet Leigh

"TAKE ME OUT TO THE BALL GAME"
(Technicolor)
Frank Sinatra • Esther Williams • Gene Kelly
Betty Garrett

"THE BARKLEYS OF BROADWAY"
(Technicolor)
Fred Astaire • Ginger Rogers • Oscar Levant

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas
Walter Huston • Ethel Barrymore
Frank Morgan

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall
Dean Stockwell

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"BORDER INCIDENT"
Ricardo Montalban • George Murphy

"NEPTUNE'S DAUGHTER"
(Technicolor)
Esther Williams • Red Skelton
Ricardo Montalban • Betty Garrett
Keenan Wynn • Xavier Cugat

"IN THE GOOD OLD SUMMERTIME"
(Technicolor)
Judy Garland • Van Johnson

"THAT MIDNIGHT KISS"
(Technicolor)
Kathryn Grayson • Jose Iturbi
Ethel Barrymore • Mario Lanza

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith

"MADAME BOVARY"
Jennifer Jones • James Mason • Van Heflin
Louis Jourdan

"THE FORSYTE SAGA"
(Technicolor)
Errol Flynn • Greer Garson • Walter Pidgeon
Robert Young • Janet Leigh

"CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

"SCENE OF THE CRIME"
Van Johnson • Arlene Dahl • Gloria DeHaven
Tom Drake

"BATTLEGROUND"
Van Johnson • John Hodiak
Ricardo Montalban • George Murphy
Marshall Thompson

"THE RED DANUBE"
Walter Pidgeon • Peter Lawford
Angela Lansbury • Janet Leigh

"ANNIE GET YOUR GUN"
(Technicolor)
Judy Garland • Howard Keel • Frank Morgan
Keenan Wynn • Edward Arnold

"MALAYA"
Spencer Tracy • James Stewart
Valentina Cortesa • Sydney Greenstreet
John Hodiak • Lionel Barrymore

"BODIES AND SOULS"
Glenn Ford • Janet Leigh • Charles Coburn
Gloria DeHaven

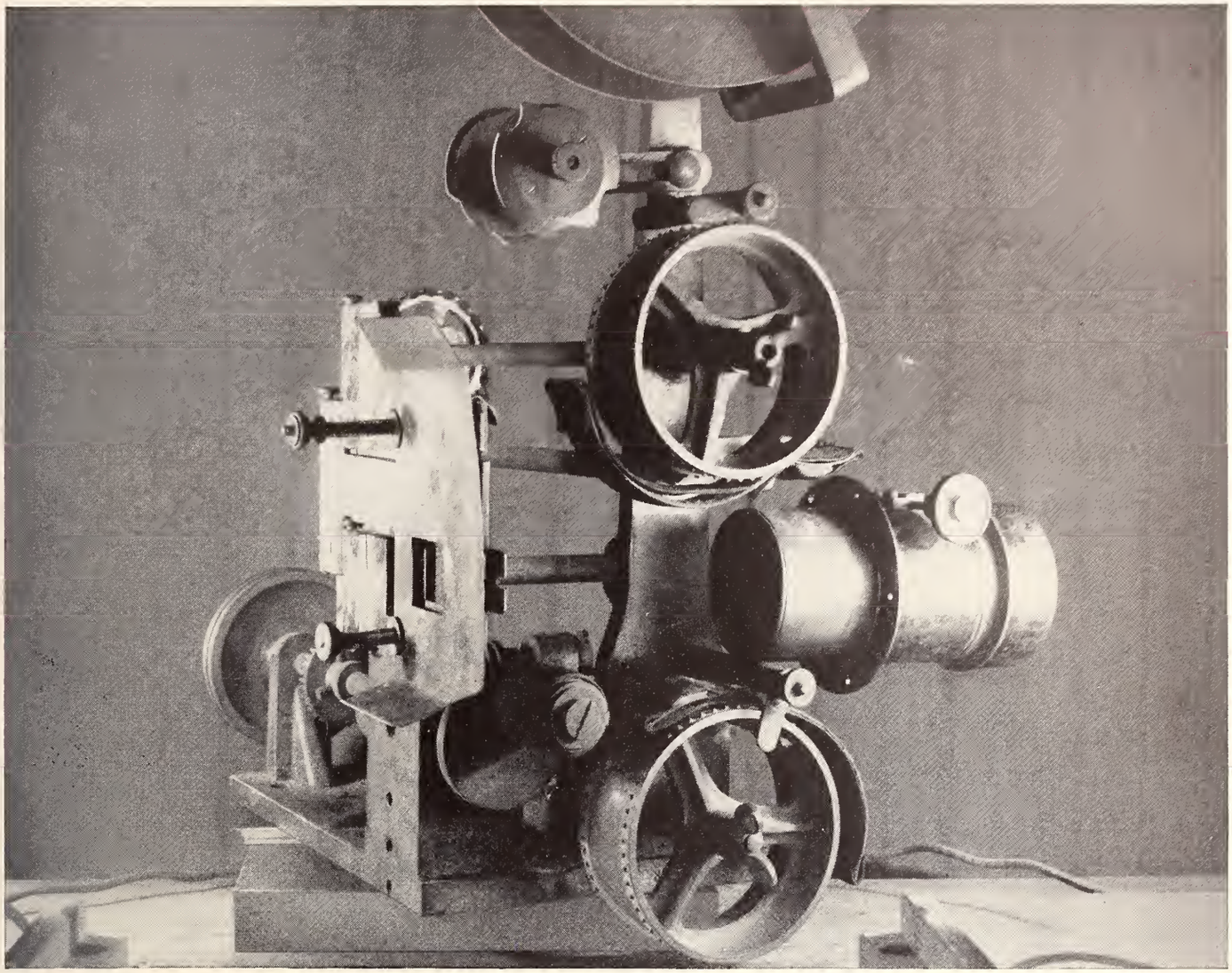
"KEY TO THE CITY"
Clark Gable • Loretta Young

"SIDE STREET"
Farley Granger • James Craig
Cathy O'Donnell • Paul Kelly

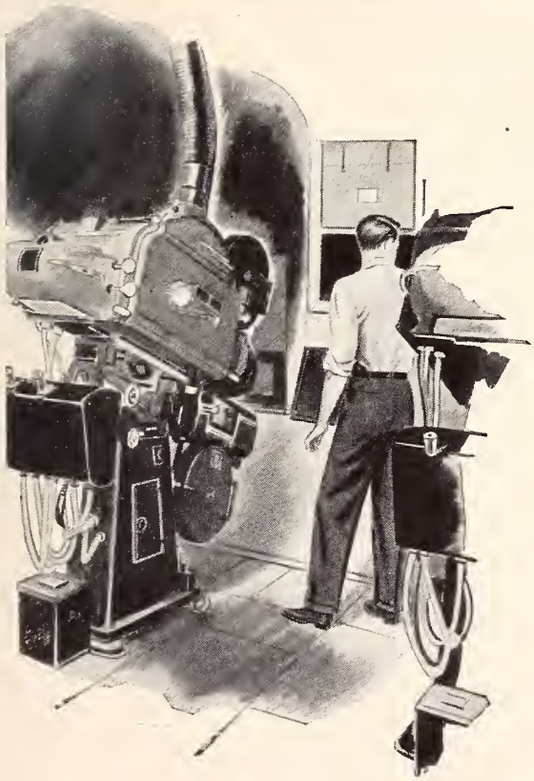
"ON THE TOWN"
(Technicolor)
Frank Sinatra • Gene Kelly • Betty Garrett
Vera-Ellen • Jules Munshin • Ann Miller

The Biggest Picture of All Time Is In Production: "QUO VADIS"

DC1B 191311



The Armat Vitascope which projected the first theater movie, April 23, 1896.



With this, the "unseen showman" got his epoch-making start . . .

THE projectionist has come a long, long way . . . since the 1890's when he put on his show with equipment such as this.

And today, as then, much of a motion picture's success depends upon the unseen showman in his booth.

To his sure sense of split-second timing . . . to his alert control of sound . . . to his deft handling of elaborate equipment . . . the film illusion owes much of its dramatic, realistic presentation on the screen.

Helping the projectionist to keep the mechanics of the medium from intruding is the top quality of Eastman motion picture films (both sight and sound) . . . members of a famous family started more than fifty years ago.

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ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

ALONE IN THE DESERT...
NINE MEN AND A WOMAN...

seeking fabulous treasure and escape from their pasts!

COLUMBIA PICTURES presents

RANDOLPH SCOTT · ELLA RAINES

THE WALKING HILLS

with

WILLIAM BISHOP · EDGAR BUCHANAN

ARTHUR KENNEDY · JOHN IRELAND · JEROME COURTLAND · JOSH WHITE · Story and screenplay by ALAN LeMAY

Additional Dialogue by VIRGINIA RODDICK · Directed by JOHN STURGES · Produced by HARRY JOE BROWN

THE STR EDITORIAL PAGE

Worth Your While

Participation of the motion picture industry in the U. S. Treasury Savings Bond Drive to commence May 16 can prove a most important contribution and thus reflect vitally to the credit and prestige of the whole motion picture business—but only if the individual exhibitor puts determination in his efforts to cooperate.

It's the same story as in all former efforts of this kind by the industry. The men who head the committees can work and organize and exhort. But when the time for action comes it is the exhibitor and the theatreman right out there among the great masses of the people who must get the results.

For this 1949 drive, a thoroughly workmanlike job has been done by Maurice Bergman, chairman of the M. P. Industry Committee, and his colleagues heading the several committees set up for the effort. There has been a minimum of ballyhoo for the heads of the committees—hard-working and, by the evidence, able executives as they have proved to be. We like that, and so do the theatremen who know this is a job of work they must tackle to publicize the Bond drive and stimulate purchases by the rank and file of Americans.

The press books received by the theatremen and the list of materials to be provided for their use tell the real story of how practical has been the planning for this campaign. With the posters, the trailer and the press book suggestions, the exhibitor is equipped to do a job in accordance with the conditions in his own community. We join in urging that every theatreman who possibly can participate, to do so with vigorous, showmanship action.

▲ ▲ ▲

Video vs. Movies

Our friend, Mitchell Wolfson of Wometco Theatres, furnished a very sane and informative appraisal of the video-movies situation as far as current experience shows it to stand as reported in our news section of last week's issue.

Television is competition, just as is anything that bids for the time people have to devote to entertainment. But with video's competition comes a new medium possessing a great potential for advertising the attractions of a picture through trailers shown right in the home.

Wolfson, as have exhibitors generally, stresses the point that movies for the theatre must be restricted to the theatres and not made available for television. And it is certain that exhibitors will not be the least bit tolerant of any producer or distributor who does not observe the rule.

Those who want to sell to the theatremen have had ample warning, and that goes not alone for film makers but also for those who sell wares to the theatre while their distributors of another product from the same factory advertised that buyers of their television sets can pay the installments with savings made by *not* going to the movies.

▲ ▲ ▲

Arthur Krim

Announcement that Arthur B. Krim had resigned as president of Eagle Lion was received with genuine regret in film circles.

Eagle Lion has been a dynamic outfit ever since Krim took over some three years ago. And its well-wishers were swelled into legion by the go-getting performance the outfit put on in handling every one of the pictures EL took on for distribution.

Long associated with the industry, Arthur Krim has made many new friends during his tenure as head of Eagle Lion. They are sorry that he will not be the man on the bridge when the ship, which they hope to see soon arrive in a harbor of big success, sails into port after so gallant a journey under his captainship.

While wishing him the best in his continued service in the industry, Krim's many friends also will be rooting to see the company continue the progress he charted so well for it.

▲ ▲ ▲

Sleepers

We've had a look at some right smart product. It will be interesting to see if the product's sponsors will do the kind of trade selling job the film merits, or whether it will end up among those "sleepers" that had a golden opportunity for money had they been given a chance to wake up at the box-office with the aid of wide-awake selling support.

▲ ▲ ▲

P. S.

The Variety Club Convention is in full stride as this issue goes on the press. Many matters of import to the entire industry are still in process of unfoldment, so we shall leave comment on them to a later editorial.

—*CHICK LEWIS*

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Back in 1936 in the blue grass state of Kentucky, home of fine horses, palatable bourbon and of a one-time governor named Lafoon who created enough Kentucky colonels to fill the Pentagon, the legislature passed a state tax on admissions. The tax, of course, was only temporary, so temporary in fact that it's still on the box-office today.

This week the Kentucky Theatre Owners Association, which is in there punching whenever there's a good fight, decided to go another round on the subject of its repeal. Sensing that they can't get to first base only on the justice of their cause, they're out to try to arouse the public with the idea that the public will build a fire under the legislators. And they're going to the public by way of their screens. After June 1, Kato hopes to have a short trailer in which a farmer attending the Saturday night show, makes a plea against the state tax, the federal tax and points out the dangers of a municipal tax. (P. 7)

Meanwhile in New York television was in the news again with the National Broadcasting Company formally stating that it had no objection to exhibitors picking up their shows over "home instruments" for use in lounges and the like but that it would require licenses for use of their shows in the auditorium on large screens. (P. 7)

And the Theatre Owners of America, interested in the same subject, was huddling with the Society of Motion Picture Engineers to see if the cost of theatre television could not be brought down to around $7,000, along with other problems on the theatre video front.

In Washington any hope for a cut or elimination of the admission tax this year was very dim but exhibitors had the idea they might beat the tax next year if they set up a lobby similar to that of the landlords. Estimated costs: $250,000. In Washington, too, the census bureau was readying the machinery it will use to take a census of theatres this spring and in Connecticut the House there killed a bill to place a $100-a-year license on candy, cigaret vending machines and the like.

In St. Louis both 20th Century-Fox and Paramount were selling Fanchon and Marco again after they had withdrawn when that company assumably refused them higher rents and in Texas, Exhibitor Jack Farr of the Skyway was exhibiting a letter from RKO in which that company told him it would allow him to bid first-run for his drive-in against two neighboring established theatres when the film was available. In Philadelphia Exhibitor William Goldman was seeking day-and-date first-run with downtown for the State, a neighborhood house he has taken over, and in Iowa and Nebraska, Allied there was warning exhibitors that attempts were being made to reestablish clearance between towns.

Out in the Rocky Mountains the Colorado Association of Theatre Owners decided to affiliate with TOA and all over the nation 100 premieres to set off the coming savings bond drive had been arranged. In Milwaukee downtown houses were getting morning crowds with a 37-cent admission; in Chicago an H. E. Balaban house was going after the kid trade with a nine-cent matinee and counting on candy and popcorn sales to make up the difference.

Distribution

Departing April saw four per cent more pictures in release than the same month last year or a total of 254 against 244. David O. Selznick elected himself president of his company; the FBI recovered an allegedly stolen 16-mm. print of Paramount's "Standing Room Only," and two important film executives tendered their resignations. They were: Eagle Lion's Arthur B. Krim because of "irreconcilable differences" with ownership; 20th-Fox's Joseph M. Schenck, who wants to get into exhibition and to do so must conform with the Government opinion that he get out of production.

Litigation

Fanchon and Marco's Partmar Corporation continued its fight to prevent eviction from the Los Angeles Paramount by asking the U. S. Supreme Court to review its efforts to intervene in the Paramount consent decree.

Warner Bros.-Kogod-Burke effort to sell the MacArthur partnership termination in Washington fell through; the U. S. Supreme Court refused to review the 12-year old Momand anti-trust suit, thus ending it, and the South Bend Drive-in sued RKO, Loew's (MGM), Paramount, 20th-Fox, Warner Bros., Columbia, United Artists, Universal and Balaban and Katz in federal court at Chicago charging conspiracy to maintain a 30 days' clearance which the B&K houses allegedly enjoyed over the plaintiff's Outdoor Auto Theatre.

Suits alleging percentage fraud were filed in Cleveland against M. C. Martin and the Dayton Theatre of Akron by Paramount, Loew's (MGM), 20th-Fox and RKO, and in New Orleans against Harold H. Bailey and I. Roy Calamia's Gentilly by Paramount, RKO, 20th-Fox, MGM and Universal.

General

In San Francisco, the Variety Clubs International, holding its 13th annual convention, revealed its Tents had spent $2,034,655.76 for humanitarian purposes, gave Herbert Hoover its 1948 Humanitarian Award and picked New Orleans for its 1950 convention.

Dividends: Paramount, 50 cents a share on common payable June 24; Warner Bros., 25 cents a share on common, payable same date.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

By Way of Explanation

Couple Video Talk With Slight Action

By BILL SPECHT (News Editor)

Theatre television today is causing as much talk in exhibitor circles as it did a year ago with slightly more action, however.

This fact was highlighted by two happenings again Wednesday:

1) Exhibitors at a meeting of the Theatre Owners of America's television committee acknowledged that over and above prohibitive equipment and transmission costs, the lack of any programs for theatre television made its development difficult.

2) The National Broadcasting Company, in a letter from Executive Vice-President Charles Denny to TOA Executive Director Gael Sullivan, clarified NBC's position with regard to theatre television.

Pickup Okay

The highlight of the Denny letter was that while NBC would demand that any pickup of its broadcast for large screen television in an auditorium be licensed, it was not moving to prevent such pickups on home-type receivers in lobbies and lounges of theatres where no extra admission was charged. See p. 7, col. 1.)

This point is important, for exhibitors today who have been using lobby television were doing it in the face of possible damage actions. The other points NBC made were hardly new in the view of trade talk. The network was willing to produce programs for exclusive theatre television showings; it was willing to license its sustaining programs and its sponsored programs to theatres—all for remuneration, of course. In the case of sponsored programs, the permission of the sponsor would be required and the theatre would have to use the full program, including the commercial.

NBC further stated that in event of programs produced for theatre video, the broadcast could be exclusive to theatres, thereby preventing bars and homes from getting it.

No Programs

However, this clarification while interesting on the whole must come under the head of talk, using the word in a respectful sense. For even if NBC overnight can produce exclusives for theatres and make other events available to them, the bare fact remains that right at the moment there is no organized program of shows for theatre video, and what's equally important, there is no widespread theatre television to take these programs, if they were available.

This has the weary sound of which came first, the hen or the egg. But it is true.

Any observers has been bound to conclude that theatre television today costs too much for

(*Continued on Page* 14)

74% American

Seventy-four per cent of the world's motion picture screen time covering the complete globe belongs to films made in the United States, Nathan D. Golden, head of the Commerce Department's Motion Picture Division, declared in San Francisco this week.

Golden said the figure was determined by an extensive international survey conducted by the Department.

"Wherever there's a picture on the screen any place in the world," he declared, "nearly three-quarters were made in this country."

More Clearance?

While the film scene generally seemed to be one of changing clearances with decrease in the waiting time between runs more or less accepted, Allied of Iowa and Nebraska this week warned members that there were attempts being made to reestablish clearance between towns. The move for the moment is apparently confined to only two majors.

Paramount, Fox Back in F & M

Exhibitor Resistance Scores on 2 Fronts

Paramount and 20th Century-Fox were back in the Fanchon and Marco fold in St. Louis this week following what appeared to be successful resistance on the part of the theatre operating company against increased film rentals.

In the case of 20th-Fox, this marked the second instance in which exhibitor opposition seemed to have won its point, for in New York exhibitor sources claimed that Fox was not enforcing its recently announced determination not to allow adjustments on pictures after the contract was signed.

Nothing to Say

While 20th-Fox had nothing to say on the New York situation, several exhibitors said the company was selling them under the same conditions as last year, which to them meant downward revisions in rents when the feature did not live up to box-office expectations.

In St. Louis Fanchon and Marco was reported to have bought seven Fox features after General Sales Manager Andy W. Smith had visited F&M General Manager Harry Arthur. Last week Arthur had stated that if he couldn't get sufficient strong product for his houses at rentals which would allow him to offer them to the public at reasonable admissions, he would close one of the F&M houses. At the time Fox was negotiating with the circuit.

The deal covers "It Happens Every Spring," "Mr. Belvedere Goes to College," "Canadian Pacific," "The Beautiful Blonde from Bashful Bend," "Down to the Sea in Ships," and "Mother Is a Freshman."

Paramount meanwhile closed a deal with F&M through Division Manager M. R. Clark

(*Continued on Page* 14)

Farmer Brown to Go to Town To Fight Ky. Admission Tax

Farmer Brown will go to town soon to fight the battle of Kentucky exhibitors against their state's admission tax.

What's more the doughty, blue-jean-clad tiller of the soil will make a point against the federal tax and point to the dangers of possible municipal taxes on the box-office.

That's the latest strategy of the Kentucky Association of Theatre Owners. Always an aggressive, but intelligent exhibitor organization, Kato announced this week that it was ready to do something about taxes. Specifically that doing something will be an effort to arouse public opinion against the levies through the use of a trailer on their theatre screens.

Trailers for June 1

The trailer, which is scheduled to go before the cameras in the next two weeks and to be ready by June 1, opens with a shot of a blue-jean-clad farmer carrying two pails of milk into the kitchen where his wife and daughter are preparing supper.

The feminine end of the house reminds the hard-working toiler that it is Saturday and they should take in a movie at the county seat motion picture theatre.

Scene then shifts to the streets around the theatre where father and their families are coming to town and leaving it. Closeups show the ticket stubs with their one cent state tax and their two cent federal tax for each dime and emphasize the hazard from municipal effort to get in on the same gravy train.

Here the farmer and his family meet friends and the farmer delivers some remarks objecting to the admission tax in principle. His friends then emphasize the unfairness of both state and federal taxes with a few remarks on efforts to pass city taxes. As they conclude some 40 onlookers applaud.

Seek Voter Support

Kato's decision to attempt to take to the screens with a short trailer arises from the fact that its leaders realize they won't get to first base on the tax until the majority of the voters get the fact hammered home to them that they bear its brunt.

In a bulletin issued by President Guthrie F. Crowe, Kato members are reminded that the film may be ammunition to force repeal of the state admission tax statute by the 1950 General Assembly.

"When this statute was passed by the 1936 General Assembly," Crowe writes, "the then Governor is said to have promised that admission taxes would be dropped as soon as the state debt, evidenced by existing warrants, was paid.

"However, when our friends introduced bills to repeal admission tax statutes in 1946 and again in 1948, several groups bitterly opposed any income producing change and we will doubtless find similar opposition again, unless through the instant film exhibition and other publicity, we explain the merit and the righteousness of our cause.

Public Service

"The motion picture business in Kentucky is treated only as an amusement enterprise, when actually rural residents are given exactly the same news and other educational and equalizing information which has been presented only a comparatively few days earlier in New York and other large cities."

20% Here To Stay, So They Say

No Change Seen For Amusement Levy

Any one who still has hope that there would be a reduction or a repeal of the federal tax of amusement admissions is an incurable optimist, Washington, D. C., sources reported this week.

The amusement tax, always a hot potato, was back in the news again this week as Sen. Alex Wiley (R., Minn.), put a rider onto a measure which would repeal a tax on oleomargarine. The rider would reduce all excises—admission taxes included—to their pre-war level, which in the case of the box-office levy would be 10 per cent.

However, a similar proposal introduced last week by Sen. Edwin C. Johnson (D., Colo.) was defeated by a narrow margin in the Senate Finance Committee, indicating that the law makers are not going to give up any sources of revenues they have.

Meanwhile as the U. S. Chamber of Commerce called for a reduction of war-time excises to their pre-war rates in a resolution adopted by their 38th annual meeting in Washington, competent political observers believe that there may be hope to beat or reduce the admission tax during the next congressional sessions.

They think the chance lies very coldly and methodically by lobbying in a manner similar to that which reportedly allowed the landlords to make some progress under the law.

Constant lobbying under a well-defined plan, they believe, might accomplish their ends next year. However, the estimated cost of such a lobby, they say, would be more than $250,000 and this is decidedly more than exhibitors would want to put up. The possibility of all exhibitor organizations getting together on it seems remote.

If it's in the Lounge OK, NBC Says Regarding Theatre Pickup of Video

The National Broadcasting Company this week clarified its position with regard to the use of its television programs in theatres. Under the clarification NBC objects to any pick ups on large screen television in the auditorium but has no objection to the use of their programs on "home television instruments" in theatre lobbies and lounges "where no additional admission or other charges are levied." The clarifying clause, written by NBC Executive Vice-President Charles Denny follows:

Distinct Difference

"I should like at this point to draw a distinction between theatre television (i.e., use in the theatre auditorium) and the installation of home television instruments in theatre lounges and lobbies. NBC has treated the use of its television programs in theatre lounges or lobbies, where no additional admission or other charges are levied, as more akin to normal home television reception than to theatre television. Such use results in an expansion of the existing television audience for which the theatre collects no revenue, and NBC has not taken any steps to prevent this type of use."

Facts and Figures

Of 4,336 film titles submitted for approval to the Title Registration Bureau during 1948, 250 were approved, the Motion Picture Association revealed this week. One hundred and eighty-three were rejected because similar or identical titles had been previously registered with the bureau and 56 more were found unsuitable under the Production Code. The 1948 figure of submissions is the highest since 1942 when 4,572 titles were offered the Bureau.

No Tax on Vendor

Connecticut's House of Representatives killed House Bill 466, which would have placed a $100 year tax on candy, cigarette vending machines, as well as pin balls and music boxes.

THE 20 PARADI

CENTURY-FOX

HEADING YOUR WAY WITH THE GREATEST STORY THIS INDUSTRY HAS EVER KNOWN!

KEEP IN STEP

with the company that keeps proving *There'*

IS ON!
"MOTHER IS A FRESHMAN" TECHNICOLOR
"MR. BELVEDERE GOES TO COLLEGE"
"THE BEAUTIFUL BLONDE FROM BASHFUL BEND" TECHNICOLOR
"IT HAPPENS EVERY SPRING"
No Business Like 20th Business!
CENTURY FOX

Barkers Top Welfare Pledges

$2,034,655.76 Expended In Activities Exceeds Promises by $14,520.76

A total of $2,034,655.76 was contributed to the humanitarian activities and welfare work of the Variety Clubs International, Heart Committee Chairman Nathan D. Golden revealed at a closing session of the clubs 13th annual convention in San Francisco Friday.

The figure, which beat by $14,520.76 the pledges which the tents had made for the year at their 12th annual convention in Miami, is expected to be topped by the 1949-50 contributions which may surpass $2,250,000.

Golden's announcement of the more important and less publicized activities of the showmen's organization, was one of the two important events highlighting the convention which opened last Monday at the Fairmont Hotel and closed this Friday. The other was the presentation of the 1948 Humanitarian Award to Herbert C. Hoover, one-time president of the United States, prominent relief work executive and most recently head of a committee which reported on governmental reorganization.

Presentation of the award, which consists of a silver scroll and $1,000, was made by Secretary of the Treasury John W. Snyder and accepted, in the absence of Hoover, who could not attend, by Russell Van Arsel Lee of Stanford University.

The presentation was made at the annual Humanitarian Award banquet held Wednesday night in the Palace Hotel with International Chief Barker R. J. O'Donnell as toastmaster.

Here Hoover, who was selected for the award by a panel of 50 newspaper editors and publishers, was lauded as a "loyal American, an able president, a conscientious servant and humane citizen of the world whose endeavors in behalf of humanity has placed him among the 'all-time' great Americans."

Truman Telegraphs

President Truman telegraphed O'Donnell declaring:

"It is fitting that such a fine organization as Variety Clubs International with a full record of manifold activity in the relief of human suffering should recognize outstanding humanitarian achievement on the part of individual citizens. I heartily commend the soundness of your decision to confer the 1948 Humanitarian Award on Hon. Herbert Hoover in recognition of his distinguished services in the humanitarian field. I salute a great humanitarian whose heart beats with true compassion."

New York Times Photo

"A LOYAL AMERICAN . . . a conscientious servant and humane citizen of the world"—that's the inscription on the silver plaque which the Variety Clubs International presented to 1948 Humanitarian Award Recipient Herbert Hoover.

The business sessions of the convention selected New Orleans for the 1950 convention which probably will be held in April and set the midwinter meeting for Mexico City in October. The sessions also discussed possibility that the International Tent in the future would handle all convention arrangements. It was also announced that an application for a charter in the Clubs from showmen in London had been approved.

In revealing the wide extent of the various Tents' charities, Golden brought out the fact that the funds were put up by some 8,563 showmen in the United States, Canada and Mexico and that the total contributions have gone to helping more than 220,000 persons, approximately 90 per cent of whom were children.

British Now Under Variety Big Top

London came under the Big Top of the Variety Clubs International this week as the British application for joining the Barkers' organization was approved at the opening business meeting of the Variety Clubs International 13th annual convention in San Francisco.

International Chief Barker Robert J. O'Donnell in announcing the activation of the new London Tent stated that the inaugural opening is slated for July at the Savoy Hotel.

Robert Wolff, managing director for RKO Pictures in England, will be the first Chief Barker, while C. J. Latta, managing director of A. B. P. Corp., Ltd. will be the first assistant barker. Other officers will include L. Wilson, Stoll Theatres Corp., property master; W. Kupper, 20th-Fox Film Co. Ltd., dough guy; and the following canvasmen—C. Tucker, C. R. Tucker Enterprises Ltd.; J. Perkins, Paramount Film Services Ltd.; A. Abeles, Warner Bros., Ltd.; D. Goetz, Gaumont British Picture Corp.; D. Coplan, Ganesh Productions Ltd.; J. Friedman, Columbia British Productions Ltd.

Variety Clubs Pick Hospital Officials

Officials of the Variety Clubs International-Will Rogers Hospital Fund, Inc., a corporation separate from the Variety Clubs International, were selected this week at the annual convention of the showmen's organization in San Francisco.

The new corporation, which will operate the Will Rogers Memorial Hospital at Saranac Lake has $370,000 in the treasury, according to Variety Clubs International Chief Barker R. J. O'Donnell, who is also president of the hospital corporation.

In addition, O'Donnell confirmed, major film companies have pledged $75,000 each a year for the next two years, thereby bringing up the total

(*Continued on Page* 14)

SOCIAL AND BUSINESS SIDELIGHTS. The 13th Annual Convention of Variety Clubs International in San Francisco this week was featured by the social as well as serious business activities. At left, group of the ladies who were prominent among the many distaff guests shows Mrs. Jimmie O'Neal, wife of S.F.'s Chief Barker; Mrs. Chick Lewis, wife of the Clubs Convention Director; Mrs. R. J. O'Donnell, wife of the International Chief Barker; Mrs. Abe Blumenfeld, wife of S.F.'s Tent International Canvasman; Mrs. H. V. "Rotus" Harvey, wife of the General Convention Chairman. At right, a huddle on "Heart Committee" and other reports, with Frank Boucher, Washington, D. C.; Abe Blumenfeld; Hirsh De La Viez, Tent 32's General Convention Director; Rotus Harvey; Heart Chairman Nathan Golden.

Partmar Attacks Consent Decree

In a brief which attacked the Paramount consent decree as allowing the "retention of a very large part of the fruits of monopoly and a division thereof between the monopolizer, Fanchon and Marco's Partmar Corporation this week asked the U. S. Supreme Court to review its plea to intervene in the case.

The company, lessor of the Los Angeles Paramount, stands to be evicted as a result of the decree allowing Paramount to retain that house. Partmar pointed out to the court that there was nothing in the consent decree to prevent the control of the new theatre company which will be set up by that document, from being controlled by executives formerly with Paramount.

Wants to Keep House

Its purpose in seeking intervention, Partmar said, was to "add to the franchise injunction a short statement to prevent Paramount dispossessing (Partmar) . . . and to add one theatre to the number to be entirely relinquished." Such a provision, it claimed, was consistent with the decree's "anti-franchise provision."

Drive-In Sues B&K, Majors on Clearance

Suit under the anti-trust laws against Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, United Artists, Universal, and Balaban and Katz was filed in federal court at Chicago Monday by the South Bend Drive-In Theatre Company.

The suit charges conspiracy to maintain 30 days clearance over the plaintiffs Auto Outdoor Theatres in favor of the State, Colfax, Granada and Palace, operated by a B&K subsidiary.

Bailey, Calamia Suits Filed in New Orleans

Five suits charging Harold H. Bailey, I. Roy Calamia and the Bailey-Calamia interests which operate the Gentilly, a suburban house in New Orleans, with incorrect returns on percentage pictures were filed in the federal court of New Orleans last week by Paramount, RKO, 20th Century-Fox, Loew's (MGM) and Universal.

4 Majors Sue Martin On Percentage Returns

Suits alleging incorrect returns on percentage pictures were filed in the federal court at Cleveland last week against M. C. Martin and the Dayton Theatres in Akron by Paramount, Loew's (MGM), 20th Century-Fox and RKO.

Another Applecart?

Exhibitor William Goldman, whose anti-trust suits in Philadelphia upset trade practice apple carts in several directions seemed about to do it again this week. Goldman has advised local exchanges that he will take over the State, a neighborhood house late in August and will be in the market for first-runs bought day-and-date with the downtown houses.

If Goldman carries this stand out in other houses he is taking over, the situation may become even more complicated. In September he takes over the Grange in North Philadelphia which he intends to remodel and enlarge and is also scheduled to take over the downtown Keith, to enlarge it into a modern 2,500-seat first-run.

Confusing; Not Amusing . . .

Title switches are giving many in the motion picture business a difficult time. At a Vallejo house in California a manager booked what sounded like a strong double-bill. The program went through channels until it reached the San Francisco office of National Screen Supply. When they started to set-up the lobby-paper they found the duo-bill turned single. Same picture: "The Unafraid" and "Kiss The Blood Off My Hands."

Releases Up 4% During April

Four per cent more features were in release at the end of April this year than during the corresponding period in 1948, a check of the STR booking guide on 12 distributors reveals.

The April figures are the first this year to show monthly releases in 1949 to be ahead of 1948. The total at the end of last month was 254; a year ago it was 244.

However, there was no accompanying improvement in the total of unreleased features either completed or in production. The April figures show 206 in this category, or 13 per cent fewer than the 236 of a year ago.

New pictures went before the cameras last month at the same healthy rate as in March, bringing the 1949 total up to 75. This remains, however, 24 per cent off the 99 for the same period last year. All figures are exclusive of series westerns.

Set 100 Premieres For Savings Bond Drive

One hundred savings bond premieres—with a bond being the price of admission—have already been set up in connection with the motion picture industry's participation in the U. S. Treasury's Opportunity Savings Bond Drive which runs May 16 through June 30, it was announced this week.

The announcement came simultaneously with the release of a 12-page, two color press book the industry is furnishing in connection with the savings bond drive. The book, which is to have a mailing of 17,500, covers all phases of the drive and its tie-ins, from the start of the covered wagons which will travel to various sections of the country as a symbol of the "security" route, to bond queen contests.

Poster Exchanges Elect Pantzer at Meeting

Mitchell Pantzer of Philadelphia was re-elected president of the Independent Poster Exchanges of America at a recent three-day meeting in Philadelphia, it was announced this week.

Other officers are: Vice-President J. Schraeder of Charlotte, Secretary-Treasurer Donald Swartz, Minneapolis. Directors are: David Mitchell, Dallas; William Pennington, Kansas City; M. Sweigman, Canada; M. J. Lipp, Chicago; J. Riff, Boston, and W. Cobb, Atlanta and New Orleans.

'Louisiana Story' Music Wins Pulitzer Prize

Virgil Thomson's score to the motion picture "Louisiana Story" was awarded the Pulitzer Prize this week for the best music of the year. It is the first film score to be so honored.

Schenck Wants To Quit 20th-Fox

Asks Contract Release To Enter Exhibition

Joseph M. Schenck announced this week that he would seek to resign as studio head of 20th Century-Fox to enter exhibition in what may be the development of a new theatre circuit built about the Golden State chain of over 40-odd houses.

Schenck's proposal to retire was carried by the *New York Times* and confirmed in effect when 20th-Fox President Spyros Skouras said his resignation would not be accepted. Skouras said Schenck was too valuable to lose.

The veteran showman first was reported wishing to retire from production to reenter exhibition approximately a year ago. He is at present a stockholder in the United Artists Theatre Corporation and presumably has a series of additional houses lined up in addition to interests he can acquire in Golden State. However, as Schenck told the *Times*, the Government will not favor his entry into exhibition until he has severed any ties he has with production.

Krim Resigns From Eagle Lion

Arthur B. Krim announced this week that he had resigned the presidency of Eagle Lion films, his resignation to take effect at some future undetermined date.

Krim's resignation, made in a telegram to Robert Purcell, board chairman of Pathe Industries, Eagle Lion parent company, follows:

"After much deliberation I have decided to resign as president of Eagle Lion and I am herewith tendering my resignation effective as soon as a successor is determined. I have made this decision because of the irreconciliable differences which have arisen between management and ownership. I feel that with revenues at their present high point and with substantial backlog, and the studio about to reopen with three pictures to go, a sound groundwork has been laid for the future of Eagle Lion. I wish the company every success."

'Irreconciliable Differences'

The "irreconciliable differences" referred to were generally accepted in the trade to be differences of opinion between Krim and Principal Stockholder Robert Young. Krim may remain with the company until three pictures now scheduled are completed, unless, Eagle Lion stated, a successor is appointed before that time.

CATO is TOA's Now

The Colorado Association of Theatre Owners has decided to affiliate with the Theatre Owners of America, President B. D. Cockrill announced this week. The new group now numbers 75 theatres.

Leo on the Record

MGM's 25th birthday anniversary is on the record of the State of California now as the Senate passed an embossed resolution congratulating the cohorts of Leo on reaching their silver anniversary. A special showing of "The Stratton Story" and "The Secret Garden" was held by the studio for Governor Warren, other executives and members of the senate with San Francisco Exchange Chief L. S. Wingham and Publicist Ted Galinteer attending.

The Biggest Sign on Broadway for a Big Box Office Picture

starring

WILLIAM ELLIOTT · ADRIAN BOOTH

with

FORREST TUCKER · ANDY DEVINE

and

JACK HOLT · MINNA GOMBELL
GRANT WITHERS

•

Screen Play by Thames Williamson
Story by Luci Ward and Jack Natteford
Associate Producer and Director — JOSEPH KAN

A REPUBLIC PRODUCTION

Movies...

'The Last Bandit'—Great Train Theft at Mayfair

By IRENE THIRER

Out of the bandit ridden Missouri of the '70's, a gal's ma warns her: "if you take up with that Jim Plummer you'll sip sorrow with a spoon."

The gal is a green-eyed redhead (Republic Trucolor at the Mayfair), and she doesn't mind ma; takes up with Jim and promises to be his bride when he has stolen a load of gold to make them rich.

How's he going to get that thar gold? His own brother Frank, (William Elliott), a reformed outlaw, now railroad agent on the Western Central, will be the middle-man. That's how Jim (Forrest Tucker) figures it out. What he doesn't reckon on is the fact that Frank has once-and-for-all turned honest; that he won't be a part of the deal and that he'll save the gold, even if it means his own brother's undoing.

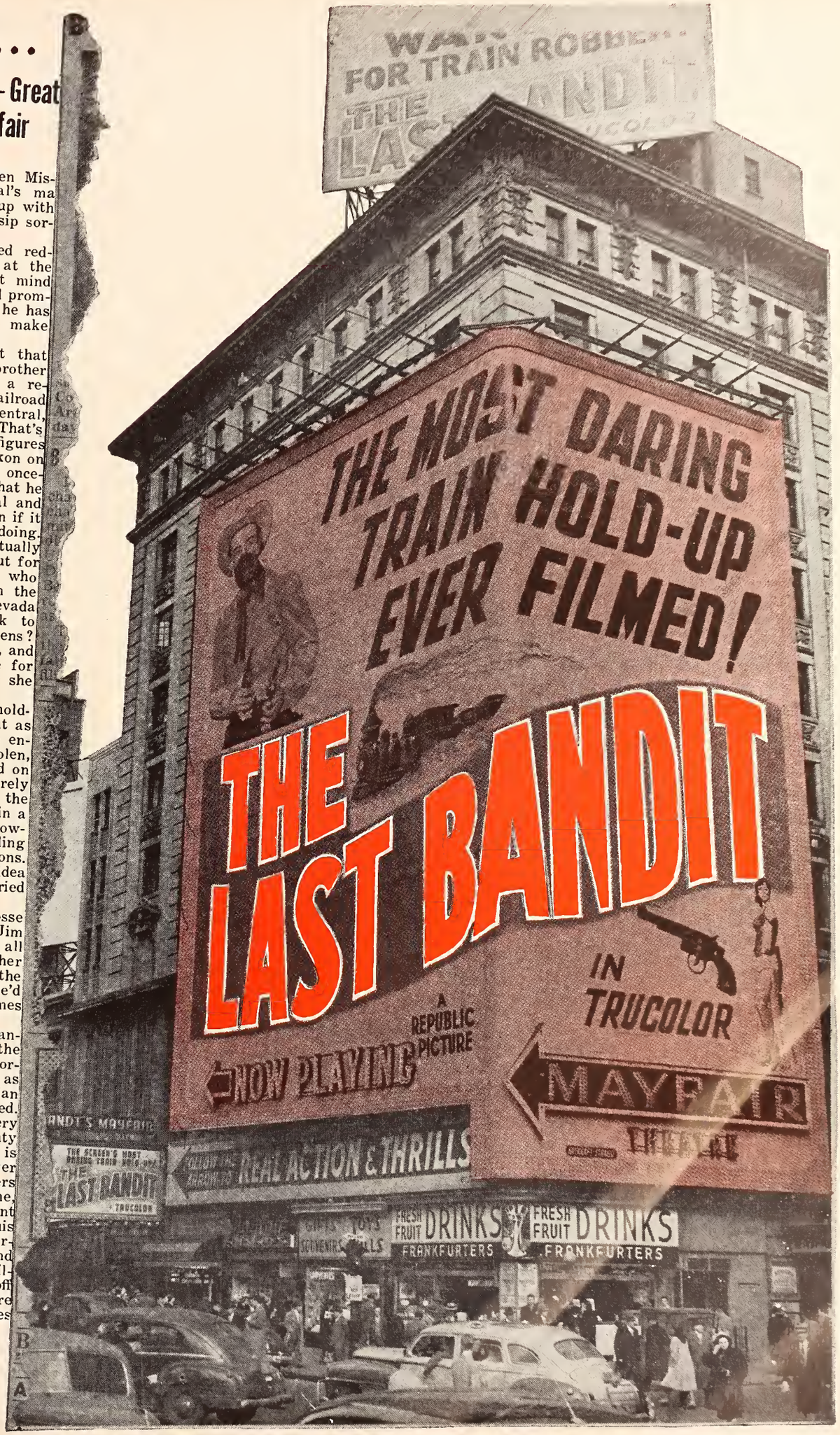
The good brother eventually falls—not for the scheme but for Jim's girl (Adrian Booth) who has come all the way from the Ozarks to Bannock City, Nevada to try and inveigle Frank to change his mind. What happens? She falls for him right back, and he's torn between her love for money and for him. Finally she realizes that ma was right.

Without Frank's aid, the hold-up is planned and carried out as perfect crime whereby the entire train Local No. 44 is stolen, with a million dollars in gold on board. The outlaws don't merely heal the gold, but derail the train, running it into a cave in a mountain siding, afterwards blowing up the steel safe, and loading the ingots into waiting wagons. 's slick thriller; original idea stuff; not indeed the sorely tried western formula.

Eventually the sheriff's posse catches up—and by that time Jim Plummer has bit the dust, and all his followers as well. Brother Frank emerges a hero, and the girl is cleared too because she'd switched sides mid-robbery. Comes a happy ending.

The people in "The Last Bandit" are agreeable, down to the bad man. Husky blonde Forrest Tucker steals the show as the terror of Missouri; Adrian Booth is comely and accomplished. Besides turning on some fiery histrionics, she sings a mighty pleasant folk song. Bill Elliott is true-blue a railroadman as ever banditry for the rails. Others in the lineup include Andy Devine, Holt, Minna Gombell, Grant Withers, Virginia Brissac, Louis Faust, Stanley Andrews, Mario Garralaga, Joseph Crehan and Charles Middleton. Thames Williamson's screenplay is 'way off the beaten path, and people are more important than hosses in this bang-up opry.

Reprinted from
New York Post Home News
Monday, March 21, 1949



Couple Video Talk With Slight Action

(*Continued from Page 6*)

the average theatre or is beyond the reach of the many theatres needed to make up a network. Any inquirer will soon find that there are not enough large screen video sets to be had now and possibly for some time to come, and that the transmission difficulties between cities are still a major financial and traffic headache for such a net of theatres.

And without this net, there is no incentive for programs. Madison Square Garden over a year ago was flirting with the idea of offering sports packages to a net of theatres. The Garden wanted to deal with theatres because it felt they offered a large audience and their seats offered an easy way to arrive at licensing fees. But without the net, the package deal is impossible. With the net, it is even possible for the theatres themselves to buy sport events and to produce special television shows.

But without the shows, there aren't many showmen who will buy the equipment and go to other costs to build up theatre television.

Action Side

Less on the talk side and more on the action side has been the activity of the TOA television committee during the past few months, which culminated with another line of inquiry Wednesday. The committee is calling upon the Society of Motion Picture Engineers, in which TOA is a contributing member—contributing meaning cash, not scientific know-how—to study a series of questions.

The first of these is whether the cost of theatre television equipment, which RCA places at $25,000 plus installation, could not be brought down by pooling the experience of theatremen with engineers and by offering manufacturers this experience plus the advantages of more production. TOA's Sullivan thinks if it can be brought down to $5,000 or $7,000, installations would be a matter of course.

Another question is the advisability of asking the Federal Communications Commission for a special theatre television channel. A third is to seek engineering improvements so that the image of theatre television will be comparable to that of the actual motion picture screen.

Home Television

Phonevision—the home television system by which the viewer would get a program by paying a subscriber's fee—is another question being presented the SMPE. (At present Phonevision is not in use; exhibitors wonder what it will do to the theatre if it becomes a reality.)

At a press conference Wednesday, Sullivan touched on the problems affecting television with a hopeful note.

"Naturally," he said, "we believe that the economics of now are prohibitive. . . . If we could get the cost down plus suitable programming, theatre television is feasible."

What Means 'Feasible'?

That question of what is "feasible" still looms large. Theatre television has been kicking around for years now. Yet to date, excepting for the New York Paramount, very little has been done about it on the practical side.

The Paramount started showing it to the public on April 14, 1948 with fights from the Brooklyn Navy Yard. It scored a sensation with the Joe Louis fight on June 25 of the same year. But even this pioneer is dependent on what programs it can get from other sources. It has no assured schedule of events.

Shore Was a Shock

Chadron, Nebraska's sheriff is a man who likes to see a movie and one too who knows his duty when he sees it. Last week he called Pace Manager Ralph Frame and asked him what was on.

"I shot Jesse James," replied Frame. The sheriff gulped, got into his car and drove to the theatre to see what was what. When he found Frame had been talking about the picture and was neither reporting a crime or kidding, he got a laugh out of it.

Variety Clubs Pick Hospital Officials

(*Continued from Page 10*)

fund to $420,000, sufficient to operate the hospital for the next two years.

Big Boss John H. Harris, one of Variety's founders, stressed the hospital project as an important undertaking in the organization's work.

"This project has been handed to us," he told the delegates, "because they knew we would do a job. I for one will do my utmost to make it successful with you men in show business."

Selected with O'Donnell were:

Board Chairman John H. Harris, Executive Vice-President C. E. Lewis, Vice-Presidents Abe Montague, Ted Gamble, Secretary Max A. Cohen, Treasurer Si Fabian, Assistant Treasurer Marc J. Wolf. Directors include: Harry Brandt, Gus Eyssell, William German, Walter Green, Ben Kalmenson, Harry Kalmine, George Dembow, Robert Mochrie, Sam Rinzler, Herman Robbins, William F. Rodgers, Leo Brecher, Fred Schwartz, William Scully, Charles Skouras, Morton Thalheimer, Joe Vogel, Murray Weiss, Richard Walsh, Leonard Goldenson, Abe Schneider, Sam Rosen, William White, Malcolm Kingsberg and Robert M. Weitman.

Selznick SRO President

David O. Selznick this week was elected president of his Selznick Releasing Organization, to fill a spot vacant since last September when Neil Agnew resigned. Other officers are: Domestic Sales Vice-President Sidney G. Deneau, Public Relations Vice-President Paul McNamara, Treasurer Leonard R. Case, and Secretary David I. Bursten.

Calendar

MAY

9-10, convention Motion Picture Theatre Owners and Operators of Georgia, Hotel Grady, Atlanta.

10, regional meeting, Independent Theatre Owners of Wisconsin, Green Bay, Wis.

16-June 30, U. S. Treasury's Opportunity Savings Bond Drive.

17-19, convention of Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

30-31, board meeting, national Allied, Dallas.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association, Minneapolis.

DECEMBER

1-3, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Paramount, Fox Back in F&M Fold

(*Continued from Page 7*)

after that company had sold away from F&M to the rival World Theatre.

The deal covers "A Connecticut Yankee" which opened Thursday at the Ambassador, "Streets of Laredo" and "Sorrowful Jones." Just how this will affect the World, which changed from thrill pictures to first-run when it obtained "El Paso," "Alias Nick Beal" and "My Own True Love," from Paramount, was not known at press time. Presumably the World had intended a permanent policy change when it went after product and took it away from F&M.

Drive-In May Bid 1st-Run for RKO

Though RKO's home office declared it knew nothing about it, that company this week was apparently making motion picture sales history by granting a Texas drive-in the right to bid for first-run product against two established theatres.

The move, which is regarded in some circles as radical and possibly as precedent making, was verified as Jack Farr, operator of the Skyway Drive-In, made public to SHOWMEN'S TRADE REVIEW a letter which he had received from RKO, signed by Daniel J. Loventhal, one of the attorneys in the home office sales department.

The letter assures Farr that he would be allowed to bid first-run against the Schulman house in Bryan and the Campus at College Station on the "next available pictures."

Farr's drive-in, a 400-car modern operation which runs the year round, is located on Highway Six between the two towns. Up to now he has played largely second-run 21 days after either house, occasionally third-run. He claims that other companies have also notified him orally, in response to his demand, that they would also allow him to bid first-run.

RKO Letter

The text of the RKO letter to Farr follows:

"In accordance with your request to our Branch Manager, Mr. Sol Sachs, this is to advise you that commencing with the next available pictures, you will be given an opportunity to bid competitively for first-run in the Bryan-College Station area. We shall license each of our feature pictures to the exhibitor who makes the most desirable offer for such feature pictures.

"At the appropriate time you shall receive a letter from us specifying the pictures so available, and generally outlining the manner in which you are to submit your offer."

U. S. to Take Theatre Census

The census bureau, which counts the noses of the United States to get an idea of population, etc., is going to include theatres and other places of amusement when it gets to work on a new census this spring.

Exhibitors will soon get form BC-42, which they are required by law to answer, which will inquire the nature of their business, locations, receipts, sales taxes and excise taxes paid, revenue from concessions, total payroll, members of the family who work in the business, total admission during 1948, seating capacity, etc.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

It Happens Every Spring

20th-Fox Comedy 87 mins.

AUDIENCE SLANT: (Family) An exceedingly funny yarn about the great American pastime, baseball, that offers laugh-filled entertainment for everyone, including the millions of baseball fans.

BOX-OFFICE SLANT: This has the title and name draw to attract. After that the exhibitor will have little worry about its returns, for word-of-mouth will turn it into a winner.

Cast: Ray Milland, Jean Peters, Paul Douglas, Ed Begley, Ted de Corsia, Ray Collins, Jessie Royce Landis, Alan Hale, Jr., Bill Murphy, William E. Green, Edward Keane, Gene Evans, Al Eben, Ruth Lee, John Butler, Jane Van Duser, Ray Teal, Grandon Rhodes, Mickey Simpson, Johnny Calkins, Harry Cheshire, Harry Seymour, Robert B. Williams, Charles Flynn. **Credits:** Directed by Lloyd Bacon. Screenplay by Valentine Davies. Based on a story by Shirley W. Smith and Valentine Davies. Photography, Joe MacDonald. Produced by William Perlberg.

Plot: A chemistry professor discovers a wood-repellent fluid, which gives him an idea. He becomes a professional pitcher and in this capacity, using the fluid on the baseball, he is successful in becoming one of the leading pitchers of all time. After he makes enough money to give his girl a diamond ring and is in a position to get married, he returns to his professor's job.

Comment: The important thing about selling this picture is not to let anyone say, or think, that it is just another "baseball" picture. True, it is a story about the great American pastime, but it has an unusual angle, which under the splendid direction of Lloyd Bacon and the fine acting of the cast, makes it a picture that millions of fans will crowd the box-office to see. Starting off with the story by Shirley W. Smith and Valentine Davies (the latter wrote the screenplay) the film opens with this particular gimmick and from then on it is one belly-laugh after another until the finish. At first one wonders what Ray Milland is doing in a baseball picture, but one soon finds out when they see what a fine job he does as the chemistry professor who turns professional pitcher. Excellent support is given him by Paul Douglas as his catcher-friend and Jean Peters as the girl he expects to marry. Balance of the cast, among whom are Ray Collins and Ted de Corsia, are all in splendid form. Producer William Perlberg and Bacon deserve a great deal of credit for the picture, which should be a winner wherever it plays.

Africa Screams

United Artists Farce 79 mins.

AUDIENCE SLANT: (Family) For dyed-in-the-wool Abbott and Costello fans this is their dish. Its farcical adventures, humors, antics and absurdities will furnish some amusement and a fair quota of laughs to those who look askance at A&C films. To entertain them there is Big Game Hunter Frank Buck, Lion-Tamer Clyde Beatty and Pugilists Max and Buddy Baer.

BOX-OFFICE SLANT: A sure money-maker for most theatres—the stars' following is numerous and devoted enough to guarantee that. And the public is hungry for laughs of the "belly" variety. Exhibitors will do well to bear down hard on the stars, the presence of Beatty, Buck and the Baers in the cast and the rounds of laughs for A&C addicts.

Cast: Bud Abbott, Lou Costello, Hillary Brooke, Max Baer, Buddy Baer, Clyde Beatty, Frank Buck, Shemp Howard, Joe Besser. **Credits:** A Nassour Studios presentation. A Huntington Hartford production. Produced by Edward Nassour. Directed by Charles Barton. Screenplay by Earl Baldwin. Photography by Charles Van Enger. Associate producer, David Garber.

Plot: Hillary Brooke engages Clyde Beatty to conduct an African safari to capture wild animals, though she's really after diamonds. She takes along Lou Costello, who claims he can draw from memory a map of the region. Abbott tags along to capitalize on Costello's memory. But though Costello can't draw the map, diamonds are eventually found. Costello unknowingly rescues an orangoutan gargantua from a pit dug by Frank Buck for lions. It is so grateful it rescues Costello from cannibals and gives him the bag of diamonds Abbott has lost. Abbott leaves Costello to his fate, but the latter escapes and, now wealthy, builds a gigantic New York skyscraper.

Comment: This picture is a dish made to order for dyed-in-the-wool Abbott and Costello fans. Its farcical adventures, humors, antics and absurdities will furnish some amusement and a fair quota of laughs to those who look askance at the two stars' films. To entertain and give thrills to them—as well as to A&C addicts—there are Lion-Tamer Clyde Beatty, Big Game Hunter Frank Buck and Pugilists Max and Buddy Baer. The latter stages a comic fist fight and both are knocked out by a cocoanut-throwing ape. Beatty does his lion-taming stunt and Buck captures wild animals. The comic mishaps and misadventures of Costello with lions, alligators and the orangoutan (when Lou's afraid even of a kitten) furnish many side-splitting moments for his fans, capped at the climax when it is revealed that the orangoutan is his partner in the gigantic New York skyscraper and Abbott an elevator operator asking for a raise. There is action a-plenty of the A&C variety, and farcical enough to keep their fans hilariously entertained. The film is a sure money-maker in almost all theatres, for it is capitally acted in the A&C manner, with Shemp Howard adding to the fun. Buck and Beatty appear as themselves. Production, direction and camera work are all excellent. Exhibitors will do well to bear down hard on the stars, the laughs they generate, and the presence of Messrs. Hunt, Beatty and the Baers.

National Reviewing Committees' Classifications

ADVENTURE IN BALTIMORE (RKO)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

ARCTIC MANHUNT (U-I)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

AFRICA SCREAMS (UA)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

THE LADY GAMBLES (U-I)
MATURE—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

SORROWFUL JONES (Para.)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

The Younger Brothers

(Color by Technicolor)

Warner Bros. Western 81 mins.

AUDIENCE SLANT: (Family) A pretty good-sized dose of action and Technicolor. The addition of romance and the general likableness of most of the characters, plus a really despicable villain, should give this one considerable appeal.

BOX-OFFICE SLANT: A western in Technicolor, with fairly salable names, this one has many box-office advantages.

Cast: Wayne Morris, Janis Paige, Bruce Bennett, Geraldine Brooks, Robert Hutton, Alan Hale, Fred Clark, James Brown, Monte Blue, Tom Tyler, William Forrest, Ian Wolfe. **Credits:** Producer, Saul Elkins. Director, Edwin L. Marin. Screenplay, Edna Anhalt. From a story by Morton Grant. Photography, William Snyder.

Plot: Needing only several more weeks of good behavior for their Minnesota parole to become a pardon enabling them to return to their home in Missouri, the Younger brothers are constantly harassed by Fred Clark. Clark blames the loss of his job and his lame leg on the Youngers—as a detective he was unable to trap them. He uses the fourth Younger as a decoy and almost succeeds in forcing them to break their parole, but loses out.

Comment: There's plenty of outdoor Technicolor scenery here, beautifully photographed by William Snyder, and the chunks of action plus the personalities of a nice group of players give the film some advantages its story lacks. Although containing good dialog, the script suffers in the almost laughable characterization of Clark, whose pursuit of the Youngers has him knowing virtually everything they and the others members of the cast are planning to do at all times. His constant efforts to trap them are almost tiring. Wayne Morris has a fat role and delivers it well as the oldest brother and there are some entertaining exchanges between him and Janis Paige, as a gang leader who wants the Youngers to join her band. Saul Elkins' production is an impressive one and Edwin Marin's direction is competent within the limits of the fantastic character created for the villain.

Susanna Pass

(Trucolor)

Republic Western 67 mins.

AUDIENCE SLANT: (Family) A typical Roy Rogers western with enough hard riding, fighting, fast-action thrills and songs to please his fans and all other admirers of "horse opera."

BOX-OFFICE SLANT: Will get by solidly in all theatres where westerns in general and Rogers and his horse, Trigger, in particular, are the essentials demanded by patrons of western action dramas.

Cast: Roy Rogers, Dale Evans, Estelita Rodriguez, Martin Garralaga, Robert Emmett Keane, Lucien Littlefield, Douglas Fowley, David Sharpe, Robert Bice, Foy Willing and the Riders of the Purple Sage, and Trigger. **Credits:** Associate Producer, Edward J. White. Director, William Witney. Written by Sloan Nibley and John K. Butler. Photography, Reggie Lanning.

Plot: State Game Warden Roy Rogers pins the murder of Fish Hatchery Keeper Lucien

(Continued on Page 18)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

VALUE OF FILMS IN PUBLIC AFFAIRS

By Jack Jackson

Most reputable economists concur in the opinion that occasional dosings of vertebra starch are essential to the maintaining of steady stride by any business or organization seeking the ever-changing goal of public approval. Lacking frequent spinal stiffenings, the most carefully measuerd footsteps waver and become uncertain under even the lightest and least distressing of burdens. When resistance winds demand the donning of heavier customer-getting equipment and economic storms soak the normal business burden to double weight, it is to be expected that the marchers will be bent double and progress slowed to the pace of a snail. Without the aid of backbone balsam the mere lifting of heads to search for the clearing skies and glimpse the silver cloud fringe that presages the coming sunshine becomes extremely difficult.

As this is written, there is little question but that a great many of those who seek livelihood in and around the Celluloid Temple of Thespis' Realm are groping around in the doldrums of wonderment as to whether or not the limit of our public accomplishment has been reached. We wonder if our contribution to the modern era is sufficiently impressive to demand continuance of the public favor that has so long spotlighted our endeavor. Objective observers everywhere are lamenting the catapulting of box-office activity and employe morale to basement levels.

Movies Continuing Assault on Public Resistance

So-o-o, roll up your sleeves, fellows. Here comes that much needed shot-in-the-arm. Following are but a few of many items pointing to the new and more lasting favor the motion picture is attaining in new fields that—provided you make the most of 'em and use 'em right—are certain to find early reflection in a step-up of ticket sales. Here is proof that the movies are continuing their assault on the remaining citadels of public resistance and breaking through for major gains high on the register of public attention.

If ever there was doubt of the importance of motion pictures as salesmen, the decision of Hon. De Lesseps S. Morrison of New Orleans to utilize them in his program of city improvements, should dispel that doubt. Whether or not the New Orleans theatres are a part of his scheme of dissemination is not related, but no less an authority than the mayor himself goes on record as saying that he finds pictures of the city to be the best way of familiarizing his departments with the good and bad of city service. The mayor uses the word "advertise" in his comment which causes some doubt as to whether or not the films are shown to the voting citizenry.

He does make mention of using celluloid to sell bond issues and since these are only salable to voters as a group, theatres must have cooperated. My informant tells of a heavy supply of 16-mm. equipment owned by the city and used in connection with the training of policemen, firemen, etc. as well as to definitely refute all alibis of department heads discovered in lax performance of duty. As I understand it, the mayor has a trained staff of cameramen to follow through on deserving complaints of the citizens and then present the pictures as proof to the offending departments. Mayor Morrison, according to my informant, takes advantage of every possible occasion before the public to pay tribute to the motion picture as one of his most able assistants in giving New Orleans the kind of service and government that is resulting in the obliteration of many eye-sores and cesspools that formerly gave the Crescent City somewhat of a black eye in the nation's social register of well-governed municipalities.

First All-Movie Teacher Course Ever Held in South

Following the Mayor's lead, the New Orleans Board of Education is setting up the first all-movie school teacher course ever held in the South—and maybe that claim covers a far wider area. Better check your town, and if they have not yet awakened to the value of pictures for those who train the young, use your influence to institute the practice. A letter to New Orleans will get the details and probably the use of the film. In the New Orleans teacher meeting Mrs. Camilla Best, assistant in the department of instruction in charge of audio-visual aids, will supervise the use of movies to educate the educators in a course dealing mainly with understanding the children. All teacher instruction at the meeting will be purveyed through movies.

I do not mean to infer in any way that this junket into the fields of finance, political economy and education is anywhere near our top in public service. A few years ago we did a far greater service during the war but our effort failed to register very plainly due to the boom of cannon and the whirr of airplane propellers. The details above and others like them that are happening, or should be happening just about everywhere in the nation, simply mark recognition on a local scale. As such, wise showmen will proceed to carry the ball across the goal lines to perfected cooperation between authorities in the political and educational spheres.

No detail diagram is necessary to point out the tremendous benefits that await those alert to the possibilities of having the New Orleans movement duplicated in their own community. With the educator group inoculated to the power of the movies as aids to their personal conduct of classes and better understanding of their charges, the step to still further cooperation in the interest of attendance at screen entertainment of geographic, historic, scientific, etc., content, is very short and very easy to accomplish. This is a very powerful faction in any community, and every effort toward attracting them to the fold of screen entertainment enthusiasts should be avidly pursued. Get them on your team of theatre boosters and you'll have not only their influence with their charges and the parents of their charges, but also the unquestioned esteem in which they are held by the populace in general, working for you. As a deterrent to the passing of iniquitous restrictive legislation, discriminative taxation, censorship, etc., no superior force can be found anywhere.

Avoid Partisanship

Political affiliations will have to be watched more closely but should by no means be ignored as an instrument to high public favor of the kind that brings coin rolling across the marble slab. In this connection, it is positively essential that you avoid partisanship to protect your theatre's integrity with ALL its patrons. Examine those political measures that promise community good and, after carefully scrutinizing the text of copy to insure against bias in presentation, offer the use of your screen to present the problem to your audience. Don't, under any circumstances, permit your screen to be put in the position of recommendation one way or another. Just present the facts and leave "yes or no" decisions to the judgment of your customers.

Carefully following this procedure will guarantee you favor with elected and appointed political personalities. Don't be afraid to say "no" to any proposed message you feel to be directed for other than the general good of your community. You'll find that refusals to lend the influence of your screen to partisan or selfishly conceived projects will elevate your community standing and gain, rather than lose, prestige with the general public as well as politicians and political bodies. Such prestige is important not only in instances of local business-depressing regulations or ordinances but in securing the support of office-holding incumbents for deserving exploitation of occasional features, movie week, etc. There is also the very vital factor of impressive local support to influence state and national pros and cons in matter of taxation, censorship, etc.

This open acknowledgment of the movies as a potent force for the moulding of public opinion —now brought to the local level—is an impressive and important step toward higher public esteem. However, it must be forcibly impressed on the minds of the local citizenry if you and your theatre are to benefit. Several steps are necessary if you are to get the utmost from the growing tendency of dependence on motion pictures as an outstanding method of getting

(*Continued on Page* 18)

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It's a Champion!

LIFE "A SCREEN MASTERPIECE!"

COSMOPOLITAN "AN OUTSTANDING HIT!"

TIME "BRILLIANT!"

Newsweek "FASCINATING TO WATCH!"

Look "A KNOCKOUT OF A MOVIE!"

seventeen "A RARE MOVIE!"

REDBOOK "PICTURE OF THE MONTH!"

parade "TOP BRACKET!"

SCREEN PLAYS CORP. presents

"CHAMPION"

UA's Boxoffice "CHAMPION"!

Jackson . . .

(*Continued from Page* 16)

authorization for public improvements, correcting public service faults, etc., and the teaching of teachers. If yours is one of the few spots where the movie bug has bitten the civic and school authorities, your task is easy. Offer your facilities to further their every program of overall community benefit, but be sure you have it definitely understood in advance that your theatre will NOT TAKE SIDES or offer opinions in any form. You simply agree to present the plain facts of their more deserving proposals. In other words, get your theatre in the van of the community news and firmly established as the nucleus of dissemination for matters of high interest to ALL the people.

That age-old credo of "I'll scratch your back if you'll scratch mine" still possesses more potency than the revered Golden Rule and is usually rigidly observed by those of elected or appointed public office. If you do the right kind of a job of cultivating the school and civic authorities, you'll experience little or no difficulty in securing their valued cooperation in the lending of their influence and facilities to the furthering of your business aims.

Should yours be one of the many communities where screen activity has not yet reached the civic and school teacher stage, get after the authorities at once. Tell them of Mayor Morrison's New Orleans experience and that of the New Orleans Parish Board of Education. Let them know how important you and your business can be to the furtherance of progressive ideas of community benefit. But, again, be sure you let them know that you WILL NOT TAKE SIDES.

Before I wrap up this weekly word package, let me tell you of another concluded deal that illustrates the strides the movies are taking to places of eminence in public affairs. This time it's a state which, because of still pending details, cannot, at this time, be named. The governing body, lacking appropriation for necessary funds to make movies of the more important and impressive of public lands and facilities, has authorized an independent movie-maker—who has encountered difficulty in getting theatre time for shorts made at his personal expense—to solicit commercial sponsorship. The films (some four now made and others to follow on subjects dictated by authorities) are to be converted to 16-mm. and guaranteed a place in school libraries. The chap making the deal visited with me just a day or so ago and advised that, even with the lid still on so far as the public is concerned, he is being flooded with offers of sponsorship that are certain to make the venture profitable. The salient point here is that the occasion goes to illustrate the extremes to which even state governments will go to capitalize on the tremendous selling power of moving pictures.

Get your head up fellows. The movies are still going forward. They're still right up in the van of the progress march and stepping high. Grab yourself a marching hat and give out with the Old College Try.

BARGAIN HUNTING!

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

BOX-OFFICE SLANTS

Susanna Pass

(*Continued from Page* 15)

Littlefield on Robbert Emmett Keane, local editor and brother of Littlefield, and Douglas Fowley, one of two escaped convicts, who thinks he has killed the other nephew of the two brothers, Robert Bice. Rogers solves the murder. Bice has been mortally wounded, but before he dies he sets off a dynamite explosion in the lake, drowning Keane as Keane had previously drowned his brother, Littlefield.

Comment: A typical Republic Roy Rogers western with enough hard riding, fighting and fast-action thrills to satisfy the most rabid of horse opera fans. Will get by solidly in all theatres where westerns, and Rogers and Trigger, in particular, are the essentials demanded by western fans. Director William Witney has permitted some slow pacing in parts, but the vigor of the action and the capable performances by the principals more than compensate for this. Production and photography are first rate, Trucolor lending an air of reality and beauty to the many outdoor shots of the lake and rugged landscape. The film has its complement of songs by Rogers and Foy Willing and the Riders of the Purple Sage, which the public has come to demand in a Rogers vehicle. Rogers receives excellent support from Dale Evans, Estelita Rodriguez, Martin Garralaga, Keane, Fowley, Bice and the others, as is the custom in Rogers films, though his own name in itself is sufficient to draw throngs of customers.

Arson, Inc.

Screen Guild **Drama** **64 mins.**

AUDIENCE SLANT: (Adult) Based on the work of local Arson Squads, this fire-fighting story has excitement and thrills. Should please average audiences.

BOX-OFFICE SLANT: An exploitation film that should stack up well as a supporting feature in most situations. Might be teamed with a western for a weekend action booking.

Cast: Robert Lowery, Anne Gwynne, Marcia Mae Jones, Douglas Fowley, Edward Brophy, Byron Foulger, Gaylord Pendleton, Maude Eburne, Lelah Tyler, William Forrest, John Maxwell, Richard David, Emmett Vogan. **Credits:** Directed by William Berke. Original screenplay by Arthur Caesar and Maurice Tombragel. Photography, Carl Berger. Produced by William Stephens.

Plot: In order to nab the head of a ruthless arson ring, a fire chief swears a young fireman to secrecy and sends him on this dangerous mission. With the help of his girlfriend, the fireman eventually catches up with the leader and thus brings about the capture of the entire gang.

Comment: Presented in semi-documentary form, "Arson, Inc." is a good action film about the trials and tribulations of any local Arson Squad which has to uncover ruthless, swindling arson rings. Producer William Stephens has given the picture plenty of exciement for the average spectator with a more than adequate share for the grown-ups who get a thrill out of watching a fire. Production, direction, story-writing and photography chores are well done and keep the interest on the alert to what's coming next. Star Robert Lowery gives a good account of himself as the undercover Arson Squad investigator and Anne Gwynne does okay in the role of his teacher-sweetheart. Douglas Fowley, as the crooked leader of the swindling insurance company, makes his character believable, while Edward Brophy capably portrays a "nutty" firebug. The picture is a good offering for double-bill situations and for houses that specialize in exploitation films.

The Mutineers

Columbia **Drama** **60 mins.**

AUDIENCE SLANT: (Family) There's enough action for the excitement enthusiasts and a fair amount of all-around appeal.

BOX-OFFICE SLANT: The name of Jon Hall will convey the idea of an adventure story and the film itself delivers about all that can be expected from supporting film fare.

Cast: Jon Hall, Adele Jergens, George Reeves, Noel Cravat, Don C. Harvey, Matt Willis, Tom Kennedy, Pat Gleason, Frank Jaquet, Lyle Talbot, Smith Ballew, Ted Adams, Allen Mathews, Rusty Wescoatt, James Somers, Lee Roberts. **Credits:** Producer, Sam Katzman. Director, Jean Yarbrough. Screenplay, Ben Benga, Joseph Carole. Story, Dan Gordon. Photography, Ira H. Morgan.

Plot: When Lyle Talbot, captain of the freighter, "Island Princess," is murdered, one of the passengers, George Reeves, a gangster, leads a gang of waterfront toughs, whom he has hired to hi-jack the ship and take it to Marseilles, to mutiny. First mate Jon Hall pretends to go along with Reeves and girl friend, Adele Jergens, but uses his opportunity to stage a counter mutiny, forcing the mutineers to barricade themselves until captured by Lisbon police.

Comment: The name of Jon Hall will help sell this feature as well as convey the idea of an adventure story. The film delivers all that can be expected from a venture of this sort. Sam Katzman's production is entirely adequate and Jean Yarbrough maintains a reasonably brisk pace with his direction. Jon Hall is well cast as the loyal mate, although he fails to show too much variety in his emotions. George Reeves is a suave gangster and Adele Jergens is nicely complementary as his moll. Supporting roles are well handled.

'Seal Island'

Walt Disney introduces a new series to be known as "True-Life Adventures" with one of the most interesting and colorful pictures brought to the screen in a long while. "Seal Island," which has been printed in Technicolor, is an Academy Award winner. It will win added laurels as the picture gets circulated through theatres of this and other countries. This is a thorough job of screen presentation of a mighty fascinating phase of Nature. The birth cycle of the seal is portrayed in completely natural scene and content, and the many amazing facets of this fantastically True-Life Adventure loses nothing in the adroit and witty telling of a narration which keeps the ear as attentively occupied as the visual wonders engage the eye.

The picture runs 27 minutes, and seems much shorter than that. It is something of a "prestige attraction" and will bring esteem to the theatre showing it as well as many patrons who do not ordinarily attend the movies. It will do that if the exploitation "Sea Island" merits receives real showmanship treatment by the exhibitor.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Raelson's Promotion for 'You Gotta Stay Happy'

A highly-colored feather is due for the cap of Manager Leo Raelson of Interboro's Main Street Theatre, Flushing, L. I., for his promotional activities for "You Gotta Stay Happy." A second feather should be awarded to the I.M.P.S. member for the acceptance of his exploitation stunts by Interboro Long Island Division Manager Lew Preston for use on all the circuit's theatres on Long Island.

Brother Raelson first promoted a 60x40-inch miniature-scale model from TWA of the Constellation plane which figures in the picture. This was displayed in the lobby of the theatre, and above it was suspended a beautiful Kodachrome picture of a plane in flight, also promoted from TWA. Both attracted a great deal of attention.

Next, Raelson arranged with the Pocket Book publishers for 100 copies of "You Gotta Stay Happy" for presentation to the first 100 women, at the preceding day's picture, who knew the starting time for "You Gotta Stay Happy." A lobby poster advertised the free books. A contest for the best letters on how to stay happy was conducted by the Long Island *Daily Press* and *St. Alban's Life*. Prizes were also promoted with copies of the Pocket Book edition of the story.

An additional attractive theatre display was a cut-out of the six-sheet on the film, around which were floral decorations made by the theatre's staff artist—at a cost of 90 cents. All the Main Street's employes wore in advance of opening teaser buttons with "You Gotta Stay Happy" imprinted on them.

ONE OF THE FIRST 100 women who knew the starting time of Universal-International's "You Gotta Stay Happy" receives a copy of the Pocketbook edition from I.M.P.S. Member Leo Raelson, manager of the Main Street Theatre, Flushing, L. I.

Bush Completes Plans For 'Spring' Premiere

Rodney Bush, 20th Century-Fox exploitation manager, was scheduled to return to New York Thursday (5) from St. Louis where he completed plans for the world premiere of "It Happens Every Spring" at the St. Louis Theatre on May 26.

Bush conferred with local theatre and civic officials on arrangements for the premiere, involving city and state notables as well as representatives of local baseball teams and other figures. Several Hollywood stars are expected to be on hand for the opening.

A special "World's First Author's Premiere" of the picture, honoring Shirley Smith, who co-authored the story with Valentine Davies, will be held May 12 at the Michigan Theatre in Ann Arbor. Davies will also attend.

Accessories Prepared on 'Let's Go to Movies'

A four-page campaign book on "Let's Go to the Movies," first of the Industry sponsored one-reel subjects produced in cooperation with the Academy of Motion Picture Arts & Sciences, has been prepared by RKO Radio. A striking two-color one sheet and a wide selection of ad and scene mats are available in order to give this picture the widest possible coverage coincident with its general release on May 13.

Screenings, Luncheons On 'Mighty Joe Young'

Special exhibitor screenings of the John Ford-Merian C. Cooper production, "Mighty Joe Young," and luncheons, were being held in the New England territory this week by Terry Turner, RKO Radio national director of exploitation. Arrangements were made by Gus Schaefer, northeastern district manager.

First screening took place Monday at the Crown Theatre in New Haven, followed by luncheon in the Taft Hotel. A Tuesday showing was held at RKO and MGM screening rooms in Boston, with luncheon taking place later in the Hotel Statler.

The Albany showing was scheduled to take place Thursday at the Grand Theatre, followed by luncheon in the DeWitt Clinton Hotel. The Schine projection room in Gloversville, N. Y., was to be the scene of Friday's screening, with luncheon at Kimborough's Hotel.

Another screening will be held May 9 at the Operators' screening room in Buffalo, with cocktails and buffet to follow in the Buffalo Athletic Club.

The screenings and luncheons are preliminary to a mammoth New England premiere of the picture in early July.

Boston YMCA, Filene's Aid 'Secret Garden' Premiere

World premiere of MGM's new Margaret O'Brien starrer, "The Secret Garden," at the Astor in Boston on Wednesday was preceded by one of the city's most extensive advance campaigns in which unusual word-of-mouth publicity was obtained through the Boston YMCA, Filene's department store, the *Christian Science Monitor* and other avenues of promotion. The campaign was engineered by MGM's John Joseph, assistant to Howard Dietz, vice-president in charge of advertising, publicity and exploitation, and Ken Prickett.

In addition to four special advance trailers and the regular trailer in the Astor and other theatres starting several weeks in advance, the word-of-mouth publicity received strong impetus from the three sources mentioned above. The YMCA, on the eve of its drive for funds, bought out the house at regular prices, for a special screening on May 3 for its members and sponsors, including civic and cultural leaders, to whom the YMCA sold the seats at no advance in price, the occasion being not a benefit performance but merely to arouse a "kick-off" interest in its fund-raising drive. For that reason, the screening aroused an unusual amount of attention throughout the city and its environs, with ensuing area-wide publicity for "The Secret Garden." Many other special screenings were held, among them one for the *Monitor* and the Christian Science Church, which was especially productive of advance interest in the film's engagement.

Joseph and Prickett arranged the tieup with Filene's department store for a substantial prize to be awarded the holder of the one key out of

(*Continued on Page* 21)

Siegel in New York For Ad Conferences

Norman Siegel, publicity and advertising director of Paramount's Hollywood studio, arrived in New York Monday for conferences with home office executives on promotion plans for forthcoming releases.

CROWDS TURN OUT TO SEE STARS. During world premieres in other parts of the country, thousands have turned out to get glimpses of the visiting stars. But you'd think that in Los Angeles, practically right on top of the movie colony, the natives would find "star-gazing" about as exciting as blasé New Yorkers visiting the Statue of Liberty or Grant's Tomb. But such is not the case. Just look at the crowd that blocked traffic in front of Warners' Downtown to see Hollywood luminaries as they appeared in front of the theatre in connection with he world premiere of "Flamingo Road" last week.

Extensive Campaign Backs 'Younger Brothers' Debut

"The Younger Brothers" world premiere at the Paramount Theatre, Kansas City, Mo., was backed up by an extensive campaign which included personal appearances by Barbara Bates, Bruce Bennett, Wayne Morris, James Brown and Alan Hale, from the Warner lot, and a pre-campaign initiation of the forthcoming "opportunity" national bond drive.

The five players came into town Monday (2), and fulfilled an extensive schedule which included appearances at downtown bond-selling booths at various hours of the day, a trip to Wadsworth, Kans., for two shows for veterans at the hospital there, and radio and press interviews.

Tuesday, the day of the premiere, was highlighted by a downtown parade which the players headed in a motor cavalcade. A feature of the procession was a posse of Jackson County sheriffs from Lees Summit, Mo., locale of much of the picture. The players made four personal appearances at the theatre, and sandwiched in a cocktail party for press and radio at the Muehlebach Hotel.

Herb Pickman, assistant to Bill Blumberg of Warners exploitation department, headed up the Kansas City campaign, and worked out of the Paramount with Manager M. D. "Babe" Cohn. George Bannan, of the Dallas office, also came in to work on the campaign and personal appearance arrangements.

Employing 'Saturation' Plan

Warners is employing the "saturation" plan of booking the film, which is set to play in about 400 houses within a few days after its Kansas City opening. The five players gave this plan a big boost by appearing at other key cities in the midwest where the picture is expected to get its biggest play.

Following the Kansas City date, the players' scheduled included: Paramount Theatre, Omaha, May 4; Fox Theatre, St. Louis, May 5; Warner Theatre, Memphis, May 6; and Midwest Theatre, Oklahoma City, May 7. After that they trek back to the Coast.

The pre-selling of the bond campaign was arranged after special conferences between Cohn, who is regional chairman of promotion and publicity for the motion picture industry division, and officials who are setting up the national kick-off in Kansas City on May 16.—K.C.

JIG SAW PUZZLE TEST. While waiting for the start of the picture, patrons of the Rivoli Theatre, New York, try their skill at putting together a 300-piece jig saw puzzle of Jennifer Jones in the starring role of "Portrait of Jennie." Those who succeed receive from Managing Director Montague Salmon a 22x24 reproduction in full color of the Robert Brackman portrait of Miss Jones, suitable for framing.

THE CALL OF THE DEEP being what it is, alert showmen should be able to round up a husky crew of helpers when they book Republic's "Wake of the Red Witch." Sea scouts and local ship model builders provided an instance at Walter Reade's Paramount Theatre in Long Branch, N. J. City Manager John Balmer obtained the ship's wheel and pilot light above from the Scouts and the ship models and sea shells from the hobbyists.

GRIST FOR THE SHOWMANSHIP MILL

As part of a plan to expand and promote MGM Records with exhibitors, a representative of that Loew's subsidiary will attend the two-day session of the Georgia Theatre Owners at the Henry Grady Hotel in Atlanta on May 9-10. The representative, Sol Handwerger, intends to get theatremen interested in MGM music and then know the pictures in which that music can be heard. so that those hit songs can be passed on to the public. Handwerger has arranged to appear on four local programs with jockeys, and will also be heard on two programs with Mike Simons, assistant to H. M. Richey, MGM exhibitor relations head. Between interviews and disc jockeys, both men will attend the general meetings of the Georgia Theatre Owners at the invitation of "Tommy" Thompson of Hawkinsville, Ga.

* * *

Negotiations have been completed for the first-edition publication of a new comic book to be published by Western Printers (Dell Publications) featuring the adventures of Wild Bill Elliott. Publication date is Sept. 30, with national distribution via newsstands. Contract was negotiated by the Stephen Slesinger organization of New York, representing the cowboy film star exclusively for the franchising of manufactured merchandise in the name of Elliott.

* * *

Every mother brought to the Rivoli Theatre, New York, on Mother's Day by one of her children, will be admitted free to see "Portrait of Jennie" as the guest of Managing Director Montague Salmon. Each of the first 500 will be presented with a flower, courtesy of Warendorff, the florist, while the next 500 will receive a 22x24 reproduction of Robert Brackmen's "Portrait of Jennie," suitable for framing.

* * *

Four-color posters by Arthur Ferrier, British specialist in drawing lovely girls, will be a feature of the publicity which Grand National Pictures of Great Britain is preparing for the forthcoming release of Daniel M. Angel's "Murder at the Windmill." National tieups have also been arranged with Ronson Lighters and Toni Home Permanent Waves, which will provide attractive show cards.

* * *

Animated pictorgraphs of favorite stars of stage, screen, radio and television are contained in Topps' new bubble gum, "Flip-O-Vision." The booklets come in long strips of pictures separated by perforations (something like postage stamps) which the kids pull apart and bind with a rubber band. Then the pictures are flipped, presenting the stars in action. Already in the series are Bing Crosby, Abbott & Costello, Bob Hope, the Marx Brothers, Rudy Vallee, Billy Gilbert, Henny Youngman, Kay Kyser, Johnny Desmond, Vic Damone, Victor Moore, the Aldrich Family, Jack Haley, Leon Errol, Charlie Chan, Leo Gorcey, Dick Tracy, Joe Palooka, Bert Parks, Cab Calloway, Al Schacht, Bomba the Jungle Boy, Johnny Weissmuller, Whip Wilson, Roddy McDowall, Peggy Ryan, Jimmy Wakely, Margaret O'Brien, Johnny Mack Brown, Jimmy Stewart and others.

Ice Cream Eaters

An ice-cream eating contest was featured in his kiddie show by Manager Joe Giobbia of the Crown, Hartford, Conn., and did those youngsters eat ice-cream! A plentiful supply was provided by a local distributor of that favorite American dish. The child eating the most cream within a specified time was awarded prizes.—HFD.

TALKING IT OVER. Peter Fernandez and Al Ramsen (left and third from left, respectively), who are featured in Universal-International's "City Across the River," discuss audience reaction with Ted Reisch, U-I assistant branch manager, and Art Steagall, managing director of the Oriental Theatre, Chicago, following a sneak preview of the picture in the Windy City.

Boston YMCA, Filene's Aid 'Secret Garden' Premiere

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30,000 distributed which would open the door to "The Secret Garden" behind which was the treasure awaiting the lucky holder of the right key. This promotion utilized MGM's tie-up with International Silver. The keys were handed by Filene's to its customers. This stunt was widely publicized both by the store and by MGM with special teaser trailers, poster layouts featuring the "key to the garden," the "tree that kills" and "woman behind the curtain."

The Astor used special valances, obtained displays in the public library and book store windows; use of the Parent-Teachers' mailing list; displays on Margaret O'Brien in the stores selling her name brand merchandise; eye-catching lobby display placed two and a half weeks in advance.

Newspaper advertising space was increased substantially, and all the Boston papers carried stories and art on the film and on various aspects of the promotion. Radio spots were employed for two weeks in advance and during the first week of the run.

Filmack Issues Catalog Of Drive-In Ad Ideas

A special catalog devoted to advertising and exploitation ideas for Drive-In Theatres has been published by the Filmack Trailer Company, Chicago, and is now being distributed to all Drive-In Theatres in the country.

Hawking Like Hawk

When Matt Knighton and Charles Coovert hawk their wares they really make like a hawk. They fly. To publicize "The Best Years of Our Lives" they broadcast from a plane circling at 1,000 reet over the California towns of San Bruno, where Knighton manages the State Theatre, and South San Francisco, where Coovert has the El Camino. The aircraft, using a wire recording, covered both communities thoroughly, arousing widespread comment and selling the managers completely on the new medium.

Southern Keys Follow 'Tulsa' Premiere Pattern

The "blueprint promotion campaign" prepared for the world premiere of Walter Wanger's "Tulsa" has been used with equal success in southern openings of the film, according to word reaching the Eagle Lion home office in New York. The cities and theatres involved are: Atlanta, Fox Theatre; Birmingham, Empire; Savannah, Lucas and Victory theatres.

The campaigns in all three southern keys started with local civic cooperation which included tieups with local Chambers of Commerce for unlimited store cooperation, official proclamations by the mayors, and "welcome" signs all over town. Radio was used extensively, local parades of authentic oilwell drilling equipment picked up art and feature news stories, and other selling angles were utilized to call widespread public attention to the showings.

Britons Booming 'Scott' In Impressive Campaigns

Odeon managers in Great Britain have been going all out to put over Rank's "Scott of the Antarctic." The most extensive of many campaigns noted by SHOWMEN'S TRADE REVIEW is that of Manager C. F. Booth of the Odeon in Plymouth, Devon, who could claim the late Explorer Captain Robert Scott as a local man. Booth discovered that some surviving members of the 1912 expedition to the South Pole were living in the district and held the first night in their honor. He managed to borrow many of the priceless relics brought back from the expedition to dress up the vestibule. The Lord Mayor and Mayoress of Plymouth, the Deputy Lord Mayor and other high ranking local officials were present.

The main strength of the campaign was the personal appearance of John Mills, who plays the title role, and this proved to be one of the events of the year in that naval center. Extensive newspaper coverage was given to the event and 215 column inches were registered. The value of the campaign can best be assessed in the fact that the Odeon recorded the greatest number of admissions in its history and broke all ticket sale records. School parties alone brought in nearly 11,000 persons.

Local connections with Scott also brought free press publicity to Manager M. DeJong of the Odeon, Bournemouth, who likewise was able to call on full civic support for the opening. He got national press coverage on the story of a little boy who went to the cinema at noon and was still there at the end of the third screening because he wanted to be an explorer.

NOW AVAILABLE . . . "Ride, Ryder, Ride!", "Roll Thunder Roll!", others in production

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BUFFALO

Murray Whiteman, a 12-time Buffalo Variety Club director and for 35 years in the radio, music and novelty business here, is honeymooning with his bride, the former Mildred M. Johnson, in San Francisco where he attended the Variety Club convention. . . . Shea Theatres General Manager Vincent R. McFaul is now driving a new car between his office and his home in Elmira.

Bill Graham of 20th-Fox is doubling in brass—as salesman and exploiteer. . . . George Gammel of Gammel Theatres and Lafayette Manager George Mackenna have signed up for the Buffalo Ad Club cruise to Big Winn Lake at Bays, Ontario. . . . Warners District Manager Bill Horan was here for meetings with Manager Ed Catlin. . . . National Screen District Manager Lee Abrams conferred here with Manager Jack Goldstein who is polishing up his golf clubs for the new season.

Gordon Craddock is covering the Syracuse district for Eagle Lion out of the Buffalo office, replacing Fred Cohen. . . . Jimmy Wilhelm of the 20th-Fox shipping department will become a student booker at the Fox. . . . After an absence of 15 years, Georgie Rosing is back on film row booking for the Roosevelt of which he is manager.

The first stage show at the Hippodrome last weekend was a big success and Manager Ed Miller and District Manager James H. Eshelman are greatly elated. . . . Vaudeville has been added to the program of the Auburn, Auburn, N. Y. . . . Safecrackers obtained between $300 and $400 at the local Jubilee Theatre recently, according to Manager Sidney J. Cohen. . . . William Rosenow is landscaping the front of his Skyway drive-in on Lake Shore Road. . . . The projected drive-in on East Main Street Road is reported abandoned.

Local F-9, Film Exchange Employes has installed Gertrude S. Franklin, president; Ruth Martin, vice-president; Gerald Stark, business agent; Rose Sinatra, recording secretary; Margaret Onions, financial secretary. Local B-9 of the same organization installed Mary Giallella, president; William Sheridan, vice-president; John A. Brunner, business agent; John Wilhelm, recording secretary; Evelyn Garnham, financial secretary.

PHILADELPHIA

Local office manager post at Eagle Lion has been abolished in its retrenchment program and Max Bronow has returned to his former job as booker. Booker Jim Winters and Booker's Stenographer Esther Bass have left the company, and Salesman Jack Meadow, sent on here from New York, has departed. EL Exploiteer Max Miller is back from a trip to Albany and Utica.

Clark Film Supervisor Dave Rosen is on leave of absence. . . . Universal-International Division Manager Fred Meyers was here conferring with Manager George Schwartz. . . . Former Stanley-Warner employe, Max Siv, is managing the Upsal Theatre for Lou Foxman. . . . MGM Exploiteer Jimmy Ashcraft and Assistant Ed Gallner have returned from New York conference with William R. Ferguson, company's exploitation head.

National Flag and Banner has moved to its new quarters in Arch Street. . . . The Columbia exchange is the sole exchange along the street not being demolished at present and it will move into its new location as soon as alterations are completed. . . . Larry Goldmeier, sole owner of Popper's Supply, is now handling its operation in this area.

Stanley-Warner Zone Manager Paul Costello recently awarded first prize in the exploitation campaign on "Canyon City" to Uptown Manager Ben Blumberg and second prize to Colonial Manager Saul Getzow. . . . Opening of the drive-in at Clifton Heights has been postponed due to construction delays.

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VANCOUVER

Business across the Dominion is reported way ahead of last season by two film heads visiting here, President Jay Smith of Alliance Films and Canadian Chief Walter Kennedy of Sovereign Films. They checked in with their Vancouver managers, Steve Rolston and Fred Stone.

Vancouver has a new theatre equipment business, the Dunbar Theatre Seat Co. First such concern west of Toronto, it's getting lots of British Columbia business.

Famous Players B. C. Supervisor Maynard Joiner has been elected president of the local Rotary Club. . . . FPC's district staff, under Manager Frank Gow, has moved into new quarters in the Strand Theatre building, reconstructed at a cost of $15,000.

Welcome Kiddies

Competition for the kid trade in the H. E. Balaban circuit's Bar Theatre against the rival Park Manor and Sun in Chicago has led the first house to set up a children's matinee admission of nine cents. The kids get a western and cartoon shorts for their money and the candy and popcorn sales take in the admission slack.

LOS ANGELES

The Dick Lemucchis of Bakersfield have a fourth granddaughter, born to their son, Richard, Jr., operator of the Tejon Theatre. . . . Bob Poole, former Independent Theatre Owner's executive secretary, is now managing director of the Idylwild Resort. . . . The lot on West 20th Street, west of Vermont, having been cleared, 20th-Fox is erecting its new exchange, one which will include full parking facilities for patrons.

Million Dollar Theatre has been added to the regular five-theatre circuit of the Orpheum, El Rey, Belmont, Vogue and Culver for the showing of Screen Guild's "I Shot Jesse James." . . . Salesman Bruce Miller is leaving Monogram and Republic's Cliff Harris is replacing him. . . . Manager Jack Browner of the Town Theatre fractured his foot and is now lugging around a heavy cast. . . . Universal-International District Manager Foster Drake is on a tour of exchanges. . . . U-I Auditor R. H. Dirkes is in Birmingham General Hospital, Van Nuys, for a check-up. Cecil Jordan, U-I telephone operator, is ill.

A 15-year-old Salina, Kans., high school baritone, Charles Nelson, has won National Theatres' Talent Quest. Prizes include $1000 in cash, a $1000 diamond ring, a custom-made wrist watch and a screen test by 20th Century-Fox. Winner was picked at Grauman's Chinese Theatre at the culmination of a contest in which 15,000 participated in 550 theatres.

At the recent Beverly Hills Hotel luncheon of the Los Angeles United Jewish Welfare Fund campaign, the following were named by Industry Division Chairman Henry Ginsberg to head the drive in the major studios:

Columbia, Irving Briskin, S. Sylvan Simon; Goldwyn, George Slaff; Independents, Steve Broidy, Joseph I. Breen, Jr., William Pine; MGM, J. J. Cohn, Armand Deutsch, Marvin Schenck; Paramount, Jacob H. Karp; RKO, Leon Goldberg, Sid Rogell; Republic, Hyman J. Glick; 20th Century-Fox, Fred S. Meyer, Lew Schreiber; United Artists, Stanley Kramer; Universal, M. W. Weiner; Warner Bros., Harry Kurnitz, Jerry Wald.

DALLAS

Meg Randall, William Bendix and Richard Long appeared at the Palace May 5 for the Dallas showing of "The Life of Riley." . . . Manager Alfred Sacks announced that murals of leading Dallas cultural figures will adorn the walls of the Coronet, his cinema art house. Rene Mazza, Italian artist, will do them.

Nanette Fabray, Marion Bell, Kenny Baker, Bruce Carol, Ilona Massey, Hal Le Roy, and Vivenne Segall have been signed for summer appearances in Dallas' Starlight Operetta opening June 20 with "Up in Central Park." . . . Dallas movies suffered during weekend visit here of the Metropolitan Opera, but business is on the upgrade now. . . . Vernon Rice, drama critic of New York Evening *Post*, will look at Margo Jones, Theatre '49 play festival which opens soon.

Roy Rogers and Dale Evans will attend the banquet of the Allied convention here on June 1. Hal Norfleet is handling convention publicity. . . . Moving of Manley, Inc., local offices prevented P. A. ("Bob") Warner from attending the Variety Clubs International convention in San Francisco.

REGIONAL NEWSREEL

OMAHA

Paramount Exploiteer Jim Castle was here from Kansas City. . . . Wes Mansfield, owner of several Iowa houses, sold the King Theatre at Ida Grove to Joseph Anderson, former exhibitor at Pella, Ia. . . . L. B. Gibson sold the Niobrara Theatre at Springview, Neb., to Donald Gibson of Ainsworth, Neb. . . . Ann Scribner, Wisner exhibitor and business woman, attended the district bankers' convention at Norfolk.

Dean Nash, Canton, S. D., exhibitor was laid up by the flu for several weeks. . . . Tri-States called in John Spencer, manager of the Strand at Hastings, to head its drive in the Omaha district for a week. . . . Frank Good has a remodeling program under way at Red Oak, Ia. . . . Mr. and Mrs. Art Miller, Atkinson, Neb. exhibitors, made one of their infrequent trips in to see "High Button Shoes" at the Omaha Theatre. . . . The Paramount now has Harvey Kelley as its assistant manager and the RKO-Brandeis Theatre has installed a new screen.

E. C. Lund, Viborg, S. D., is vacationing. . . . Bob Diefendorf, owner of the Irene Theatre at Irene, S. D., plans to lease his house and attend the University of South Dakota. . . . 20th-Fox Booker Evelyn MacMueller spent the weekend at her home in Humphrey, Neb.

Modernization of seven Omaha and one Council Bluffs theatres by the R. D. Goldberg Theatres Enterprises, was announced this week. The first-run State Theatre will get a $60,000 remodeling job including a $10,000 candy display, a $12,000 leopard-design rug and a structural glass front. New projection and sound already are in. The Broadway, Council Bluffs, will get a similar candy display. Other theatres also will undergo face lifting.

HARRISBURG

Many Harrisburg showmen, principally downtown managers, reported a slump in attendance following the Easter holiday runs, with matinees especially hit hard. Meanwhile a number of legitimate attractions are in the offing, presenting serious competition to movie theatres. Coming are such stage plays as "Medea," "Oklahoma," "Boy Meets Girl," the Miss America pageant at the Forum, and a Burl Ives concert.

Colonial Porter Meyer Carter and Usherette Betty Schell have resigned and not been replaced. . . . Area theatremen are assisting in the Salvation Army drive which got under way May 3 with an opening banquet. . . . Betty Steinmueller, former secretary to State Manager E. G. Wollaston and the "Miss Harrisburg of 1947" assisted by Ruth Douglas, "Miss Pennsylvania of 1948" are receiving the 1949 contestants at the Forum Theatre.

PORTLAND

The Dishman Theatre has been sold for a reported $100,000 to Willard R. ("Buck") Seale, his brother Walter L. Seale and W. K. Beckwith, North Bend, Wash., theatremen, by Charles Ames and his son, Kenneth, operators of the house since 1946, who plan to retire. The Seale brothers are well-known theatremen of the northwest, having been active in Spokane. Walter has owned and operated the Rialto, Hillyard, since 1937, while Willard, now a Columbia salesman, managed the Orpheum, Spokane, for many years. Beckwith is president of the Spokane Valley Theatre Company, new owner of the Dishman. He also owns the Snoqualmie Valley Theatre, North Bend, and houses in Issaquah and Moses Lake, Wash.

Extends Posting

Charlie McKernan, manager of the Seneca, a community link in the Paramount Buffalo circuit, is planning a big posting campaign in the towns near his popular South Buffalo house. Charlie also is widely advertising the fact that free parking is available in the park almost directly opposite the Seneca.

Murray Lafayette, former 20th-Fox exploiteer, is now with National Screen Service in San Francisco. . . . Julian Bryan, director of the International Film Foundation, recently returned from behind the Iron Curtain, was honored by the Washington Press Club. . . . Republic Vice-President and General Sales Manager James R. Grainger conferred here with Manager Paul McElhinney.

Maurice Saffle of Theatre Service is back at his desk after a battle with the flu. . . . Loraine Meltzer, formerly of Minneapolis, is now with Film Classics in Seattle. . . . The Independent Theatre Owners of the Northwest are arranging a luncheon meeting at the Washington Hotel. . . . Wagner Service Representative

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AGAIN... IN 1948 AS IN 1947

Alexander chalked up the biggest year in its entire history. And to Alexander Theatre Partners this means greater revenue in '49.

For thirty years producers and distributors of theatre screen advertising. Alexanders were first to introduce SOUND . . . first to introduce COLOR in movie ads.

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REGIONAL NEWSREEL

(*Continued from Page 23*)

Frank Harris is back on the Seattle film row.

Twentieth-Fox Eastern Washington Representative Ray Ackles is back attending a conference. . . . MGM Exploitation Supervisor Ted Galanter spent one day in Portland and Seattle. . . . RKO Salesman Bob Cleveland spent two weeks in the Inland Empire. . . . Wayne Christy of Northwest Automatic Candy Company is on the Seattle film row, the Spokane office having been closed. . . . Bill Stober of the General Register Corporation was called to Lewiston, Idaho, by the death of his father.

The film industry of Oregon will hold its first annual spring pow wow and golf tournament, May 17-19, at Gearhart By-the-Sea, Co-chairmen George Mitchell and Bill Graeper announced.

CLEVELAND

It leaked out recently that Warner's Allen Manager Howard Higley, who keeps his private life behind an "iron curtain," became the father of a daughter named Linda Jean on March 23. . . . Cleveland Warner Club President Marge McCord, who is also secretary to Assistant Zone Manager Dick Wright, announced the club would hold a smorgasbord party on Friday the 13th at the Hickory Grill. . . . RKO City Salesman Arthur Goldsmith sustained a sprained ankle when a ladder collapsed under him.

The Schwartz family of Massilon is at least 50 per cent on the road to recovery. Ben Schwartz, manager of Warners' Lincoln, has sufficiently recovered from an appendectomy to resume active management again, but Mrs. Schwartz, who broke a leg while visiting her husband in the hospital, is still laid up.

Paramount Head Booker Howard Roth and Mrs. Roth are leaving here on May 21 to visit relatives in Dallas where they will celebrate their 20th wedding anniversary on May 23. . . . Fairmount Theatre, deluxe Shaker Heights theatre, owned by Henry Greenberger and associates, is celebrating its 7th birthday by giving an American Beauty rose to every woman attending the theatre on Sunday, Monday or Tuesday.

Lou Gerard, road show manager of "Red Shoes" during its record 18-week run at the Esquire Theatre, has resigned from Eagle Lion and is now with Universal-International as a field publicity man. . . . Price Theatre Premium Co. has leased ground floor space in the Film Bldg. Charles Winet, territorial representative, plans a formal opening as soon as remodeling is completed.

SHOWMEN, OTHERS ATTEND FRIENDSHIP MEETS

For the past two weeks MGM has been holding a series of "Friendship Meetings" in 96 cities in connection with its Silver Anniversary and two of its features, "The Stratton Story" and "The Secret Garden." At least 64 of the meetings were held in non-exchange centers making use of local theatres, while exchange city screenings took place at exchange projection rooms. Luncheons were held in connection with the meetings, and in many cases guests included—besides exhibitors—educators, religious, civic and PTA heads, representatives of women's organizations and others. Top photo shows the group attending the meeting in Albany, Ore. Those seen in the picture include Mr. Wirtz, Mrs. Golda Woolman, Mrs. Lena McKevitt, Mrs. Sam Whiteside, Jesse Jones, A. W. Adamson, Bob McKevitt, J. C. Hassenstab, Stewart Walling, J. O. Hines, Jack Reynolds, Bob Halliday, Bill Hibbert, Don Wernli, M. W. Mattecheck, Hugh McGill, Dan Potter, Jim Anderson, Malcolm Blohn, Fred Marquis, Bill McKevitt and Rollin Kuhn. Shown at the Eldora, Iowa, meeting (center, photo at left) are L. W. Flickinger, Leo Wolcott, G. E. McGlynn and W. K. Bramwell. Among those at the luncheon table in Frankfort, Ky. (center, photo at right) are Dr. Irvin Deer, Guthrie Crowe, Ray Frisz and Gene Lutes. Photo at bottom left, taken at the Columbus, O., meeting, shows Lloyd Matthews, E. M. Booth, George Rappold, Frank Yassenoff and Bob Morrell. The smiling quintet in photo at bottom right during the Hartford, Conn., meeting, includes Lou Cohen, Mrs. Olga Nelson Price, Mrs. William Parker, Harry Rosenblatt and Morris Shulman.

DENVER

Maurice Zell, who handles the hobby horses that are being used for theatre giveaways, spent a few days here conferring with Tom Bailey, his representative. They broke one of their rules that calls for the horses to be used only by theatres, and gave one to be used as a prize in a fund-raising drive. Zell went from here to visit his other branches before returning home to Los Angeles. Bailey is moving his Screen Guild exchange to film row.

Getting ready to attend the Los Angeles Paramount sales meeting May 23-25 are Manager C. J. Duer, Head Booker Jim Risketts, Office Manager Tillie Chalk, and Salesmen John Vox, Jack Felix and Paul Allmeyer. . . . Columbia Manager Robert Hill went to Oklahoma City on business. . . . Robert Adams has opened his new 500-car Skyline drive-in, Rawlins, Wyo., with Motiograph booth and sound and Service Theatre car speakers, bought from Ted Knox.

INDIANAPOLIS

Indianapolis Speedway President Wilbur Shaw announced that Hollywood is negotiating with the Speedway officials to film a picture starring Mickey Rooney. Twentieth-Fox Manager Thomas O. McCleaster, his salesmen and booker, including J. T. Victory, Herman W. Hallberg, K. L. Dotterer, and Robert Meyer, attended the recent divisional sales meeting in Washington, D. C. . . . Warner Salesman Jules Goldman was one of three judges at a recent beauty contest at the Indiana University.

Allied Theatre Owners of Indiana President Trueman Rembusch attended the one-day meeting of panel discussion, held by *Life* magazine, in the Blackstone Hotel, Chicago. Rembusch was set to attend the Iowa-Nebraska Allied meeting, May 4-5 in Des Moines. . . . On May 18, he will participate in the Mid-Central meeting in Peoria, Ill.

Monogram employes gave retiring Manager Carl Harthill a farewell dinner party at the

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Hotel Antlers, and presented him with a casting reel. Home Office Representative R. V. Graber was the honored guest. . . . Film Classics Salesman Norman Linz has resigned and joined Monogram. . . . Marc Wolf of Y. and W. Management Corp. has been chosen chairman of the annual summer convention of the ATOI at French Lick Hotel, June 22-23. The regular board meeting will be on June 21 at the hotel.

SAN FRANCISCO

Theatre Owner Dan McLean of the Embassy and Tom Gilboy, head of the film distribution company, entered their power cruisers in the annual San Francisco-Vallejo race. . . . B. F. Shearer Company, headed here by H. I. Tegtmeier, is recarpeting the quarters of Tent 32 of the Variety Club. . . . North Coast Theatres Division Manager Cliff Giesseman suffered a serious attack which sent him to St. Mary's Hospital. He is now vastly improved.

Jules Needleman, field representative from Columbia's New York office, has been working out of the local office. . . . United California Theatres General Manager T. V. Taylor completed his inspection tour of the circuit's houses with a swing around the Monterey and Santa Cruz region. . . . Paul Shmuck, film salesman, formerly with RKO, has accepted a position with Republic.

Film Classics Vice-President and General Manager Bernard Kranze and District Manager Robert Ableson visited the local Exchange during Variety convention week. . . . Charles Crowley, formerly with Republic as a salesman, is now with the United Artists. . . . Ted Gelber, formerly Paramount booker, is now conducting the Midway Drive-In Theatre at Reno, Nevada.

Operatic Baritone Albert Uhalde, who won fourth place in the National Theatres "Talent Quest" in Hollywood, has returned here after an extensive visit in the film capital.

CHICAGO

Attorney Aaron Stein and wife, accompanied by Sam Myers, owner of northshore de luxe theatres, and his wife flew to Jacksonville, Fla., for the opening of the 1,250-car outdoor Normandy in which Chicago Newsreel Theatre Owner Richard Beck, who also operates the Beck Florida theatres, and Chicago's Jack Miller, former head of the Miller Circuit, are interested. Dan Daevers is managing the drive-in.

Daylight saving times is in effect in the territory except in Decatur, Freeport and Paxton. . . . "The Stratton Story," to open at the conclusion of the run of "Joan of Arc" at the RKO Loop Grand, will have unlimited playing time. . . . Chicago offices of the Federal Communications Commissions are now located at 208 South La Salle Street.

Alliance Vice-President James Gregory has returned from vacationing in Hot Springs, Ark., while its Circuit District Manager H. C. Sullivan has returned from Franford, Ind., where he had charge of Alliance theatres while Manager Robert Jackson was on vacation. . . . Walter Heller Company, film investors and instalment bankers, report a net of $165,359, equal to 50 cents per share dividend for the first quarter this year against a 41-cent dividend for the same period in 1948.

The H. and E. Balaban Surf Theatre was robbed of several hundred dollars recently. . . . James Gregory and Pete Panagos of the Alliance Circuit, flew west to inspect its Washington theatres. . . . The Chernoff Harvard Theatre has adopted a foreign-film policy and upped admissions to 60 cents. . . . Recent Illinois incorporations: Zintel Byfield Co., by Alexander Budal, Richard Loew and Richard Deutsch, to handle engineer and air condition installations; Valley Drive-In Theatre at Lawrenceville, Ill., formed by Harry R. Jones, Ralph Snyder and Mary E. Schmidt; Refreshments Services, Chicago, formed by Leo Norville, Louis Dent and N. Molyneaux.

BOSTON

Warners Publicist Art Moger will make a five-week tour with Bob Hope and his group, joining the Hope party at El Paso. Their only stop in New England will be at Providence. . . . Phil Perkins, general manager of the Campbell-Fairbanks shows, has returned from a month spent in Detroit and Buffalo. . . . The ground work on the new drive-in at Medford, a Boston suburb, has begun with the opening expected for May 15. . . . Mickey Redstone has opened the new drive-in theatre at Dedham, one of Boston's largest and better known suburbs.

Boston motion picture theatres did a record business on April 19, which is Patriots Day and a holiday only in Massachusetts. . . . Harry Browning is now in charge of the New England Theatres for Maine and New Hampshire. . . . The Mayflower Theatre owned by American Theatres Corporation has been renovated and made to appear like a completely new theatre. . . . Richard Maney theatrical press agent of many years is in the city visiting friends.

COLUMBUS

The Lane Academy, suburban theatre in Upper Arlington, was dedicated on May 3, birthday of the founder, the late Clarence MacDonald, to his memory with the unveiling of his portrait on the stage. Leo Yassenoff acquired the house after MacDonald's death in 1940. . . . Virgil Jackson of the Jackson-Murphy theatres, his wife and William Hales, co-chairman with Jackson of the cancer drive, have left for a two-week European trip.

Bowling team of the local J. Real Neth theatres has won permanent possession of the

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Arkansas Exhibitors Meet

Thirtieth annual meeting of the Independent Theatre Owners of Arkansas, affiliated with the Theatre Owners of America, will be held May 17-19 at the Hotel Marion in Little Rock, President E. W. Savage announced this week. A program of business and pleasure sessions has been arranged by General Chairman Dave P. Callahan and Secretary Sam B. Kirby, while Mrs. June Cochran has charge of a special program for women. Among the subjects discussed will be:

High cost of declining box-office; television; admission taxes; conciliation; public relations; the screen as a medium to fight discriminating legislation and unfair taxes. Speakers will include TOA Executive Director Gael Sullivan, General Counsel Herman Levy, Motion Picture Association Trades Relations Director Dave Palfreyman.

The convention will also honor the founders of the original association in 1919—Eli Whitney Collins, O. C. Hauber, Sidney M. Nutt, Will Mack, John Collins and D. E. Fitton.

Astor—Atlanta; Bay State—Boston; Pam-O—Buffalo; Astor—Charlotte; Capital—Chicago; Screen Guild—Cincinnati; Imperial—Cleveland; Astor—Dallas; Allied—Detroit; Selected—Kansas City; Astor—Los Angeles; Astor—Milwaukee; Independent—Minneapolis; Connecticut Films—New Haven; Dixie Film—New Orleans; Bell Pictures—N. Y. C.; Capital—Philadelphia; Astor—San Francisco; Crown—Pittsburgh; Screen Guild—St. Louis; Equity—Washington, D. C.; Peerless Film Canada—Toronto—Winnipeg—Montreal.

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trophy given to the team leading the league for three years. Team members are Manager James Talman of the Eastern, Operator Frank Vincent of the State, Markham Manager Charles Fisher, Clinton Manager Hal Layman who is captain of the team, and Bexley Manager Orland Frank. . . . Wife of Neth Circuit General Manager David Pence is giving up her hobby of raising hamsters as pets.

Ohio Theatre Manager Walter Kessler presented the trophy donated by Ginger Rogers, star of the house's coming attraction, "The Barkleys of Broadway," to the Ohio State May Queen who was also presented with a $300 dance course by the Local Astaire Dance Studio Manager Art Ross. . . . Construction of WTUN, the third television station for Columbus, will start soon. . . . City police have caught the confessed safecracker who robbed the Esquire of $125.

KANSAS CITY

C. C. Murray has become city manager of Fox Midwest Theatres in Hutchinson, Kan., replacing Jay Wooten, on leave of absence. Five other managerial changes throughout the territory are involved. W. J. Souttar moves from the Grand, Moberly, Mo., to take over Murray's old stand at the Lincoln, Springfield, Ill.; Ralph Wallace, formerly of the Strand, Ft. Madison, Ia., is the new manager of the Grand, Moberly; H. L. Golladay moves from the Mainstreet, Lexington, Mo., to the Strand, Ft. Madison; Robert Rittenhouse changes from the Kickapoo, Springfield, Mo., to the Mainstreet, Lexington.

RKO Theatres Division Manager Jerry Shinbach and Harry Mandel, advertising and publicity chief, were in town last week for the revamping of the to-be Missouri Theatre with Lawrence Lehman, now manager of the Orpheum. After conferring with Lehman the two executives went to Marshalltown, Ia., to view progress on the new Orpheum there with Iowa Division Manager Harry Weiss. Shinbach went on to visit the Brandeis in Omaha, and then headed for the Coast and a vacation. Mandel returned to New York.

A new marquee is nearing completion on the Fox Theatre at Joplin, Mo., and a new carpet has been installed. Manager is Darrell Ray, and Edd Haas is district manager.

ATLANTA

Charles Denman is the new manager of the Largo Theatre, Largo, Fla. . . . R. W. Arnold has been appointed manager of the Bryant Theatre Supply Co., while a new theatre supply company has been started there by three former Bryant employes, Frank M. Strange, Mrs. Doris Strange and Aubrey E. Harris. . . . Universal has appointed Ben Hill, former publicity chief at United Artists, to the same position on its staff.

Three new theatres opened are Mr. and Mrs. W. T. Yarborough's 500-seat Judy in Hartwell, Ga., managed by Mrs. Clyde Ehrhardt; the 300-car drive-in at Cordelle owned by Earl Murray and Ray Tyler; and the 200-car Starlight drive-in in Roosville, owned by I. R. Bedford and R. E. Himes.

Work has started on Stein and Floyd's $100,000 theatre in Hazelhurst, which may be completed by late Summer, and on a Bainbridge house for Martin Theatres. . . . The Knox, Warrenton, owned by Mrs. Margaret Story, is being remodeled.

OILMAN HONORED. Glenn McCarthy (left), wealthy Texas oilman, motion picture producer and owner of the new Shamrock Hotel, Houston, was honored by some 150 members of the Variety Club at a testimonial held recently at the Shamrock. William C. McCraw (right), executive director of Variety International, presented a large parchment scroll to Mr. McCarthy from the local Variety Club tent honoring him for his past work and contributions to the Variety Club's charities.

Manager J. E. Holston and his 20th-Fox force held a sales meeting here recently attended by George Graves, Olim Mock, George Ebersole, Office Manager Harry Jones and Head Booker Johnny Martin and others. . . . RKO District Manager Dave Prince is back from the Charlotte, N. C., branch. . . . Porter Epperson, head Monogram shipper, is back from a New York visit. . . . Florence Chamble, head Monogram accountant, was an Alpharetta visitor. . . . Universal Special Representative George M. Jones is off to Nassau, British West Indies.

President H. H. Everett of Everett Theatres, Charlotte, and his wife, announced the engagement of their daughter to wed Henderson Belk, June 10. . . . Mrs. Iris D. Renfroe of Eagle Lion has returned to her desk after hospitalization.

MINNEAPOLIS

Three executives of 20th-Fox, Vice-President Al Lichtman, General Sales Manager Andy Smith, and Public Relations Director Sam Shain, have accepted the invitation of North Central Allied to be present at its annual convention May 23-24 at the Nicollet Hotel, Minneapolis. . . . Ben Berger, president of North Central Allied and president of the Berger Amusement Co., is back from his trip to Europe and Israel. . . . Eddie Ruben, head of the Welworth circuit, also has returned from an extensive tour of Europe.

Thirty-six new drive-ins will definitely open this season in the Minneapolis film zone. Last year there were eight outdoor stands operating in the area. . . . Ted Mann has sold the Arcade, St. Paul neighborhood house, to Art Stevens who recently bought the Bluebird from the same owner and renamed it the Royal. Mann also recently sold the Durand at Durand, Wis., and leased the Metro, Minneapolis neighborhood house, to his brother, Marvin.

Minneapolis Variety Club Chief Barker Ted Bolnick, Past Chief Barker William Elson and Exhibitor William Volk attended the International Variety Clubs' San Francisco convention. . . . Republic Assistant Sales Manager Edward L. Walton was in Minneapolis recently.

Price-Cut Audience

Milwaukee theatre-goers are establishing that there is a definite early audience for downtown first-runs who wish to take advantage of reduced admissions. Attendance at the Warner and the Fox, which play for 37 cents plus tax till 1 P.M., has reportedly been on the bullish side for several months.

OKLAHOMA CITY

C. H. "Buck" Weaver, Oklahoma City theatre executive, has been named Oklahoma County director for the 1950 infantile paralysis campaign. . . . The Del Drive-In near Oklahoma City opened last week.

LOUISVILLE

A public contest to find a new name for the Lincoln, Hodgenville, has been instituted by Co-Owner W. S. Gabhart of Cardinal Theatres, new proprietor of the house. . . . Opening of the Parkway near here was scheduled for May 3, giving the Falls City area a total of five drive-ins. Two more are under construction and four more are planned. Owners of the Parkway invited the public to inspect it the Sunday before opening.

Bobby Marshall has resigned as manager of the Columbian in Columbia to become a salesman and he has been replaced by Clifton Rogers. Owner Clyde Marshall and his wife, who not only helps him operate the Columbian but is also a teacher, attended the Kentucky Education Association convention here. . . . W. E. Carrell and Frank Riffle of the Falls City Theatre Equipment Co. attended the opening of Hugh Kessler's Pal in Palmyra, Ind. . . . A crew from Encyclopedia Brittanica Films was reported in town to film activity under the big top at the Cole Bros. Circus, which opened its season here.

HARTFORD

Manager Mike Piccirillo of the Center Theatre is league commissioner for the Hartford Theatres Softball League started by seven of Hartord's first-runs. John Patno of the Allyn is scheduled director. Team captains are: Norman Levinson of Loew's Poli. Bob Gentner of Loew's Poli Palace, John Patno of the Allyn, Leonard Young of E. M. Loew's, Bill Moore of the Regal, Sol Karp of the State and Charlie Atamian of the Strand.

Al Monty, former manager of the Music Box, New Britain, has booked amateur shows for the Middlesex, Middletown, and in the Jamaica, Jamaica Plains, Mass., starting May 11. . . . Center Manager Van Sicklan vacationed in Chicago. . . . Mrs. Mellie Moquin of the Colonial spent a week in St. Louis with her daughter.

E. M. Loew's Projectionist Salvatore Catina will marry Cashier Ruth McCormick of that theatre on May 14. . . . Warner New England Zone Manager I. J. Hoffman called on Strand Manager Jim McCarthy. . . . Warner Hartford District Manager Henry L. Needles was a recent visitor in Torrington, New Britain and Bristol. . . . Vincent Youmatz is the manager of the reopened Rogers' Corner drive-in. . . . Mrs. Theodore G. LaTouche, daughter of the late Stanton Griffis, has sold part of his New Canaan estate, with the remainder still on the

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market.

Recent promotions on the Nathan Yamins Circuit of Fall River, Mass., include: General Manager Bill Canning promoted to personal consultant and representative of Yamins; John McAvoy, manager of the Empire; James Knight, manager of the Embassy, both in Fall River. . . . The E. M. Loew Circuit has promoted Ann De Pari to assistant manager of the Plymouth in Worcester, Mass., and Edward Daley to manager of the Capitol, Providence, R. I.

MILWAUKEE

Work has started on the Badger Outdoor Theatre Co.'s Highway 26 drive-in near Janesville, scheduled to open about May 20. Oliver Green will be manager. . . . The drive-in at Elm Grove was damaged by a windstorm but the show went on as repairs were made.

Arthur Arveson is the new manager of the Myers Theatre at Janesville, replacing Robert Draeger, transferred to the Valley Theatre at Menasha. Arveson had been statistical department head for Fox-Wisconsin here for five years. . . . Joseph McMahon, formerly with Eskin Theatres, has joined Republic here as a salesman. . . . Mayor Frank Zeidler has appointed three local industry figures to the Midsummer Festival Committee—Harold Fitzgerald, head of Fox-Wisconsin, Angelo Provinzano of the Alamo and Mozart Theatres; and F. R. Petersen, the mayor's executive secretary, who was formerly with Fox-Wisconsin and Standard Theatres here.

The Reel Fellows Clubs will sponsor an industry dinner-dance at the Hotel Wisconsin May 20. . . . Milton Ellis, Jr., former operator of the Beloit Theatre who now lives in Tucson, was here recently visiting friends. . . . Roy Bernier, well known as the former projectionist at the Warner Bros. screening room and now personnel director for the Miller Brewing Co. here, has undergone an emergency appendectomy at St. Mary's Hospital.

TORONTO

Television in the Dominion appears as far off as ever as Parliament dissolved April 30 without action on the $4,000,000 government loan to the Canadian Broadcasting Company for development of the video industry in Toronto and Montreal which was presumed to have its start before the end of 1950. . . . Chairman J. J. Fitzgibbons of the national committee of the Motion Picture Theatre Ass'n of Canada has okayed the calling of the annual meeting of the All-Canada organization at Niagara Falls, Ont., late in June. Amusement taxes and censorship will be among matters discussed. MPTA Secretary Archie Mason and Assistant A. H. Jolley are making preparations for the conference.

As a sort of kickoff for its drive for a $100,000 benevolent fund, the Canadian Picture Pioneers gave a stag party for members recently at the King Edward Hotel at $5 a head. The Pioneers will shortly begin a series of midnight performances across the Dominion to raise money for relief of film people when in need. . . . With the naming of L. M. Frost as Ontario Premier developments in the operation of Ontario theatres are in prospect. As Ontario Treasurer for five years, Frost had jurisdiction over film censorship and theatre regulations, both of which may now come in for revision.

Famous Players Canadian President and Variety Club Chief Barker J. J. Fitzgibbons and Division Manager Morris Stein represented Canada at the Variety Clubs International meeting in San Francisco. . . . Canada may have a film festival of its own, according to Cabinet Member R. H. Winters in a speech at the Elgin Theatre, Ottawa, with awards presented to the Dominion's picked short subjects of 1948. Chief winner was "The Loon's Necklace."

Waycross Winner

Charlie Brock, Negro manager of the Georgia Theatre Company's Carver Theatre for Negroes at Waycross, Ga., has received a special cash award and a letter of commendation for outstanding management from Company President William K. Jenkins, it is reported from Atlanta.

Following his theatre's special program in observance of its second anniversary, Brock received the check and the letter, which stated not only that his anniversary program had been "excellent" but that his preservation of order and exemplary care of the Carver's physical equipment throughout its two years of operation was deserving of special acknowledgment.

SALT LAKE CITY

Boys and Girls Week in Salt Lake City was observed with a parade through the downtown streets in connection with the showing of "The Big Cat" at the Utah and Capitol Theatres. Here from Hollywood to participate in the doings were cast members Peggy Ann Garner, Preston Foster, Chill Wills, Jane Withers, Lina Romay and Lois Butler, along with Producer Bill Moss and Curley Twilford, animal trainer of the cougar used in the production. City officials, school and civic organizations joined the boys and girls in welcoming the Hollywoodites. Original script of "The Big Cat," which was filmed near Parowan, Utah, where the cougar in the picture was captured, was turned over to the Parowan city officials by Producer Moss last week when the picture played there. "The Big Cat" will play nearly 100 Intermountain theatres during May.

The annual Round-Up of theatre exhibitors and distributors in this area will be held early in June, Motion Picture Club President Warren Butler announced. The event includes a golf tournament and other fun features.

Dick Lahee has assumed the management of the Avon in Heber City, Utah, which was recently taken over by Joseph Rosenfield of Favorite Amusement Company from former operator Wesley Kinsley. . . . Utah Theatre Owners Association President Julian N. Bills of Bountiful, Utah, stated that the theatres of Utah are lending their full support to the 1949 fund drive of the American Cancer Society.

Clyde Willard, for some time assistant to Manager Charles Pincus of the Utah Theatre but who has been in California of late, will manage the Granada and Boise theatres in Boise, Idaho, for Intermountain Theatres.

New Theatres

Omaha—R. D. Goldberg Theatre Enterprises, three new Omaha neighborhood theatres next spring.

Denver—Floyd Davis, Sr., and Nat Jones, a drive-in for June 1 opening at Raton, N. M.

Buffalo—Raymond T. Babcock, a 600-car drive-in near Batavia, N. Y., to cost around $100,000.

Minneapolis—William Elson and Gilbert Nathanson, a 450-car drive-in near Detroit Lakes, Minn. Walter Dahlund, a 600-seater at Kenmare, N. D. A $60,000 theatre to replace the burned down Royal at Rushford, Minn., by unnamed interests.

Vancouver, B. C.—Former Paramount Booker Own Bird, a 325-seater at Golden, B. C. George Miller, a 426-seater to be called the Main in suburban Vancouver.

Louisville—H. C. Schmeing, a drive-in on Poplar Level Road, previously three times rejected by the Planning and Zoning Commission.

Atlanta—Melvin A. Brown, a 300-car drive-in at Savannah, Ga. A new theatre is reported in prospect for Harlem, Ga.

St. Louis—Commonwealth Theatres, a 1,200-seater at Columbia, Mo. Elmer Donze (Perryville, Mo., business man), a 350-car drive-in between that town and St. Mary's. F. V. Mercier reportedly will build a 500-car open airer just outside the Perryville city limits.

ALBANY

The Albany Variety Club will hold its annual golf tournament on June 13. Arthur Newman is committee chairman with Nate Winig and Ed Wall on the general committee. . . . Leona Glatzer is the new booking stenographer at Columbia. . . . RKO Office Manager Jim Frangooles went to Buffalo to attend the funeral of his brother who was killed during the war.

Tom Harris, assistant booker at Universal, left for a motor trip to California. . . . Leo J. Drexler of Warner Theatres and Commander of the Catholic War Veterans in Albany attended a convention of the Catholic War Veterans in the Hotel New Yorker this past weekend.

Warner Zone Manager C. A. Smakwitz held a theatre managers' meeting in Albany this past week. Among those attending were: A. LaFlamme, O. J. Perrin, H. Jennings, C. Bovee from Albany and S. Sommers, J. Stowell, J. Swarthout from Troy and A. Roy, G. Laurey and J. Breslin from Utica.

ST. LOUIS

Allied Treasurer Trueman Rembusch has accepted an invitation to attend Mid-Central Allied's next regional meeting May 18 at the Pere Marquette Hotel, Joliet, Ill., and Allied President William L. Ainsworth will be present if his schedule permits. New General Manager Dave Nelson, now in St. Louis to assume his new post, will also attend.

Two Negro projectionists at the Market Street movie theatre were treated for smoke inhalation following a fire at the house on April 30. Projection equipment was damaged to the extent of $500, but the 300 patrons filed out un-

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injured. . . . St. Louis Variety Club Chief Barker Tom Canavan has been notified by owners of the club's present quarters in the Victorian Club that the latter wants the space for a private dining room. So Canavan is seeking a new home.

The 600-seat Fairy Theatre here has been sold by Oscar Sanowsky to the newly incorporated Fairy Theatre Company.

Mr. and Mrs. A. M. Channess have returned to Cerrier Mills, Ill., after a vacation in Los Angeles and vicinity. . . . 20th-Fox Salesman George Moore has succeeded Loew's Bob Jones as president of St. Louis Colosseum. . . . Mrs. Donald R. Tolliver. wife of the owner of the Ritz, Cisne, Ill., is ill and may be hospitalized.

DES MOINES

Tri-States Waterloo City Manager Kermit Carr, who started out with the circuit 20 years ago as an usher, has been named district manager to succeed Art Stolte, resigned. Carr, who will maintain headquarters at Des Moines, will be in charge of 23 of Tri-States theatres. Succeeding him as city manager at Waterloo will be Everett Peterson, manager of the Strand there. Carr has served as manager of the circuit's Roosevelt, Uptown, Des Moines and Paramount theatres in Des Moines and the Ottumwa at Ottumwa, Ia.

John Thomas, formerly with Tri-States, has been named manager of its drive-in at Cedar Rapids. . . . The new 914-seat Orpheum, Marshalltown, is expected to be ready for opening by June 1. Harry Dearmin will manage it. . . . Dick Felix, former manager of the Gem, Charles City, Ia., has been named as manager of the new drive-in near Clear Lake. Mrs. R. Winkelman will succeed him at Charles City.

Thieves broke into the Grand, Sheffield, Ia. They failed to obtain any cash but took two wrist watches and other items from the lost and found department. . . . The State, Fort Madison, formerly the Orpheum, has been completely remodeled.

Tri-States is closing the old Hipp at Sioux City in connection with the opening of its new drive-in. City Manager Don Allen said the house may be remodeled and reopened later. . . . The Ringsted, Ringsted, has discontinued Sunday matinees for the summer, according to Manager Don Caswell.

NEW ORLEANS

Twentieth-Fox New Orleans Manager Mark Sheridan, Office Manager Henry Harrell, Head Booker Earl Perry and Salesmen Gerald Kennedy and Louis Ingram attended the company's southern division sales meeting in Atlanta. . . . Warner Bros. Traaveling Auditor M. P. Harwood was here several days last week checking the books of the local branch. . . . Producer-Director Clarence Brown and the stars of MGM's "Intruder in the Dust," have returned to Hollywood after seven weeks of "shooting" at Oxford, Miss.

Principal matter of discussion at the recent monthly meeting here of Allied Theatre Owners of the Gulf States was the forthcoming meeting of the board of directors of Allied States Ass'n in Dallas, Tex., May 30-31. Delegate from Gulf States Allied will be W. A. Prewitt, Jr., of New Orleans who owns six theatres in Mississippi.

Others who attended the New Orleans session, and will go as observers to Dallas at the end of this month, include: Don George, Shreveport; F. T. Prat, Jr., Vacherie, La.; A. Berenson, Gretna, La.; W. M. Butterfield, Ruston, La.; W. M. Sendy, Metairie, La.; Milton Guidry, Erath, La.; Locke Belden, Jackson, Ala.; Claude Darce, Morgan City, La.; and M. J. Artigues, general manager of the Gulf States New Orleans office.

Start With Parents

Governor Paul A. Dever of Massachusetts is latest to raise his voice in support of the motion pictures to combat juvenile delinquency. He believes that with the showing of the right type of films much of the so-called delinquency can be overcome. He suggests the right type of film will start at the foundation, that by educating the parents to right thinking and right living the children will learn that lesson early in life.

NEW YORK

Theatre changes headed the news this week with the Iselin at Iselin starting to book through Theatre Service, Marlie Theatre Corporation taking over the Park at Union City, N. J., and booking through Brandt, the Edison, Manhattan, going to the Ronassu Theatre Corporation and the Bell Cinema to the Mendeall Theatre Corporation. The Ritz and Cameo at Newburgh, N. Y., is now operated by the Newbury Theatre Corporation with Liggett-Stiefel doing the booking.

Visiting film row were D. Sabato of the Park at South Plainfield and Harold Greenberg, booker for Paramount theatre interests at Poughkeepsie. . . . Also Phil Lewis of the Valley, Valley Springs, and Al McKennon of the Albermack at Pawley.

Filmrowite Gladys Owen is vacationing and 20th-Fox Biller Florence Kusel is quitting the row for other places. . . . Attending the dinner celebrating the first anniversary of Israel were Jack L. Warner and Henry Ginsberg of Los Angeles. Both were invited by Israel President Chaim Weizman.

For the first time since the history of their respective theatres, the Adams in Newark, N. J., and the Stacey in Trenton, N. J., have booked a foreign film for a first-run—"Outcry"—starting May 4.

Joseph R. Vogel, amusement industry chairman of the Greater New York Fund drive, has appointed Dan Parker, *Daily Mirror* and syndicate sports columnist, as chairman of the sports division.

CHARLOTTE

Everett Enterprises' Catawba Theatre, Newton, N. C., was damaged to the extent of $50,000 at a fire which started during the matinee on April 30. The 25 youngsters in the theatre were herded out safely by its five employes, none being injured. The circuit suffered its first fire eight years ago when its State Theatre was burned and rebuilt.

Screen Guild's Charlotte Manager Scott Litt, who is the chief barker of Variety Tent No. 24, flew to San Francisco for the Variety convention. . . . The Jefferson Standard Broadcasting Company, which owns and operates radio station WBT here, will open its WBT television station within the next 60 days, according to General Manager Charles Crutchfield. July 15 is the tentative opening date. Television construction permit includes all allocation of Channel 3.

NEW HAVEN

Selznick's Tom Duane was in town for a few days. . . . MGM Salesman Phil Gravitz is sporting a new automobile. . . . William Johns, former New Canaan high school teacher, has been named manager of The Playhouse in Ridgefield, succeeding Frederick T. Mason, who died suddenly.

James Fensmore, projectionist at the Poli, Bridgeport, is vacationing, while his son, Arthur, substitutes for him. . . . Leo Bonoff, former owner of the Madison Theatre in Madison, is back from Florida vacation.

VIEWS ON NEW SHORTS

SCHOLASTIC ENGLAND (MGM—T-13) Fitz-Patrick Traveltalk in Technicolor. 8 mins. The distant spires, hallowed halls and playing field of such institutions as Oxford, Cambridge, Eton and Harrow, molders of British gentry. Release date, 12/14/48.

THE GHOST TALKS (Col.—1405) Three Stooges. 16 mins. A typical Stooges riot comedy, this time in an ancient and haunted castle which the boys entered as furniture movers. Release date, 2/3/49.

DAD ALWAYS PAYS (RKO—93,703) Leon Errol Comedy, 18 mins. Trying to marry his daughter to a wealthy man, Leon rents an apartment for them. His wife thinks he is setting up a love nest for another woman. His daughter helps the wealthy man get married to her best girl friend and takes a poor one home to move in with the Errols. Trouble and complications in the usual wild doses for Leon Errol. Release date, 2/18/49.

DONALD'S HAPPY BIRTHDAY (RKO—94,111) Disney Cartoon in Technicolor. 7 mins. Donald Duck's nephews want to buy him a birthday present and he, not realizing what's up, frustrates them by making them put the money they earn in a piggy bank, guarding the piggy bank, then making them smoke the whole box of cigars they finally buy. Under the last cigar he sees the birthday card. Release date, 2/11/49.

WADERS OF THE DEEP (RKO—94,306) Sportscope. 8 mins. Body surfing, surf boarding, water ballet, water polo and aqua-planing. Release date, 2/11/49.

WISH YOU WERE HERE (20th-Fox) March of Time No. 3. 17½ mins. Americans pay out 11 billion a year on their holidays. This film shows a cross section of their cruise ships, life at the seashore, fishing and camping expeditions, big hotels, little hotels, dude ranches and many other sides of the vacation scene. Release date, 3/18/49.

I REMEMBER YOU (Para.—K8-5) Pacemaker. 11 mins. Radio, stage and screen singer Beryl Davis, in her war-time troop-entertaining days in England, is the subject of a GI's memories. Release date, 3/18/49.

POPEYE'S PREMIERE (Para.—E8-3) Popeye. 11 mins. Popeye gets all sorts of wonderful things when he meets the genie of Aladdin's Lamp. Bluto turns up to cause trouble but Popeye takes care of him after a can of spinach. Release date, 3/25/49.

CANDID MICROPHONE No. 2 (Col.—1552) One Reel Specials. 10½ mins. In this adaptation of the Allen Funt radio show cameras and mikes are hidden to catch the reactions of the watch owner to whom "repairman" Funt returns a supposedly fixed watch in pieces and the garage mechanic whom car-owner Funt pesters with naive advice. Release date, 3/3/49.

Another Year for Daniels at U-I

William Daniels, winner of last year's cinematography "Oscar" for his work on "The Naked City," has been signed by Universal-International for another year. The new contract calls for four pictures per year following completion of Daniels' next U-I assignment, "Abandoned."

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

MGM has added another picture to its schedule of spectacular westerns. This will be "Outriders" in which Van Johnson will be starred. Preparations are being made by Producer Richard Goldstone for a July start. Role marks Van Johnson's first western assignment.

* * *

The success of the "Mr. Belvedere" pictures was the motivation for Darryl Zanuck of 20th-Fox to start planning another in this series which began with "Sitting Pretty." Clifton Webb will again be starred, with Sam Engel producing, and the picture, according to present plans, will be tagged "Mr. Belvedere Goes to Africa." Film won't start, however, until Webb comes back from England, where he is scheduled to make "21 Bow Street," a story about Scotland Yard.

* * *

June Haver and James Cagney are to be co-starred in "The West Point Story," a musical scheduled to go before the cameras at Warners shortly. Jule Styne and Sammy Cahn have written special songs for the picture, which will be produced by Lou Edelman.

* * *

Arrangements have been made by Paramount for the forthcoming Betty Hutton-Fred Astaire starrer, "Let's Dance," to be filmed in Technicolor. The picture was formerly called "Little Boy Blue." The stars are currently rehearsing song-and-dance routines in preparation for the early start planned by Director Norman Z. McLeod.

* * *

Ronald Reagan signed a five-year non-exclusive deal with Universal-International for one picture a year. First assignment will be the co-starring role with Ida Lupino in "Fugitive from Terror." His contract with Warners has been rewritten as a result.

* * *

Sol Lesser has acquired the motion picture rights to Upton Sinclair's nine Lanny Budd novels and all succeeding books concerning the famous war correspondent character. Production of the first film, "Lanny Budd," is slated to go before the cameras in November and will be shot in all the different locales mentioned in the story. A documentary technique is planned.

* * *

The feminine role opposite William Elliott in Republic's top-budgeted Trucolor film, "Crosswinds," goes to Adrian Booth. This is Elliott's last picture for the studio, for he has now gone into independent production and claims that henceforth he will again be known as "Wild Bill," the hard-riding, action character the fans want.

* * *

Mark Robson of "Champion" fame has started at the Samuel Goldwyn Studio. He is making preparations for "My Foolish Heart," which he will direct as his first assignment under his new Goldwyn contract, Dana Andrews and Susan Hayward are to be co-starred, with the picture scheduled to "go" in June.

* * *

Ethel Barrymore has been borrowed from MGM by 20th-Fox for an important role in "Pinky." It will be the first off-the-lot deal for the actress since she signed a long-term contract with the studio. She is scheduled to play the part of an aristocratic southern woman in the picture.

* * *

Robert Young and Barbara Hale will be co-starred and Janis Carter will play the part of the "other woman" in Columbia's "Baby Is Here." Henry Levin will direct the comedy and Robert Lord produce, with filming to begin soon.

* * *

Universal-International announced the purchase of "Hellgate" and signed Writer-Producer John C. Champion to develop his own original story. "Hellgate" is a post-Civil War story dealing with a government edict of that period which allowed for the release of prisoners to private industry for needed manpower. Production is slated for early fall.

* * *

Alan Hale goes from Warners to MGM for a top feature role in "Stars in My Crown," scheduled to go before the cameras next month. To be produced by William Wright with Jacques Tourneur directing, the film will star Joel McCrea, Lewis Stone, Jim Mitchell and Juano Hernandez. Hale is the fifth WB player to be loaned to MGM this year.

* * *

Paramount took up John Lund's option for another year, marking the start of his fifth year with the studio. His next co-starring appearance will be opposite Barbara Stanwyck in "I Married a Dead Man," which starts sometime this month.

* * *

Twentieth Century-Fox has signed Susan Hayward to a seven-year contract. Miss Hayward just completed "House of Strangers" for that company.

Studio Roundup

Some unusual shooting will be done on the King Bros.' "Gun Crazy," which started May 4, when a helicopter will be used to photograph exterior sequences. Deal was closed with the Armstrong-Flint Co. for the services of the mobile airplane to photograph scenes in which Peggy Cummins and John Dall, stars of the film, separate at a road fork and drive away in separate cars. Helicopter will enable camera to shoot both cars taking separate roads at the fork. Film is the Kings' first for United Artists release. Joseph H. Lewis is directing.

Monogram gave the gun May 2 to "Cattle King," a new Johnny Mack Brown western. Cast includes Max Terhune, Sarah Padden, Riley Hill and Fred Kohler, Jr., with Ray Taylor directing and Barney Sarecky producing.

New RKO Variety Film

Acts to be included in RKO's "Make Mine Laughs," second in the studio's series of vaudeville-on-film features, are Viera's Monkeys, the Titons, an acrobatic act, "Flicker Flashbacks, and specialties by Ray Bolger, Leon Errol, Dennis Day, Frankie Carle and his orchestra, and Gil Lamb as master of ceremonies. Richard Fleischer who directed the series opener, "Variety Time," is again directing. Also under way for RKO is "After the Storm," which Roberto Rossellini is producing and directing in Stromboli, Italy, with Ingrid Bergman and Mario Vitale. Jean Wallace will play the feminine lead in "The Bail Bond Story," to which Bill Williams, Jim Backus, Jonathan Hale, Lynne Roberts, Roland Winters, Everett Glass, David Wolfe and Robert Gist have also been added. Marjorie Lord will play the female lead in the Tim Holt starrer, "Trouble in Texas."

Universal-International has launched "Abandoned," and on May 5 also put "Francis" into production. Dennis O'Keefe and Gale Storm

Story Determines Film Success, Declares Bernerd

Jeffrey Bernerd

"Give me a good story and my picture will make money regardless of who plays the leads," says Jeffrey Bernerd who, as a veteran producer of exploitation features for Monogram, ought to know. "Naturally, I've had some flops, but I'm willing to wager that my percentage is a lot higher than that of some other producers who always have the pick of top stars at other studios."

Bernerd feels that real incidents make the best pictures. Part of the feeling probably stems from his background in newsreels in Great Britain, where he first entered the picture business.

"Do you know where I get a lot of my ideas? Out of newspaper headlines. You can say what you want about sensational newspaper stories, but people read them and they find there what they like to read about. So, I make pictures about the same thing. And it works.

"'Where Are Your Children' grossed almost six times as much as it cost and two or three of my other pictures did as well. And the secret was the stories—based on timely, factual events. I think the exhibitor would rather get a good exploitable picture too, even one without stars, rather than get a couple of stars with a dud for a picture. The ideal combination is, of course, a good exploitable story plus stars. 'The Snake Pit,' whether or not 20th Century-Fox would like to admit it, is an example."

Bernerd is currently continuing his formula with "Forgotten Women," a story of unescorted women in bars, a fragment of American life not too long ago highly publicized by the Hearst press.

"It's a low-budget picture and lacks star names," Bernerd admitted, "but it's definitely salable, will get a good return and is the kind of film most exhibitors find worthwhile."

PICTURES STARTED LAST WEEK

COLUMBIA. Cow Town — Principals: Gene Autry. Director, John English.

MONOGRAM. Cattle King—Principals: Johnny Mack Brown, Max Terhune. Director, Ray Taylor.

RKO. After the Storm (shooting in Italy)—Principals: Ingrid Bergman, Mario Vitale. Producer-Director, Roberto Rossellini.

Make Mine Laughs—Principals: Gil Lamb, Leon Errol, Ray Bolger, Frances Langford. Director, Richard Fleischer.

REPUBLIC. Golden Stallion (Trucolor)—Principals: Roy Rogers, Dale Evans, Pat Brady. Director, William Witney.

UNITED ARTISTS. Gun Crazy — Principals: Peggy Cummins, John Dall. Director, Joseph H. Lewis.

UNIVERSAL - INTERNATIONAL. Abandoned — Principals: Dennis O'Keefe, Gale Storm, Marjorie Rambeau. Director, Joe Newman.

Francis — Principals: Donald O'Connor, ZaSu Pitts. Director, Arthur Lubin.

TITLE CHANGES

"Sam Wilson" (RKO) now STRANGE BARGAIN. "Great Joe Young" (RKO) now MIGHTY JOE YOUNG.

star in "Abandoned," which Joe Newman is directing. David Clarke is also in the cast. "Francis" has Donald O'Connor, ZaSu Pitts, Richard Long and John McIntire in the cast. Arthur Lubin is the director.

J. M. Kerrigan and James Fairfax have been added to "Mrs. Mike," Sam Bischoff-Edward Gross production for United Artists release.

Columbia has put another Gene Autry western into work, "Cowtown." Film went into production May 2, with John English handling the direction on the third in Autry's current series of six for the studio. Film is on location at Lone Pine.

And over at Republic, still another western got the starting gun. "The Golden Stallion" went into production with Roy Rogers starring in the Trucolor film with Dale Evans. Pat Brady has the comedy lead, with William Witney directing.

Cary Grant has finally recovered sufficiently for 20th Century-Fox to launch officially the remaining work on "I Was a Male War Bride." Ann Sheridan co-stars in the film, which began in London, but was closed down due to Grant's attack of jaundice. Work resumed May 2.

Warners has scheduled some shooting for Santa Anita Race Track in connection with the filming of "Always Sweethearts," the story of the great Seabiscuit. Hollywood Park is also slated for some footage for the picture. Dane Clark is still nursing a sprained ankle, resulting from a fall from a wagon during chase sequences for "Barricade."

Fay, Sol Lesser Give Graduate Fellowship

The University of California at Los Angeles has announced acceptance of a three-year graduate fellowship in the Department of Theatre Arts from the Fay and Sol Lesser Foundation. The endowment will be given to applicants who "show promise in the motion picture field."

Price in 'Bagdad'

Upon completion of his role in Universal-International's Technicolor "Bagdad," Vincent Price will conclude his contractual commitments to that company. He recently completed "Curtain Call at Cactus Creek."

Stage to Screen

Lyle Bettger, who has been before the Broadway footlights for 12 years, will make his screen debut in Paramount's "I Married a Dead Man."

LONDON OBSERVATIONS

Exhibitors Side With Americans, Renters Take Middle Course, Producers Are Odd Men Out in Quota Crisis

By JOCK MacGREGOR

While it is generally regarded that the British and U. S. governments would like to see unity between the two film industries, the two groups should put their own houses in order so that they can speak with one voice. Currently, in London, the exhibitors side with the Americans, the renters take a middle course and the producers are the odd men out.

Jock MacGregor

Individually, too many of the producers are idealists rather than realists. They experiment and try to satisfy a higher mentality than is possessed by the average moviegoer, and when their offerings fail financially, they put the blame on the exhibitor. Consequently, collectively they favor direct approach to government departments instead of discussions with the CEA.

Now the ACT has added a further discordant note by accusing CEA President Sir Alexander King of not booking "Fallen Idol" and "Winslow Boy." Sir Alex wasted no time in countering such remarks, but once again a trade matter became a public issue.

Quota is the wedge in the industry. By being unrealistic, it is doing more all-around harm than good. Take the figures just issued by the BOT for the year ending September 30, 1948. These reveal the astonishing fact that with a quota at 20 per cent, 1,608 cinemas failed to meet their obligations; 1,367 defaulted on long features against 959 the previous year when the quota stood at 17½ per cent; 170 British films of more than 3,000 feet were registered in the year ending March 31, 1948, compared to 107 during the previous year.

Currently, the quota is 45 per cent for first features and 25 per cent for the supporting program which is calculated on a footage basis. Next period 40 per cent of the top programs must be British. Meanwhile, for the current period, 1,478 cinemas have been granted some relief and 308 total exemption.

* * *

Meanwhile, there are signs of some sucker money being injected into the industry. Sponsors include some who are sure that they know more than anybody else and can succeed where others have failed. Knowing some of the gentlemen who intend to spend the cash, I do not think they will last long.

* * *

In town, looking over available product for American release, is Edward L. Kingsley of Oxford Films. He believes there is a market in the art houses for the essentially English picture, but is experiencing great difficulty in locating such offerings. All too many producers prefer distant lands or the distant past for their settings.

* * *

British Lion has concluded a successful sales conference at which Sir Arthur Jarratt congratulated Assistant Managing Director Sidney A. Myers on completing 21 years' association with the company and presented him with a television set as a token of esteem and commemoration from the staff. The result of the Republic sales drive was announced by Leslie Faber with the Birmingham Branch winning the $2,000 prize. The prize for the best salesman went to Balfour Reekie of the Glasgow exchange.

* * *

Distinction for being the first independent producer to take the floor with FFC finance goes to Anthony Havelock-Allan and his newly formed Valiant Pictures which are making "The Cord" with Valerie Hobson and Richard Todd in the leading roles. British Lion will release.

* * *

MGM-British studios are being used to test artists for "Quo Vadis?" which is to be made in Rome under John Huston's direction. Generally speaking, two important players are being tried for each leading role. Among those being considered are Raymond Lovell and Peter Ustinov, Margaret Leighton and Kathleen Pyron, Sir Ralph Richardson and Eric Portman and Moira Lister. On these tests Hollywood will base its decisions.

* * *

Quota has caused such a bottle-neck in the West End that Columbia's "Shockproof" opened in Cardiff and "Man from Colorado" reversed the usual procedure by coming to the Astoria with press plugs from numerous provincial papers.

* * *

Stephen Watts tells me that when he said that "Wake of the Red Witch" was Adele Mara's first picture to be seen here, many fans wrote in to correct him. Actually, this is the first one the critics have seen.

* * *

The Edinburgh Documentary Film Festival will again be held this year, beginning August 21, when the latest and most outstanding offering in this field will be shown. This is the third international session and after the success of previous years will no doubt draw record crowds to Scotland.

* * *

The title role in Darryl F. Zanuck's "The Black Rose" has been given to Cecile Aubry, a 19-year-old French girl who has made a great hit in "Manon," a recent continental picture. Production on this Technicolor epic is proceeding satisfactorily in North Africa, according to Sally Sutherland.

* * *

A number of CEA celebrities, headed by Secretary Walter R. Fuller, are going on a jaunt to the South of France after the Gleneagle extended summer meeting in June.

Young, Hale to Co-Star In 'Baby Is Here'

Robert Young and Barbara Hale will co-star in "Baby Is Here," Santana's production for Columbia release. Robert Lord, who, with Humphrey Bogart heads Santana, will produce and Henry Levin will direct.

'All Right . . . Let's Test'

Humphrey Bogart reported this week for tests for his forthcoming role in Warners' "Chain Lightning," in which he will co-star with Eleanore Parker. The picture starts May 16, with Anthony Veiller producing and Stuart Heisler directing.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All's Well	Ind.
All the King's Men	Col.
Always Sweethearts	WB
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Babe Ruth Story, The	Allied
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Beyond These Walls	Col.
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB
Come Be My Love	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	5/1/49	b4/30/49
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downs	78	July '49	b4/16/49

ASTOR PICTURES

	Rio Grande	S. Carson-E. Keyes	72	3/1/49	
	Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The	J. Hall-A. Jergens		4/22/49	a2/5/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford	a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland	a2/5/49
Anna Lucasta	P. Goddard-B. Crawford	a3/19/49
Barbary Pirate	D. Woods-T. Marshall	
Beyond These Walls	W. Baxter-A. Lee	
Blank Wall, The	J. Mason-J. Bennett	a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake	a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms	
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms	a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan	a4/23/49
Cow Town	G. Autry	
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki	a1/15/49
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton	a1/15/49
Gold	G. Ford-I. Lupino	a2/5/49
Her Wonderful Lie	Janis Carter-Marc Platt	
Johnny Allegro	G. Raft-N. Foch-G. Macready	a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest	a2/5/49
Kazan	S. Dunne-L. Maxwell	a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey	
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	b3/26/49
Make Believe Ballroom	J. Courtland-R. Warrick	a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden	a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes	a9/18/48
Night in Havana	D. Arnaz-M. Hatcher	a2/5/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.	a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran	
Secret of St. Ives, The	Richard Ney	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald	
Tokyo Joe	Bogart-Marly-Hayakawa-Knox	a2/19/49

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette		5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	Apr. '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	Feb. '49	b4/30/49
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Alimony	J. Beal-M. Vickers			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Red Spy	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
Sofia *C (D)A	G. Raymond-S. Gurie-P. Morison	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		May '49	a1/29/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	L. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith		July '49	a3/5/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

SHOWMEN'S TRADE REVIEW

Title	Company
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col.
Daughter of Darkness	Para
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mono
Golden Stallion	Rep.
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA

Title	Company
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-1
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Luxury Liner	MGM

M

Ma and Pa Kettle	U-1
Madame Bovary	MGM
Maggie Wins a Racehorse	Mono.
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-1
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie				a2/26/49
	Conspirator	R. Taylor-E. Taylor				a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller				
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young				a3/5/49
	In the Good Old Summertime *T	J. Garland-V. Johnson		Aug. '49		a2/26/49
	Intruder in the Dust	C. Jarman, Jr.				
	Madame Bovary	J. Jones-J. Mason-L. Jourdan		July '49		a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese				
	Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore				a3/5/49
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49		a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen				
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake		Aug. '49		
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92			b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger				
	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58			b3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49		b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49		a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
13	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49		b3/13/48
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49		b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49		
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol				a4/23/49
4827	Leave It to Henry	R. Walburn-G. Moore		6/12/49		
4812	Maggie Wins a Racehorse	J. Yule-R. Riano		8/21/49		
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49		a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49		

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor		5/15/49		
	Cattle King	J. M. Brown-M. Terhune				
4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49		
4864	Range Rogues	J. Wakely-C. Taylor		7/17/49		
4853	Trails End	J. M. Brown	55	4/3/49		
4854	West of Eldorado	J. M. Brown-M. Terhune		6/5/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
	Captain China *C	J. Payne-G. Russell				
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins				a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn				a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49		a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford				
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid				a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89...Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88...Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62...Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82...Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60...Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63...Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48...Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100...Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84...Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114...Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94...Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145...Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120...9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78...Sept. '48	b2/14/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92...Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61...Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72...Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83...Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113...Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92...Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73...Jan. '49	b1/22/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85...Feb. '49	b2/12/49

COMING

	After the Storm	I. Bergman-M. Vitale	
	Bail Bond Story	G. Raft-P. O'Brien	
	Big Steal, The	Robert Mitchum-William Bendix	
	Follow Me Quietly	W. Lundigan-J. Corey	a2/12/49
	I Married a Communist	R. Ryan-L. Day	
	Interference	Mature-Ball-Scott-Tufts	a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx	a2/12/49
924	Judge Steps Out, The (D)	A. Knox-A. Sothern-G. Tobias	a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent	
	Make Mine Laughs	R. Bolger-F. Langford-L. Errol	
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc	
	Mighty Joe Young	Johnson-Armstrong-Toomey-Moore	
	Montana Belle *U	J. Russell-G. Brent	a3/19/49
	Outlaw, The (D)A	J. Russell-W. Huston	115...8/20/49 b3/23/46
	Renegade of the Rancho	T. Holt-R. Martin-E. Norris	
	Roseanna McCoy	R. Massey-C. Bickford-F. Granger	a4/9/49
926	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame	a9/6/47
	Savage Splendor	African Travelogue	63
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar	a3/26/49
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell	
	Strange Bargain	M. Scott-J. Lynn	
	Trouble in Texas	T. Holt-R. Martin	
	Weep No More	Cotten-Valli-Paar-Byington	a7/3/48
925	Window, The	B. Hale-B. Driscoll-A. Kennedy	a5/15/48

REPUBLIC

CURRENT

				Rel Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90...9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86...11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60...10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60...8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69...2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59...3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67...12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67...11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61...3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60...12/8/48	b11/20/48
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80...4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107...10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90...10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67...8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61...9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87...12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88...3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59...1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60...9/1/48	
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60...4/15/49	b4/30/49
842	Susanna Pass *U	R. Rogers-D. Evans-Trigger	67...4/29/49	a3/12/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106...3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara	
	Brimstone *U	R .Cameron-A. Booth-W. Brennan	a4/23/49
	Down Dakota Way *U	R. Rogers-D. Evans	a4/30/49
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn	
	Flaming Fury	Geo. Cooper-R. Roberts	
	Golden Stallion *U	R. Rogers-D. Evans-P. Brady	
	Hellfire	W. Elliott-M. Windsor	a2/12/49

Westerns

	Arizona Cowboy	R. Allen	
864	Death Valley Gunfighter (W)F	A. Lane-E. Waller	60...3/29/49 b4/30/49
865	Frontier Investigator	A. Lane-E. Waller-F. Ford	60...5/2/49
852	Law of the Golden West	M. Hale-G. Davis-S. Elliott	60...5/9/49
	Outcast of the Trail	M. Hale-P. Hurst	
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60...4/8/49 a4/23/49
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60...11/24/48
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60...1/22/49 b3/5/49
	South of Rio	M. Hale	
	Wyoming Bandit	A. Lane-E. Waller	

SCREEN GUILD PRODUCTIONS

	Arson, Inc.	R. Lowery-A. Gwynne	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57...12/24/48
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81...9/24/48 b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58...1/21/49 b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81...2/24/49 b2/5/49

Title — *Company*

My Brother Jonathan ..... Mono.
My Dear Secretary ..... UA
My Dream Is Yours ..... WB
My Friend Irma ..... Para.
My Own True Love ..... Para.

N

Neptune's Daughter ..... MGM
Night Beat ..... WB
Night Has a Thousand Eyes ..... Para.
Night in Havana ..... Col.
Night Unto Night ..... WB
Night Wind 20th-Fox
Nighttime in Nevada ..... Rep.
No Minor Vices ..... MGM
Not Wanted ..... FC

O

Octopus and Miss Smith, The ..... WB
Oh, You Beautiful Doll 20th-Fox
Old-Fashioned Girl, An ..... EL
Oliver Twist ..... EL
Olympic Games of 1948 ..... EL
Omoo ..... SGP
On the Town ..... MGM
One Last Fling ..... WB
One Sunday Afternoon ..... WB
Out of the Storm ..... Rep
Outlaw, The ..... RKO
Outpost in Morocco ..... UA

P

Paleface ..... Para
Parole ..... E-I
Partners in Crime ..... U-I
Pearl, The ..... RKO
Piccadilly Incident ..... MGM
Pinky 20th-Fox
Pitfall ..... UA
Place of One's Own, A ..... EL
Plot to Kill Roosevelt, The ..... UA
Plunderers, The ..... Rep.
Portrait of Jennie ..... SRO
Prairie, The ..... SG
Prejudice ..... Ind.
Prince of Foxes 20th-Fox
Prince of the Plains ..... Rep

Q

Quartette ..... EL
Quicksand ..... UA

R

Rachel and the Stranger ..... RKO
Racing Luck ..... Col.
Red Canyon ..... U-I
Red Danube, The ..... MGM
Red, Hot & Blue ..... Para
Red Light ..... UA
Red Pony, The ..... Rep.
Red River ..... UA
Red Shoes, The ..... EL
Red Spy ..... FC
Red Stallion in the Rockies ..... EL
Reign of Terror ..... EL
Renegade of the Rancho ..... RKO
Return of October ..... Col
Return of the Frontiersman ..... WB
Return of Wildfire ..... SG
Ride, Ryder, Ride ..... EL
Riders of the Whistling Pines ..... Col.
Riding High ..... Para.
Rim on the Canyon ..... Col.
Rimfire ..... SGP
Ringside ..... SGP
Road House 20th-Fox
Rogues' Regiment ..... U-I
Roll, Thunder, Roll ..... EL
Roosevelt Story, The ..... UA
Rope ..... WB
Rope of Sand ..... Para.
Rose of the Yukon ..... Rep.
Roseanna McCoy ..... RKO
Roughshod ..... RKO
Rustlers ..... RKO
Rusty Leads the Way ..... Col.
Rusty Saves a Life ..... Col.
Rusty's Birthday ..... Col.

S

Safety Pins ..... Mono.
Samson and Delilah ..... Para.
Sand 20th-Fox
Saraband ..... EL
Savage Splendor ..... RKO
Saxon Charm, The ..... U-I
Scar, The ..... EL
Scene of the Crime ..... MGM
Scott of the Antarctic ..... EL
Sealed Verdict ..... Para.
Search for Danger ..... FC
Secret Garden, The ..... MGM
Secret Land, The ..... MGM
Secret of Saint Ives ..... Col.
Set-Up, The ..... RKO
Shamrock Hill ..... EL
She Wore a Yellow Ribbon ..... RKO
Shep Comes Home ..... SGP
Shockproof ..... Col
Side Street ..... MGM
Sin of Abby Hunt ..... Para
Siren of Atlantis ..... UA
Sky Dragon ..... Mono
Skyliner ..... SGP
Slattery's Hurricane 20th-Fox
Sleeping Car to Trieste ..... EL
Slightly French ..... Col.
Smart Girls Don't Talk ..... WB
Smugglers Cove ..... Mono.
Snake Pit, The 20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zambo	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hugnes-J. Frazee	64	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man. The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64	May '49	a7/17/48
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake		
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49	a2/5/49
	Collision	R. Conte-J. Oakie-V. Cortese		a1/22/49
	Come to the Stable	L. Young-C. Holm	Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-P. Douglas		a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara		a4/16/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91 June '49	b3/19/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson	July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49	a2/5/49
917	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	June '49	
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver	Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters		
	Prince of Foxes	T. Power-O. Welles-W. Hendrix		a10/2/48
	Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77 July '49	b4/30/49
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		a2/5/49
	Three Came Home	C. Colbert-A. Marshall		
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger		
	You're My Everything *T	D. Dailey-A. Baxter	June '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48

COMING

Africa Screams	Abbott & Costello-C. Beatty	79		a4/2/49
Black Magic	O. Welles-N. Guild	103		
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49

	Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
	Gun Crazy	P. Cummins-J. Dall			
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
	Indian Scout	George Montgomery-Ellen Drew			a8/21/48
	Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
	Mrs. Mike	D. Powell-E. Keyes			
	Quicksand	M. Rooney-Jeanne Cagney			
	Red Light	G. Raft-V. Mayo			a4/16/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
	Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

	Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
	Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
	Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Abandoned	D. O'Keefe-G. Storm-M. Rambeau			
	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
	Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			a4/30/49
	Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
	Francis	D. O'Connor-Z. Pitts			
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
693	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	June '49	a2/5/49
	Partners in Crime	H. Duff-D. Duryea-S. Winters			
	Sword in the Desert	M. Toren-D. Andrews-S. McNally			
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Y. deCarlo-S. Brady			a3/12/49
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald			
	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
	Barricade	D. Clark-V. Mayo-R. Massey			
	Colorado Territory	J. McCrea-V. Mayo		10/23/49	a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey		7/2/49	a8/28/48
	Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb		12/31/49	
	Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Return of the Frontiersman *T	G. McRae-R. Calhoun			
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
823	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett	77	5/28/49	a7/24/48

ADVANCE DATA
On Forthcoming Product

File on Thelma Jordon (Par.) Principals: Barbara Stanwyck, Wendell Corey, Paul Kelly, Joan Tetzel. Director, Robert Siodmak. A drama about a woman in love with a jewel thief, leading her to commit a crime; she is acquitted, but drives a car over a cliff, killing herself and the thief.

Leave It to Henry (Mono.) Principals: Raymond Walburn, Walter Catlett, Gary Gray. Director, Jean Yarbrough. A comedy in which a bumbling townsman is tried for burning a bridge and acquitted when found too dumb to have committed the crime.

Quicksand (UA) Principals: Mickey Rooney, Jeanne Cagney. Director, Irving Pichel. A drama revolving around the troubles of a young man who commits one crime after another merely to cover the theft of a $20 bill.

Partners in Crime (U-I) Principals: Howard Duff, Shelley Winters, Dan Duryea. Director, William Castle. A drama in which a federal narcotics agent gets a convict released from Alcatraz and with his aid captures a huge international dope ring.

NEWSREEL SYNOPSES

(Released Wednesday, May 4)

ALL-AMERICAN (Vol. 7, No. 341)—Portrait of typical mother; Indianapolis special deputies; Kids' theatre party; National Youth Conference; Labor leader replies to Robeson; Harlem recruiting station.

MOVIETONE (Vol. 32, No. 35)—Red offer on Berlin; Royall resigns; Endurance fliers; Christopher book and drama awards; Widmark's prints in cement; Mother of the year; Greek royalty visit martyred town; Egyptian archaeological discoveries; AAU swimming; Shooting the rapids.

NEWS OF THE DAY (Vol. 20, No. 269)—Red offer on Berlin; Greek royalty visit martyred town; Endurance fliers; Egyptian archaelogical discoveries; Boxing.

PARAMOUNT (No. 72) — Endurance fliers; Red offer on Berlin; Senate grills Acheson on Pact; Unofficial Paris peace conference; Boxing.

TELENEWS (Vol. 3, No. 17B)—Defense shakeup; Li'l Abner, Daisy Mae counterparts; Josephine Baker; Egyptian archaeological discoveries; Red offer on Berlin; Acheson on Pact; Western politicians meet in Germany; Finland and USSR; USSR's western trade.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 243)—Red offer on Berlin; Egyptian archaeological discoveries; Spring in Holland; Boxing.

WARNER PATHE (Vol. 20, No. 74)—Senate grills Acheson on Pact; Mother of the Year; Greek royalty visit martyred town; Red offer on Berlin; Endurance fliers; He should have stood in bed; AAU swimming; Ax champs.

(Released Saturday, May 7)

MOVIETONE (Vol. 32, No. 36)—Shanghai exodus; Loyalty Day; Shenandoah queen; Berlin gets gambling casino; Navy's Martin Mauler; Penn Relays; AAU champs; Water skiing.

NEWS OF THE DAY (Vol. 20, No. 270)—Shanghai exodus; Loyalty Day; Berlin gets gambling casino; Navy's Martin Mauler; Penn Relays; Water skiing.

PARAMOUNT (No. 73)—May Day in U. S. and abroad; Water skiing; Shanghai exodus; Blossom festival, with Bob Hope.

TELENEWS (Vol. 3, No. 18A)—Unofficial Paris peace conference; Other such conferences at Prague, Breslau, Budapest and New York; James T. Farrell denounces Communism; Ethiopians pray for Eritrea union; Congress debates health bill; Dutch move into old German territory; U. S. Navy on Riviera; Princess Margaret in Naples.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 244)—Shanghai exodus; Loyalty Day; Gymnastics; Soccer; Water skiing.

WARNER PATHE (Vol. 20, No. 75)—Steve Early back in office; AMG leaders meet; Princess Margaret in Naples; Shanghai exodus; Apple blossoms (except N. Y., Chi.); DPs in U. S.; Gymnastics; Water skiing; Do You Remember—the New York World's Fair?

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
In Early Arizona	"Wild Bill" Elliott	55	3/1/49
Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

About Face	W. Tracy-J. Sawyer	43	Jan. '49
All American Coed	F. Langford-J. Downs	49	Jan. '49
Ape Man	B. Lugosi-W. Ford	65	Feb. '49
Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
Corpse Vanishes	B. Lugosi	64	Feb. '49
Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
Fall In	W. Tracy-J. Sawyer	48	Jan. '49
Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
Gaiety	A. Ayers-J. Negrete	44	Jan. '49
Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
Killer on the Loose	M. Brian-R. Hardy		Mar. '49
Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
Our Relations	Laurel & Hardy	70	Dec. '48
Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
Topper	C. Grant-C. Bennett	96	Dec. '48
Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

California Straight Ahead	J. Wayne	66	3/5/49
Hit the Road	Dead End Kids	62	3/25/49
India Speaks	Richard Halliburton	80	1/1/49
Jacare	James Dannaldson	65	Feb. '49
Keep 'Em Flying	Abbott & Costello	86	5/30/49
Mob Town	Dead End Kids	60	3/25/49
Murders in the Rue Morgue	B. Lugosi	62	4/5/49
Raven, The	B. Karloff	60	4/5/49
Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
San Francisco	C. Gable-S. Tracy	117	Dec. '48
Wizard of Oz* T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4118	I Killed That Man	R. Cortez-J. Woodbury	71	11/14/48
4102	Klondike Fury	E. Lowe-L. Fairbanks	63	11/14/48
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1589	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

	Dumbo	Cartoon		June '49
	Fighting Gringo	G. O'Brien		June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
	Legion of the Lawless	G. O'Brien		June '49
	Marshal of Mesa City	G. O'Brien		June '49
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon		June '49
913	She	H. Gahagan-R. Scott		Dec. '48
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	O. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	O. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers	5/1/49
873	Frontier Pony Express	Roy Rogers	1/29/49
872	In Old Caliente	Roy Rogers	12/15/49
875	Ranger and the Lady	Roy Rogers	4/1/49
874	Saga of Death Valley	Roy Rogers	2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray	11/30/48
871	Shine On Harvest Moon	Roy Rogers	10/31/48
8602	Yokel Boy	A. Dekker-J. Davis	11/30/48

SAVOY FILMS

Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
East Side Kids	H. Chester-H. Berger	62	Feb. '49
Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10 23 48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2 48
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2 26 49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7 10 48
Strange Victory (Target)	V. Richardson	73	b7 24/48
Street Corner (Viro)	M. M Jones	70	b12 18 48
Zamba	G Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8 28 48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5 1 48

ENGLAND

All Over the Town (C)F	S Churchill	88	b2 26 48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11 13/48
Brighton Rock	R Attenborough	92	b1 3 48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16 49
Elizabeth of Ladymead	A Neagle	97	b1 8 49
Fools Rush In (C)A	S A. Howes	82	b3 12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1 47
Glass Mountain	D. Gray	97	b2 12 49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6 21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1 17 48
Mrs. Fitzherbert	P. Graves	99	b2/14 48
Never More	A. Todd	91	b2/12/49
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Showtime (English Films)	A. Todd	91	b6 5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U Jeans	84	b10/2/48
Winslow Boy	R Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9 25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Oiscina)	D Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (O)A	M Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12 4 48
Marriage in the Shadows (Gramercy)	I Stepoal	89	b12/18 48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11 6 48
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25 48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4 9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4 23 49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title Rel. Date Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 .....
1406 Who Done It? (16)..... 3/3 .....
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 .....
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½).... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ...

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30 ...
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ..
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½) ..... 3/3 .....
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/2[illegible]
1502 Lo, The Poor Buffalo (6½).11/4 1[illegible]
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ....
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) ....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 ....
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/9
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/[illegible]
1802 Acrobatic Babies (9½)...10/14 10/[illegible]
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .....
1807 Lady of the Links ( )... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 9/[illegible]
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/[illegible]
1852 A Day at C.B.S. (9½)...10/7 1[illegible]
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) 12/23
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 .....
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....

COMMUNITY SINGS (8)

1651 Baby Face (9) ..... 9/16 10/[illegible]
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
S657 Christmas Carols (10½)...12/[illegible]

SERIALS

1120 Congo Bill (15 Chapters) 10/28 ..
1140 Bruce Gentry (15 Chapters) 2/10 ...
1160 Batman and Robin (15 chapters) ..... 5/26 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/19
W-32 Lucky Ducky (8).....10/9 ....
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 ....
W-39 Senor Droopy (8)..... 4/9 .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/[illegible]
S-52 Pigskin Skill (8)..... 9/18 10/[illegible]
S-53 Ice Aces (8).....11/6 2/19
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientifiquiz (9) ....
S-58 Those Good Old Days (9)... 4/16 .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 ....
W-22 Fine Feathered Friends (8).. 1/1 ....
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats ( )..... ...

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/12
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 ....
T-14 Ontario, Land of Lakes (10). 2/12 .....
T-15 Calling on Michigan (10)... 3/5 .....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( )..... ....
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 1/[illegible]
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 .....
K8-6 My Silent Love ( )..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/1[illegible]
P8-2 Hector's Hectic Life (7)...11/19 1/[illegible]
P8-3 Old Shell Game (7).....12/17 2/1
P8-4 The Little Cut-up (7).....12/17 2/[illegible]
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 ....
P8-7 Little Red School Mouse (7). 4/15 ....
P8-8 A Haunting We Will Go (9). 5/13 ....
P8-9 A Mutt in a Rut (8)..... 5/27 ....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 1/[illegible]
X8-2 The Funshine State (8)..... 1/7 2/[illegible]
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) ..... 3/11 ....
X8-5 The Stork Market (8)..... 4/8 .....
X8-6 Spring Song ( )..... 6/3 ....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/1[illegible]
Y8-2 Calling All Animals (10).... 1/7 2/26
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/1[illegible]
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 ....
R8-6 Fairway Champions (10).... 5/6 ....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 1/[illegible]
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Premiere (11) ..... 3/25 ....
E8-4 Lumber Jack & Jill (7).... 5/27 ....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/[illegible]
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10).... 3/11 ...
L8-4 The Fall Guy (11)..... 4/15 ....
L8-5 Flying Grandmother (10).... 6/3 ....

POPULAR SCIENCE

J8-1 Solar Secrets (10)..... .....12/24 2/1[illegible]
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 ...
J8-4 Air Force Fire Fighters (10). 4/29 ...

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/22
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 .....

SPECIAL (2)

93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/1[illegible]
93402 Heart Troubles (16)..... 3/11 .....

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18)..... 2/18 ....
93704 The Cactus Cut-Up (17)... 4/15 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 ..
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 .....
94206 Shake Hands With Success (8) ..... 3/18 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 .....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Inferior Decorator (7).... 8/27 .....
94105 Pluto's Fledgling (7)..... 9/10 12/1[illegible]
94106 Soup's On (8).....10/15 ..
94107 Three for Breakfast (8)...11/5 3/12
94108 Mickey and the Seal (7)..12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 .....
94112 Pluto's Surprise Package (7) ..... 3/4 .....
94113 Sea Salts (8)..... 4/8 .....
94114 Pluto's Sweater (7)..... 4/29 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8)... 2/11 .....
94307 Canadian Roughriders (8).. 3/11 .....
94308 Sports' Top Performers (8). 4/8 .....

RAY WHITLEY REVIVALS (4)

93S01 Keep Shooting (17)..... 9/10 ....
93S02 Range Rhythm (18).....10/15 .....
93S03 Cactus Capers (17).....11/19 .....
93S04 California or Bust (18)...12/24 .....

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8) ....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/1[illegible] ....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

CARTOONS

Trucolor

Beyond Civilization to Texas (8) 3/15 3/12
882 The Three Minnies (8).... 4/15 .....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48 5/1
8255 Scenic Sweden (8)..... 6/48 6/5
8256 Riddle of Rhodesia (8).... 7/48 9/4
8257 Bermuda (8) 8/48 9/4
8258 Desert Lights (8)..... 8/48 8/21
8259 Portrait of the West (8)...10/48 .....
8260 Way of the Padres (8).... 1/48 .....

Black and White

8203 Sky Thrills (9)..... 3/48 5/1
8204 Majesty of Yellowstone (9). 7/48 6/19

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/ 5/1
8303 Everglades Adventure (9)..... 5/1
8304 Football Finesse (10).... 9/ 6/6
8305 Olympic Water Wizards (9).10/ 12/4
8306 Yankee Ski-Doodle (8)....12/ ....
8352 Aqua Capers (T) (8)..... 1/ 5/[illegible]
8353 Playtime in Scandinavia (T) (8).... 4/ 6/8

Rel. No. Title Rel. Date D

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/ 6/
8513 Taming the Cat (7)..... 1/ 6/
8514 The Magician (7)..... 3/ 6/
8515 Chipper Chipmunk, The (7). 3/ 8/
8516 Hounding the Hares (7)... 4/ 6/
8517 Feudin' Hillbillies (7).... 4/ 6/
8518 Mystery in the Moonlight (7) 5/ 6/
8519 Seeing Ghosts (7)..... 6/ 6/
8520 A Sleepless Night (7)..... 6/ 6/
8521 The Witch's Cat (7)..... 7/ 9/
8522 Magpie Madness (7)..... 7/ 8/
8523 Love's Labor Won (7)..... 8/ 9/
8524 The Hard Boiled Egg (7)..10/ 12/
8525 The Mysterious Stranger (7) 10/ 12/
8526 Free Enterprise (7).....10/ 12/
8527 Triple Trouble (7).....11/ ...
8528 Out Again in Again (7)...11/ ...
8529 The Magic Slipper (7)....12/ ...
8530 Gooney Golfers (7).....12/ ...

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/ ...
8532 The Green Line (7)..... 5/ ...

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ 12/

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/ 6/

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/ 5/
8602 Fashioned for Action (8).. 4/ 6/

MARCH OF TIME

4 Report on the Atom (20). 4/15 ..
6 The Cold War ( )..... 1/ ..
7 Marriage and Divorce ( ). 2/20 3
8 Crisis in Italy ( )..... 3/ ..
9 Life With Junior ( )..... 4/44 ..
10 Battle for Greece (17).... 5/ ..
11 The Fight Game (19)..... 5/ 6
12 The Case of Mrs. Conrad (18) ..... 7/ ..
13 White-Collar Girls (18)... 8/6 8
14 Life With Grandpa (17)... 9/ ..
15 Battle for Germany (18)...10/ 10
16 America's New Air Power (18) 10/29 11
17 Answer to Stalin (19)....11/26 1
18 Watchdogs of the Mail (18) .....12/ ..

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3
9252 Quaint Quebec (8)..... 4/ ..
9253 The Golden Transvaal (8).. 5/ ..

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4
9302 Neptune's Playground (8).. 4/ ..
9303 Beauty and the Blade (9). 5/ ..

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4
9502 The Power of Thought (7). 1/ 3
9503 The Racket Buster (7).... 2/ 4
9504 Sourpuss in Dingbat Land (7) 3/ 4
9505 The Lion Hunt (7)..... 3/ ..
9506 The Stowaways (7)..... 4/ ..
9507 A Cold Romance (7)..... 4/ ..
9508 The Kitten Sitter (7)..... 5/ ..
9509 Happy Landing (7)..... 6/ ..
9510 The Catnip Gang (7)..... 6/ ..

MOVIETONE SPECIALTY (3)

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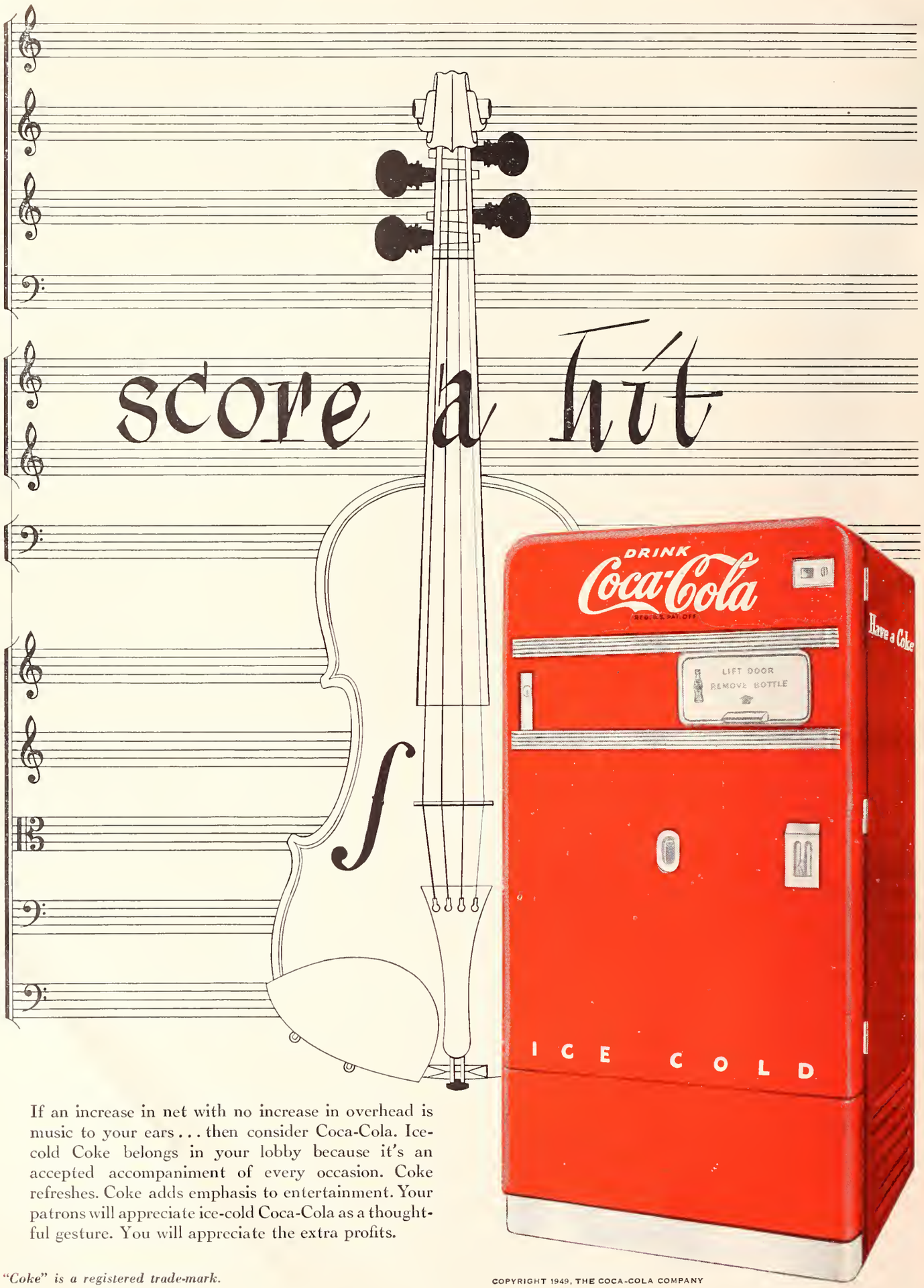

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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MAY 14, 1949
Vol. 50 No. 20

Entered as second class matter February 20, 1940, at the Post Office of New York, N. Y.
Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A.

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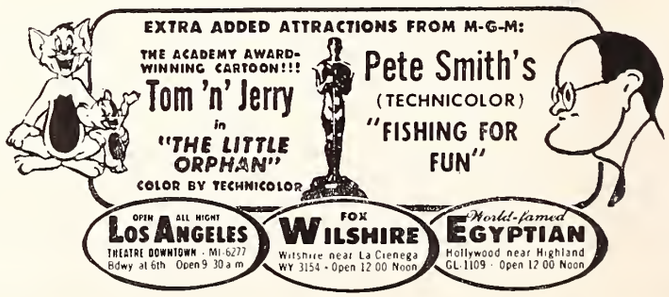

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THE EDITORIAL PAGE

THE IMPORTANCE OF PLAYING IT SAFE

The theatre manager is very closely, not remotely, influenced by the larger affairs of the industry as a whole, and between the distractions of changing conditions due to affairs both foreign and domestic, and his own daily grind, the man in charge is not unlikely to become diverted from elemental factors involved in efficient theatre operation. The simple a-b-c's of the job may become obscured by the larger concerns of an industry brought so close to a state of flux as has been our business during the years since the war ended.

High up on the "musts" of any, and every manager's primary concerns is precaution against fire and panic.

One of the most flagrant violations of the theatre's responsibilities is improper handling of crowds on occasions when business is big to the point of crowding the standout portions of the theatre. Here is where the deadly panic can really get out of hand.

It is the most senseless kind of "saving" to try to handle crowds with insufficient help. Recently, at an uptown theatre in New York, several elderly women and men were almost trampled underfoot when the holdout tapes were dropped and there was an uncontrolled rush for space behind the standee partition. Instead of admitting a few persons at a time, that area was allowed to empty before the break in the show and was practically empty when the show finally broke. People from the lobby pushed up tightly against the doors opening into the theatre the moment the tapes were let down.

Here was a demonstration of inefficient management. Whether the fault rested with the circuit executive office for refusing to allow the manager to employ extra help on Saturday nights, or with the manager himself, we do not know.

We have observed other instances which give rise to wonder whether the ability to meet the conditions of crowd control isn't becoming a lost art. It is difficult to believe that old-timers, rigidly schooled in its importance, could forget. For the sake of the industry as a whole it is earnestly hoped that both old hands and newcomers to the theatre management field will be on the alert at all times as to the need for precaution.

Equally important in the safety provisions is system for fire prevention, fire fighting and panic emergencies likely to ensue from fire in the theatre.

The theatre's equipment for such emergencies must be in condition at all times to function effectively under prescribed rules of handling. Here are a few reminders—to which you can add several dozen more of your own as they apply to your particular theatre—that serve to illustrate the amount of detail involved in proper fire emergency precautions:

Do you test your panic bolts on all doors before each day's opening?

Are fire pails checked and filled with fresh water regularly?

Have you checked and refilled all extinguishers—those hidden backstage and in the cellars as well as those prominently located in foyers and auditorium?

When was standpipe hose last inspected, tested and properly dried out?

If your theatre has a fire alarm box, when was it last tested by competent authorities?

Do you, Mr. Manager, personally make certain that all doors are unlocked and open freely before the ticket sale starts each day?

Are fire escapes inspected regularly? Are lights working?

Do you personally have complete house inspections at least once a week to be assured that all fire fighting and safety equipment is in good condition and that no refuse, oily rags or other potential sources of fire have accumulated in closets, locker rooms or other parts of the theatre?

Have you a fire drill routine in which your staff is schooled and given periodic refreshers in order that all resources for meeting emergencies are thrown into coordinated action?

The details for safety measures cited above in no sense are offered as anything even approaching a complete itemization of an efficient precaution program. As stated at the outset, we merely seek to call attention to a vital matter connected with theatre management. It is a matter that at no time, in any theatre, should be lost sight of and permitted to be taken for granted.

Eternal vigilance and routine practice of inspections, drills and provisions for proper handling of crowds and the meeting of emergencies due to fire, are the price of efficiency in management and due regard for the responsibility assumed by the theatreman when he opens his doors to the public.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

General

Eric Johnston is the well-dressed, graying president of the Motion Picture Association and the Motion Picture Export Association who has a way with words and has never seemed at loss for them in a press conference. This week Mr. Johnston was silent. Not silent, though, was hard-hitting, slightly-rotund Ellis Arnall, one-time Governor of Georgia and now president of the Society of Independent Motion Picture Producers.

The silence and the speech arose from the same cause—a reported deal by the MPEA with the British to amend the frozen fund agreement to which MPEA and SIMPP are a part, in return for British circuit playing time. Johnston's office would not confirm this; Arnall's took it for granted and let out with a blast that not only was an agreement made by SIMPP apt to be modified without SIMPP's consent but that SIMPP members stood a chance to be clubbed in the British market if they did not consent. (P. 5.)

Meanwhile as Arnall was up in arms, a different type of talking was going on in another part of New York on the same day. Director John Huston, who reportedly likes to hop freight cars to ride them for hundreds of miles to see how the other half of the world lives, was all decked out in a Tuxedo and smiling into bright lights. The occasion: Huston was receiving the One World Award for his work in motion pictures, prior to eventually starting out to make a documentary which would show the world and its ways.

From Moscow came word that the Soviets had picked 24 pictures from a list of 100 American films which they would allow the Russians to see. Actors whose features will be permitted behind the Iron Curtain include Lassie and Loretta Young, Bing Crosby and Bob Hope.

Dead: Fred Wehrenberg, 68, in St. Louis—exhibitor chieftain, head of a St. Louis circuit of neighborhood houses.

Exhibition

Exhibitors across the country were noting this week that the hour of change in the business seemed to be sounding with revised clearances, day-and-date runs, shifting classification of houses, seeming to spell new ways of doing. In Chicago downtown first-runs were fighting to get audiences in with only those offering stage shows as extras seeming able to hold the crowds. In several sections newsreels were being canceled with exhibitors claiming they did not offer enough news or that television was taking the edge off the newsreels value. No canceled spot reported any audience protest.

But out in California an optimistic note was sounded with United California Theatres having three houses and a drive-in under construction, while on the east coast there seemed to be an optimistic move.

In Ohio exhibitors were aroused over a Senate Bill which would give cities the right to levy a tax up to five per cent on admissions, but were apparently satisfied with the Ohio Senate's action in killing the compulsory provisions of a fair employment bill.

In Atlanta President J. H. Thompson was telling the Motion Picture Theatre Owners and Operators of Georgia convention that there was "too much drinking in pictures." In Des Moines Iowa-Nebraska Allied wanted general clearance revisions. And in Los Angeles National Theatres was planning to book Liggett and Myers' commercial "Out of Tobacco Land", which would make the fourth ad film to play those houses.

Distribution

How to meet decreasing grosses and how to sell pictures without an assured theatre outlet was concerning Paramount at its New York divisional sales meeting this week. One problem had the boys stumped: What to do under the Supreme Court decree which does not allow price fixing to drive-ins which admit children free?

Twentieth Century-Fox after two months' study, revealed a new sales plan which ap-parently does favor sliding scales with reduced clearance and multiple runs. MGM estimates that more than 5,000 exhibitors have attended its Friendship Meetings to date. Universal announced planned release of 17 during the next three months, while United Artists has closed to handle Colin Miller and Marcus Loew's "A Kiss for Corliss," as well as 18 news shorts—"Songs of America," and RKO will distribute Westwood's "White Rose for Julia."

Eagle Lion claims "President's Week" has broken all sales records by 64 per cent and is also planning an experiment with "Quartet" in larger houses. Stanley Shuford, widely known agency advertising man and more recently with Paramount, quit this week in a scrap over policy.

Litigation

Suit for $412,500 damages under the anti-trust laws was filed by Exhibitors Pat W. H. O'Bryan and Charles Brent of the Village at Port Arthur, Tex., against Jefferson Amusements, East Theatres, Loew's (MGM), Warner Bros., 20th-Fox, RKO, Columbia and Universal. Charge: Monopoly on first-run product.

And another anti-trust suit, the second, was filed by Van A. Nomikos in Chicago over his Olympic at Cicero against Balaban and Katz, who run the Empress, Paramount, Warner Bros., Columbia, and United Artists. Same reason.

Four suits alleging percentage frauds were filed in the federal court of East St. Louis this week by Paramount, RKO, Warner Bros. and Loew's (MGM), against Armin and Alhone B. Margarian who run the DeLuxe and Gaty Theatres.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

By Way of Explanation

What's Video Doing to Video?

By BILL SPECHT (News Editor)

With all the talk going on about what television is going to do to the motion picture theatre it might be interesting to see what television is doing to itself—and to radio.

In the first place, right at the moment, video is feeling the burden of its own weight. Cost, without too much income to offset it, has resulted in economies. One of the largest independent stations, a station which bought heavily into movie rights for reissues, has recently realigned its forces because it felt that even with its tremendous resources, a loss of $50,000 weekly was too heavy.

'Realigning'

Almost every radio network has also been "realigning"—paring on its radio expense in an effort to meet its television expense and trying at the same time to pare the prodigious totals of its television costs. One radio network has even gone so far in its efficiency move that sustaining programs now have a limited period in which to prove themselves and get a sponsor. If they're not sponsored by the deadline, off they go and a new sustainer is tried.

Since it takes time to build a program to sponsor value and the value of any sustainer is in what it means to the entertainment the network has to offer, this move is more radical than it would seem at first sight.

In addition, right at the moment, television is having its Ascap troubles, too. The American Society of Composers, Authors and Publishers and the Television Broadcasters Association have terminated their discussions for music licenses. Ascap hitherto had given them a license for the nominal sum of $1 during a trial period. Recently Ascap came up for better terms, and while the broadcasters reportedly were willing to pay a fee of two- and three-quarters per cent of their gross, Ascap wanted a deal by which only part of their catalogue would be licensed and another part—somee 500 tunes—would be the subject of special deals. The broadcasters said no and are ready as of June 1 to do without Ascap music and lean on their own subsidiary, Broadcast Music, Inc.—BMI.

This is one of the headaches which all entertainment business has to face at one time or another, but indications that others are brewing are seen this week.

Beer Blues?

One in particular seemed like it might carry dynamite with it. Up in Canada, the Rev. Harold Young of Toronto is protesting that television programs which he has presumably seen in Buffalo, N. Y., showed beer being poured into a glass "every five minutes." Because the reverend possibly does not approve of beer, he wants Canadian television to be controlled by the public.

In There Hitting

However, there is one point where television has shown courage and gone to the bat for itself—that is in the field of movie censoring, and its conduct here might be a lesson to the motion picture industry. In Pennsylvania where the censors tried to extend their control—and their fees—to films shown over video, the telecasters have gone to court, and are fighting.

If they succeed in making a point there the fight will have given the motion picture industry another gun which they can fire at censorship.

Turnabout

A Milwaukee burlesque house, Charles Fox's Empress, is using movies to supplement the stage show on a try-out basis.

Ga. Exhibitor Hits Liquor Scenes

Motion picture producers this week were taken to task for "too much drinking in pictures" by J. H. (Tommy) Thompson, president of the Motion Picture Theatre Owners and Operators of Georgia, at the second annual convention of that organization held in the Henry Grady Hotel at Atlanta Monday and Tuesday.

"What are we doing, advertising whiskey?" he demanded, claiming there was an ever increasing amount of drinking scenes.

Some 400 exhibitors from Georgia and surrounding states with their wives attended the two-day sessions which were devoted to pleasure and business. The business sessions heard MGM's Mike Simons call for sound industry public relations and suggest these could be obtained by:

1) Local exhibitors sponsoring drama appreciation courses in local schools; 2) employment of a full-time public relations man to keep the "public informed on the industry's progress and developments."

Simons said the industry had entered a new era in emphasizing a better adaptation to the market and closer contact with the public.

Iowa-Neb. Allied Demands Revised Clearance Plan

A resolution demanding that all existing clearance be revised to comparable lengths with other areas was adopted by the Allied Independent Theatre Owners of Iowa-Nebraska at its annual convention in Des Moines this week.

The convention deferred action on a resolution which would require drive-ins to observe the same conditions, including those on children's admissions, which apply to regular theatres; reelected almost all its officers, and selected Omaha as the seat for its 1950 meeting.

Whether children's admissions should be increased was discussed but no action was taken. The meeting heard national Allied Treasurer Trueman T. Rembusch say rural exhibitors would not have a television threat for years to come—a point upon which Board Chairman Leo Wolcott seemed to disagree. National Allied President William Ainsworth discussed the success of PTA shows in his houses and Howard Brookings discussed exhibitor action in the legislature. The body decided to invite national Allied to meet in Des Moines in 1951.

Elected were:

President A. C. Myrick; Board Chairman Leo F. Wolcott; Vice-President J. P. Lannan; Secretary El-

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Industry's Hour of Change At Hand, Is Exhibitors' View

The hour of change in the motion picture industry seems to be at hand and exhibitors in many sections of the country are conscious of this, a survey completed this week by SHOWMEN'S TRADE REVIEW establishes.

True in many sections, exhibitors consider the change but temporary and view it in terms of their own particular situation more than nationally, but the fact remains that not only will there be varying methods of doing business when consent decrees divorce distribution from exhibition in RKO and Paramount, but there is already change brought about by traffic conditions, economics, anti-trust suits, product and drive-ins.

In many locations alert exhibitors have not only viewed the drive-ins dispassionately enough to get into that field themselves while maintaining regular theatres, but in many more locations exhibitors with several thousands of dollars sunk in modern theatres are strengthening their positions to prevent drive-ins from pushing into more of the business.

At the moment there is a tendency to try to keep drive-ins from cutting down clearance. Already there is strong indication that drive-ins may not only manage to get their clearance chopped but may even be able to move up runs and in situations where bidding is permitted it is difficult to see how they can be held back.

Kid Problem

Right at the moment the activities of certain drive-ins are causing the distributors some concern. This is the admission of children free. According to New York distributor sources. parents can load the kids into the back of the car, get in for adult admission only with the net result that some drive-ins following this policy may admit up to 100 children a night.

When the distributor protests he is advised that under the U. S. Supreme Court ruling in the anti-trust suit he is not allowed to fix admissions and since distributors at the moment are sensitive on this subject, no issue has been raised yet.

But the Government anti-trust suit, which is proving a road-block to distributors in this case, has raised problems which confront both distributors and exhibitors everywhere.

In the first place, the result of the tests with bidding, which were frowned upon by the majority of exhibitors, has managed to upset run in many instances, if only temporarily. In the second place, the suit, plus economics which makes it good business for distributors to playoff a picture as quickly as possible, has resulted in many clearance changes.

Dead Time

Dead time between houses has been cut almost everywhere and bids to be cut further, while new sales practices which favor day-and-date runs in several houses instead of in one house as hitherto, has contributed to upsetting the run system and to compel the exhibitor to change his operating policies to some degree.

One of the more interesting developments has been situations where bidding is permitted and where a smaller house outbids the larger first-run on a few top pictures.

This situation presents a real problem not only to the distributor but to all the exhibitors in the community. For the usual way the smaller house outbids the larger is by guaranteeing a longer run downtown. In other words it makes the length of its run compensate for its number of seats.

This has the practical result of slowing down availability on every subsequent house and in that way directly affects the business of subsequent-run exhibitors.

Big Problem

But in addition, it can be a very big headache for the big first-run which loses out on the bid. For if the small house can outbid it on just a few choice pictures during the year, it can lop off the real money-makers which mean a profit to the big house and put it behind the eight ball of having to carry the load of its larger overhead with a few toppers and run-of-the-mill product.

$64 Question: Did Americans Get Out-Traded by British in Washington?

Whether three British film tycoons out-traded a section of the American industry by persuading it to drop the "all-American" booking plan in England and to "subsidize" British production in return for British playing time and other concessions went unanswered this week as the Motion Picture Export Association remained silent.

The reported agreement, said to have been reached by the MPEA-sponsored Anglo-American Film Conference held in Washington April 21-22, was immediately denounced, however, by Ellis Arnall, president of the Society of Independent Motion Picture Producers, who termed it "an attempt to substitute private cartelization for what should be government action."

What Arnall apparently objected to was the possibility that MPEA President Eric Johnston and his colleagues had made a deal which would affect SIMPP and other independent producers, even though they had not been consulted. Arnall indicated he would take the fight to the Government and possibly to the courts.

According to unconfirmed reports, when the British, represented by J. Arthur Rank, Sir Alexander Korda and Sir Henry French, and the Americans, represented by Johnston, Nicho-

(*Continued on Page 9*)

Newsreels Take It On Chin; Cancelations Reported

Newsreels this week were reported taking it on the chin in several sections of the country with the problem of cancellations said to be worrying home offices seriously.

Reasons advanced for the exhibitor actions are said to be the lack of news or freshness in the reels with those in television areas arguing that video out-dates the film reports before they hit their screens.

This week the Walter Reade circuit in New Jersey confirmed reports that wherever it had two houses in a town, it had canceled newsreels from one of them, substituting cartoons. A Reade spokesman said that they had feared customer reaction but had received none. Reason for the move, he said, was television and that by the time the newsreels hit the screen they were old. RKO in New York was also reported **to have dropped the reels in some of its double-feature houses.**

Good Box-office?

Toronto people were shocked when the marquee of the Forum Theatre announced: "Oliver Twist, Dickens' Immoral Classic." The "Immoral" was corrected to "Immortal" the next day.

Barkers Top Welfare Record

Pledges of $2,800,000 For '49-50 Highest Yet; Los Angeles Wins Award

The Variety Clubs International closed its 13th annual convention in San Francisco last Friday with its member tents pledging $2,800,000 for humanitarian work during 1949, a record-breaking amount which tops all past pledges.

The closing sessions also gave the 1948 Charity Award to the Los Angeles Tent for its humanitarian project, a $200,000 Boys Club; re-elected R. J. O'Donnell as international chief barker to that post for the seventh successive time, and created a new elective office—that of International Press Guy, to which National Convention Director Charles E. (Chick) Lewis was elected.

In presenting the charity award—a yearly award given by the Clubs to the Tent whose humanitarian work is outstanding for the year,—O'Donnell praised Los Angeles Tent Chief Barker Charles P. Skouras for "outstanding humanitarian service and a magnificent job."

Elected with O'Donnell were:

First Assistant International Chief Barker Marc Wolf of Indianapolis, who had served during the previous years as International Dough Guy; Second Assistant International Chief Barker Jack Beresin of Philadelphia, who had been International Property Master; International Property Master Murray Weiss of Boston, who had been an International Variety representative; International Dough Guy George W. Eby of Pittsburgh, who replaced Wolf in that post.

Shortly after his reelection by acclaim, O'Donnell filled the following appointive posts:

Col. William McCraw, Dallas, executive director; Nathan D. Golden, Washington, D. C., Heart Committee Chairman; W. H. (Bud) Lollier, Los Angeles, sergeant-at-arms; James G. Balmer, Pittsburgh, Ceremonial Barker.

Barron in New Post

Carter Barron, former first assistant chief barker, was appointed to the new post of executive aide to O'Donnell, and C. J. Latta, an official of the newly-formed London tent, was delegated as European representative, another new post.

In its humanitarian field, the revised figures made public by the International Clubs, member Tents pledged themselves to top last year's promises of $1,930,000 during 1949-50 when they pledged themselves to raise a minimum of $2,600,000 plus an extra $200,000 for the Will Rogers Memorial Hospital at Saranac Lake, making a total of $2,800,000. The earlier figures had been somewhat different.

INTERNATIONAL OFFICERS, 1949-1950. International officers elected at final business session of the 13th Variety Clubs International Convention are seen in the photo above. Seated, (left to right): Marc Wolf, 1st Asst. Chief Barker; R. J. O'Donnell, re-elected International Chief Barker; Jack Beresin, 2nd Asst. Chief Barker; George W. Eby, Dough Guy. Standing: Wm. McCraw; W. H. Lollier, Sergeant-at-arms; Nathan D. Golden, Chairman Heart Committee; Murray Weiss, Property Master; Chick Lewis, International Press Guy.

Benefits 363,579

Final figures revealed at the convention, which differed somewhat from those made public last week, revealed that some 9,718 members of the 35 Tents which compose the Clubs had contributed $2,346,020.34 during 1948-49 to charitable activities which benefited 363,579 individuals.

The Dallas Tent led the parade of charitable pledges for 1949-50 with a promise of $350,000 for 1949-50. The Los Angeles Tent came next with $227,000 and third was the Philadelphia Tent with $210,000.

Executive Director McCraw also revealed during the closing sessions that special showings of Paul Short's "Variety Girl" and "Bad Boy" have netted the various charities of the different tents more than $400,000. "Variety Girl," he said, accounted for $285,000 while "Bad Boy" reached $125,000 with still some special showings ahead of it, notably that in London which will be held during July in connection with the charter presentation to that tent. The convention also heard that Allied Artists, distributors of "Bad Boy," had donated a $15,000 swimming pool to the new Boys Ranch which the Dallas Tent is building near Dallas.

$20,000 to AGVA

The Clubs contributed $20,000, to be made in payments spread over the next 12 months to the sickness and death insurance fund of the American Guild of Variety Artists in return for which the AGVA pledged free talent for local Variety benefits, premieres and club house entertainment. O'Donnell also pledged the organization's support to the May 16-June 30 U. S. Savings Bond drive.

Mid-Year Meet

Midyear meeting of the Variety Clubs International has been definitely set for New York, Oct. 25, 26, 27, it was also announced, correcting earlier reports from San Francisco that it would be held in Mexico City.

At the same time the Clubs stated that the decision to hold the 1950 convention in New Orleans, reached at their recent convention in San Francisco, was tentative pending clearance of dates sought for the event.

Social highlight of the convention was the Movie Ball. Above, in group at one of the tables are (left to right around the table): John H. Harris, Mary O'Donnell, Florence Thomas, Roy Rogers, Mrs. R. J. O'Donnell, Red Skelton, Georgia Skelton, R. J. O'Donnell, Dale Evans, Chick Lewis and Mrs. Lewis.

Secretary of the Treasury John Snyder, right, and Big Boss John H. Harris.

Leo Figures

MGM's series of "Friendship Meetings" held in 64 non-exchange centers as part of its Silver Anniversary celebration have been attended by more than 5,000 exhibitors and leaders in civic affairs, a statistical report made by Leo's company revealed this week. Of this number, 1,255 were actual contract-signing exhibitors representing 4,700 theatres, or about a fourth of the total theatres in the United States. An additional series of such meetings were held in 32 exchange centers, a spokesman for Leo said, with the total venture garnering 15,000 agate lines of free newspaper space and approximately five hours of radio time.

Illness Fatal To Wehrenberg

Ten St. Louis theatres and three drive-ins were dark Monday night in respect to their one-time guide, Fred Wehrenberg, who died Friday of pneumonia at the age of 68 years. Funeral services for the pioneer exhibitor who had been in ill health for over a year were held Tuesday, with interment in the Sunset Burial Park.

Fred Wehrenberg

Wehrenberg's passing ended another colorful career of a man who as a youngster shod horses, ran a grocery and a bar and built himself up to a bank director and a circuit owner of such popularity that even the Skouras Brothers couldn't bench him. At the time of his death, he was not only a power in exhibition, but a man who knew his way about the city hall and a citizen so respected by his fellow citizens that his word stopped a bank run.

How he got into motion pictures is characteristic of a man who seized opportunity. Back in 1904 while attending the Louisiana Purchase Exposition, Wehrenberg noticed a concession that was doing business. It consisted of a replica of a railway coach in which the ticket buyers seated themselves, the lights went out and as they gazed out of the windows, flashing past they saw scenes of the Tyrolean Alps.

Liked the Money Too

Fred was impressed by the beauty of the Alps; he was also impressed by the turn-over at the box-office. With the funds that his grocery and saloon provided, he took over a bakery, knocked out the oven, set up a screen and entered the nickelodeon business with a house whose seating capacity was limited to 89 straight-backed kitchen chairs. It was his first picture venture on Cherokee Street and ever since that time, Wehrenberg has had a house on that street.

Prospered

Business prospered so the next enterprise was the Best Tent Theatre at Jefferson Avenue and Cherokee Streets where vaudeville alternated with films and in 1910 the Best Theatre, St. Louis' first brick building devoted to movies, with a seating capacity of 224.

The operation was a family affair. Mrs. Wehrenberg accompanied the films on the piano. Her brother George Foster gave with the tenor while the song slides were on the screen and another brother — Harry — joined

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20th-Fox's New Selling Plan Revealed by Spyros Skouras

(*Text of Skouras Statement, Page* 8)

Twentieth Century-Fox President Spyros Skouras Wednesday revealed his company's new sales plan, a plan which apparently leans to sliding scales coupled with reduced clearance and day-and-date runs wherever feasible.

The plan, said to have been completed after a nation-wide survey conducted by Vice-Presidents Al Lichtman, Charles Einfeld and Andy W. Smith, Jr., and made public after the company's lawyers passed upon it, stresses the point that salesmen can complete deals with exhibitors without having to get home office approval.

"Where we have given responsibility," Skouras declared, "we have also given authority."

Immediate exhibitor reaction to the publication of the new sales policy, was not obtainable, the exhibitor chiefs queried preferring not to comment until they had an opportunity to study it carefully.

New Divisions

Skouras' announcement of the new policy followed close on the heels of a realignment of the 20th-Fox sales organization by which the number of its sales divisions was increased from five to eight through dividing the eastern and midwestern divisions.

This realignment does not affect the western division under Herman Wobber, the southern division under Harry Ballance or the Canadian division under Arthur Silverstone.

It creates a New England division to cover Boston and New Haven under Division Manager Ed Callahan at Boston; an Empire State division which will be headed by Martin Moskowitz, who moves from the home office to the New York exchange; a Mideast division, covering Philadelphia, Pittsburgh, Washington, D. C., under Howard Minsky in Philadelphia; a Midwest division covering Kansas City, St. Louis, Des Moines, Omaha, Minneapolis, Milwaukee under Eddie Aaron who leaves the home office to take up offices in Kansas City, and a Central division, covering Chicago, Detroit, Cleveland, Cincinnati, Indianapolis, under Ray Moon, who is shifted from the eastern division and will headquarter in Chicago.

Grosses and Sales Concern Paramount Division Meets

How to meet decreasing theatre grosses and how to sell pictures without an assured theatre outlet were reliably reported this week to be among the principal topics discussed at Paramount's divisional sales meeting in the Hotel Pierre in New York and in similar meetings held later in the week at Pittsburgh.

The Paramount sales organization was said to have the point emphasized to it that when distribution and exhibition are separated under the decree there will be need for an intensified sales coverage. How to get more revenues out of theatres in view of reported drops in first-run grosses was also a debated question.

Top executives attending the New York meeting were Board Chairman Adolph Zukor, General Sales Manager A. W. Schwalberg, Assistant General Sales Manager Ted O'Shea, Short Subject Sales Manager Oscar Morgan, President Barney Balaban and Studio Chief Y. Frank Freeman.

Justice Department Eyes Schenck Theatre Projects

The Justice Department this week in Washington confirmed reports it is keeping a weather eye on Joseph Schenck's reported resignation from 20th Century-Fox to expand his activities in the exhibition field.

In addition to the rumors that Schenck is considering purchase of the Golden State circuit, there have been unconfirmed reports that he is interested in buying into the new RKO theatre company set up under the consent decree.

The Government anti-trusters are said not to like the idea of Schenck moving in on a new company when his own is still a defendant in the Government suit against the major film producers-distributors.

Don Gillette Named Music Firm Director

Don Carle Gillette, well-known former trade paper editor and onetime trade contact for a motion picture distributor, this week joined the Trans-America Music Corporation as a member of the board. Trans-America, founded by N. R. Real, Wall Street securities firm head, and will publish both stage play and film music as well as original songs.

Iowa-Neb. Allied Demands Revised Clearance System

(*Continued from Page* 5)

mer Huhnke; Treasurer Tim J. Evans; National Director Charles Niles.

Directors are: Myrick, Lannan, Evans, Wolcott, Niles, Carl Bailey of Pawnee City, Neb., Howard Brookings of Oakland, Don Smith of Carroll, D. C. Kennedy of Des Moines, Mrs. Thelma Parsons of Keota, George March of Vermillion, S. D., Ed Kugel of Holstein, Arnold Meierdricks of Pender, Neb., Robert Hutte of Osceola, Huhnke, R. M. Bernan of Lake City, Henry Rehfield of Bloomfield and J. H. Watts of Osage.

New Tax Bill Irks Ohio's Exhibitor Groups

Ohio exhibitors were aroused again this week by a bill introduced into the state Senate which would give townships the right to tax amusements up to five per cent.

The bill is counter to House Bill 526, supported by a large number of exhibitors, which would restore to the state the right to levy a three per cent admission tax and deny the cities any amusement tax rights. Passage of the Senate bill would enable cities now charging three per cent to raise the tax to five.

Ohio Senate Kills Compulsory Feature

Ohio's Senate this week amended the Fair Employment Practices bill previously passed by the House, to strip it of its compulsory features and to substitute instead an educational program to improve fair employment practices and "to remove discrimination based on race, creed or color." The bill also provides a three-member commission with each member to be paid $6,000 a year.

20th Century-Fox STATEMENT OF POLICY

By Spyros P. Skouras

In recent years, all branches of the motion picture industry—Production, Distribution and Exhibition—have been caught between a rise in costs and some decline in box-office. Unless steps are taken to resolve this pressing problem, film revenue will no longer sustain the continued production or exhibition of high quality motion pictures. I have sought an answer to this problem based upon three principles, which always have been uppermost in my mind:

—That the stability of this industry and its esteem and influence throughout the world must be constantly fought for and advanced;

—That the prosperity of this industry requires a prosperity in all three of its major branches: Production, Distribution and Exhibition;

—That progress is safeguarded only by the encouragement of the production and exhibition of quality motion pictures.

This challenge confronting our industry today had to be met by alert, intelligent, straightforward action. Therefore, it was only natural that I should turn for assistance to my old friend, Al Lichtman, for whom I have always had the greatest respect as a genuinely constructive thinker in our industry. His career, as head of distribution for a number of major companies, always has impressed me as having been most creative, with a view to the long range betterment and greater prosperity of all branches of our business.

I turned to him for this task. I felt that he was the one man whose recommendations would be aimed solely at having the exhibitor and our company obtain the best possible returns from our pictures in all types of theatres.

Together with Andy W. Smith, Jr., General Sales Manager, Mr. Lichtman initiated a survey which involved an analysis of the sales operation of all our exchanges, meetings with exhibitors, as well as a careful study of all of our contracts with every theatre. These gentlemen examined the methods of exhibition and exploitation of our films in all types of communities throughout the country.

Charles Einfeld, who heads our advertising, publicity and exploitation also participated in the survey and was most valuable because of his wide knowledge of general industry affairs.

Now, the survey has been completed, the facts analyzed and a number of conclusions have been reached. These conclusions have been thoroughly discussed with every member of our sales organization and with a number of outstanding, representative exhibitors, both large and small.

It is these conclusions which form the basis of the 20th Century-Fox Sales Policy. They indicate that existing conditions do not call for revolutionary plans. But they have revealed to us that it is now possible and desirable to institute certain improvements in distribution methods which will prove beneficial to those playing our product. It is this policy that I now present:

Our policy provides that each Division Head, Branch Manager and Salesman will conduct his business in his own territory as if he were the owner of that business. Specifically:

Under this procedure, our representative is developing a sound, cooperative and firm business relationship with each account through fair dealing and honest representation of product so as to avoid unnecessary bickering on the terms of each picture. As a result of his full responsibility to the situation, the 20th Century-Fox Representative will offer the exhibitor still higher forms of service, such as exploitation ideas, special promotional angles and material and the latest merchandising concepts. This will represent additional direct assistance in attracting the greatest potential audience to the theatre.

Upon receipt of a print, the Division Head, Branch Manager and Salesmen will screen it, discuss its value and the conclusion they arrive at will determine the general policy under which that picture will be distributed in that territory.

Under the present conditions of buying and selling, our sales representatives must be able to make quick, binding decisions because the exhibitor needs to know as far in advance as possible the pictures he will play, since his backlog of product is so limited. Therefore, we have given our salesmen the widest latitude so that they will not have to refer their deals to the Home Office for approval. Where we have given responsibility, we have also given authority.

This company's approach to sales is based upon two precepts:—(a) There can be no arbitrary method of doing business. We seek to do business in the way the customer prefers, consistent with a fair and square deal. (b) Since pictures are not sold on a basis of cost but on their ability to earn, each film investment represents a major risk to the producer. Therefore, every opportunity must be given a good picture to earn its full potential for both the exhibitor and the distributor.

Our survey reveals that where it is practicable and desirable to do business on a percentage basis, the one method of sale that stands out beyond all others as the fairest, most efficient, most progressive and most mutually beneficial is the sliding scale, which was originally conceived and introduced by Al Lichtman.

1. **The Sliding Scale.** This is the incentive method. There is incentive to promote the picture. There is incentive to book it at the best playing time. Under the Sliding Scale every picture finds its proper level, which encourages the exhibitor to run it as long as profitable. It is this incentive which in turn provides the incentive to the producer to continue in his efforts to make ever finer, stronger, box-office films.

2. **Flat Rentals.** Many exhibitors throughout the nation, particularly those in small towns and late subsequent runs, prefer to buy their pictures flat rental. That is how we shall sell them. We have devised a system of designating flat rentals for the small exhibitor, who is least able to carry the big load imposed by these times. This method will function for him just as fairly as if the sliding scale were in operation in his theatre.

We have resolved to initiate the following steps to modernize some of our disribution techniques; this will aid the exhibitor in his efforts to win back and retain the large audience which is not presently attending the motion picture theatres.

Clearance and Multiple Runs. This is a time of fast communications. It has become increasingly necessary that pictures be brought to the public while interest is at its very height. A major point in our policy is to reduce clearances, where necessary. This will shorten the dead time and enable the public to see our pictures most conveniently when and where they want to see them, at the time they most want to see them as a result of the impact of advertising, promotion, reviews and word of mouth. We shall also attempt to create multiple first and subsequent runs in large cities, where it can be arranged for the mutual benefit of all interests involved. Clearances and Multiple Runs must remain elastic. The form will vary with each locality and will require careful examination by us, together with our exhibitor clients. However, regardless of form, we are convinced that this offers one of the most positive, and really simplest ways of increasing the income of the exhibitor and distributor.

Saturation Releases. In line with the necessity for attracting the greatest number of people to the theatre, we have found thorough experimentation that the regional, day-and-date distribution of motion pictures is most productive for certain types of films which lend themselves to this purpose. By permitting a concentration of our mutual efforts in advertising and exploitation in a given territory, this method yields the greatest returns from our combined merchandising.

Premieres. We advocate premieres whenever the occasion justifies them to stimulate public interest in motion pictures. We find the time and effort expended on premieres help the exhibitor of the particular area where these events are staged. The customary presence of stars at the event is not only a stimulant to the revenue of the immediate picture, but is also the most positive means of industry public relations. The bringing of Hollywood personalities into the communities of America establishes tremendous, lasting good will for the exhibitor in his own locality.

Children's Matinees. We should do our utmost to help the theatres create children's matinees with suitable programs designed to increase our permanent motion picture audience. They are our customers of tomorrow.

Quality Pictures for Preferred Playing Time in Small Theatres. In small towns throughout the country, many theatres do the major portion of their business on weekends, since their patrons are usualy farmers or workers who have little leisure time in the middle of the week. In many situations, the exhibitors have a practice of booking their best pictures in the middle of the week when the fewest number of people are able to come to see them. Our records indicate that this unnecessarily restricts the size of the week's gross and the profits of the theatre and the distributor.

We want to give such exhibitors every incentive to play the best picture on the weekend regardless of whether it is percentage or flat rental.

We are confident that if he once tries this, he will win many new and satisfied patrons and will increase his general attendance.

This is the 20th Century-Fox Sales Policy which we believe will benefit the Exhibitor and Distributor alike. Every section, every word means precisely what it says and every member of our organization is pledged to its principles.

This great industry of ours was brought from humble beginnings through the great faith and devotion of those pioneers who could see in a then infant medium the power to entertain and influence the thinking of the entire world. Because of their faith, their enthusiasm, their visionary showmanship, motion pictures have fulfilled and even exceeded their bravest hope. I am confident that the motion picture will continue to be the greatest medium of entertainment. So let us close our ranks, and in unity and harmony, march forward.

ARCHITECTS OF NEW SALES PLAN FOR 20th-FOX

Spyros P. Skouras

Al Lichtman

Andy W. Smith Jr.

Charles Einfeld

Did British Out-Trade U. S.?

(*Continued from Page* 5)

las Schenck and Barney Balaban, met in Washington, they agreed on the following points, which would assumably have to be approved by the British Board of Trade:

1) The Americans would drop the "all-American" plan, annoying to British exhibitors and distributors, by which they had insisted that both sides of a double feature be American in order to insure their rental revenues under the British quota. (The British had threatened a Government investigation to see if this were not monopoly.)

2) The Americans agreed to "subsidize" the British film industry. To this end, the Americans would turn over to the British from unremitable rentals earned by American films in Britain, a sum equal to that earned by British films in America plus either a) 20 per cent more of the British gross in the United States or 33-1/3 per cent more of the British net in the United States.

3) That J. Arthur Rank's circuit and ABC circuit guaranteed playing time to 100 top American films a year in Britain, with no American company furnishing more than 15 features for such purpose.

4) That the British would seek to reduce their quota and to increase the amount of film rentals the American companies could take out of England in dollars when the present agreement expires on July 14, 1950.

No Comment

Johnston had no comment on these reports, his formal statement saying:

"In Washington we discussed a wide range of problems of common interest, including the British film quota, the earnings of British motion pictures in the United States, and the playing time of American feature pictures in the three large British theatre circuits."

What observers thought was the prime piece of horse trading was the subsidy clause. Originally the British industry and the American industry—through the MPEA and SIMPP—had reached an agreement to end the British ad valorem tax, the following provisions were embodied:

1) That all American companies could take out of England in dollars no more than $17,000,000 a year of the rentals their films earned and that the remainder would be frozen; 2) that the earnings of British pictures in the United States would go to the American industry.

At the time this greement was made the clause relative to British earnings in the U. S. was considered little more than a friendly gesture in view of what British pictures made here. Since that time J. Arthur Rank has the sensational "Hamlet" and "The Red Shoes."

Get Profits

Under the proposed modification, which is not authorized by SIMPP, the British may now get the profits back from these films and others from American frozen pounds to plough back into their production.

There was some doubt this week whether the plan if approved by the British Board of Trade might not run afoul some opposition in U. S.

Furthermore, Arnall obviously will seek Governmental support in his fight. The MPEA operates under the Webb-Pomerene Act, which allows U. S. industries in foreign trade to escape the provisions of the anti-trust act. Arnall told SHOWMEN'S that his organization and the MPEA had originally made a deal with the British and now a few members of the MPEA sought to amend it without the SIMPP members' approval, intimating that the British playing time clause in the new plan was the club that could be used to club the independents into line.

"In addition," Arnall declared in a formal statement, "to providing, in effect, an American subsidy for British production by calling for a guarantee by American companies of British film earnings here, the proposed agreement, on further examination, appears clearly to mean a sacrificing of opportunity for independent American producers to show their pictures.

Hush Hush

"The secrecy and hush-hush attitude which surrounded the meetings of the so-called Anglo-American Film Council are now understandable. It was an attempt to substitute private cartelization for what should be Government action."

In Washington Johnston announced another Anglo-American Council meeting June 2-3, which British sources said Rank would be unable to attend.

Meanwhile Sir Henry French in Britain said that dropping of the "all-American" plan and increasing American film playing time in Britain had been discussed but that nothing final had been agreed upon.

British for Bonds

A British film will be used to sell U. S. Savings Bonds May 17 when the Rivoli, New York, puts on a special bond premiere of "One Woman's Story," a J. Arthur Rank picture, said to be the first to play that house.

Admission is conditioned upon bond purchases. Picture was originally titled "The Passionate Friends" but was changed at the request of the Johnston office which has nothing against "friends" but doesn't like the word "passionate."

Entertainment is Soviet Aim—in U. S. Films

Pure entertainment seems to be the Soviet standard in picking pictures—when they import them from the U. S. anyway.

Titles of 24 pictures selected from a list of 100 which the USSR will buy for use behind its Iron Curtain are:

Allied Artists' "The Dude Goes West"; Columbia's "To the Ends of the Earth"; MGM's "Lassie Comes Home," "Mme. Curie," "Thrill of a Romance"; Paramount's "Going My Way," "The Paleface"; Republic's "I've Always Loved You," "Spectre of the Rose"; RKO's "Bring 'Em Back Alive," "The Farmer's Daughter"; 20th-Fox's "Anna and the King of Siam," "Black Swan," "State Fair," "17 Rue de Madeline," "Western Union"; Universal's "Ali Baba and the 40 Thieves," "Can't Help Singing," "The Egg and I," "Hers to Hold"; Warner Bros.' "Adventures of Mark Twain," "Cloak and Dagger," "Rhapsody in Blue," "Treasure of Sierra Madre."

EL 'President's Week' Tops All Records

Eagle Lion's "president's week," the Jack Schlaifer testimonial drive, was said this week to have broken every sales record of the company, bringing the revenue up 64 per cent higher than any previous week in the company's history. Billings for the week have exceeded $500,000, Distribution Vice-President William J. Heineman announced.

Illness Fatal to Wehrenberg

(*Continued from Page* 7)

George and his sister to make up a trio when needed. Fred took tickets, relieved the projectionists and swept out the house—in addition to supervising the grocery and saloon next door.

This enterprise led to a chain of 10 houses—and three drive-ins.

In the early days Wehrenberg made it a point of remembering customers by name, shaking their hands and generally being pleasant to them, a policy he continued even when he became a circuit head. Patrons of the present Cherokee would find him in the lobby ready to greet them with a smile or a good word on what the St. Louis Cards were doing.

Liked People

This policy, a natural to Wehrenberg who liked people and liked to chat, paid off. When the Brothers Skouras—Charles, Spyros and George—entered St. Louis and set up at the Cinderella right across the street from the Cherokee, Wehrenberg didn't get flustered. He continued to greet patrons. Eventually he was running the Cinderella too and the Skouras brothers kept out of areas where had houses.

Early in the game he also realized the value of film councils and was a pioneer in working with them. His public contacts, which did not ignore the politicians, were so good that he became a figure of such trust in St. Louis that he stopped a bank run.

Wehrenberg was going down to the Jefferson Gravois Bank one morning with theatre receipts when he noticed a crowd collecting about the institution. A run was on. Pushing his way through, he got to the bank steps, turned to the crowd and told them there was nothing to worry about. He thought the bank so safe, in fact that he was going to make a deposit, he declared, waving hunks of money to prove it.

His showmanship and his reputation prevailed. The crowd dispersed and a grateful bank invited him to sit on its board, later making him a vice-president.

Wehrenberg also realized the value of exhibitor organizations. He was an organizer of the Exhibitor League of St. Louis, which later became the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, an organization which he headed until last year, and an organization which led to the formation of the Motion Picture Theatre Owners of America.

A grass-rooter, he was liable to look askance at exhibitor organizations springing from circuit-inspired sources and when the American Theatres Association was formed, Wehrenberg was not in its corner.

Later when a move was afoot to merge the MPTO with ATA to form the present Theatre Owners of America, Wehrenberg almost wrecked a carefully oiled steam roller with his protest speech over assessments. The meeting had to adjourn while friends worked upon him and finally convinced him that the money was needed for exhibitor work. When convinced he withdrew his opposition and became first board chairman of the merged organizations.

Surviving are his widow, Gertrude Foster Wehrenberg, the blue-eyed girl whom he met in an Army Camp where she sang for soldiers during the Spanish-American war and who literally worked by his side in his various enterprises; a daughter, Mrs. Lillian Krueger; a sister, Mrs. Ida Kaiser; two step-brothers—Edward and Charles Schwier, and a grandson, Ronald Krueger, as well as several nephews and nieces.

..... SEEING EY

Everybody agre
working hardest fo
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parade of money-

IT HAPPENS EVERY S
BLONDE FROM BASHFU
GOES TO COLLEGE . THE
FAN · CANADIAN PACIFIC
A LETTER TO THREE WI
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There's No Business

Give your support to the United States Savings Bond Drive May 16-June 30. Be a modern forty-niner.

E TO EYE.....

es the company
- Showmen today
g an unequalled
n-the-bank hits!–

ING · THE BEAUTIFUL
BEND · MR BELVEDERE
ORBIDDEN STREET · THE
MOTHER IS A FRESHMAN
S · DOWN TO THE SEA
E PIT · YELLOW SKY

Like 20th CENTURY-FOX Business!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Saving Pressbook Proves Lifesaver for Kessler

What do you do with your pressbooks once you are apparently through with them? Throw 'em away? That's what we thought.

Well, here's one fellow who doesn't. And it's lucky he doesn't, too.

I.M.P.S. Member Nyman Kessler, supervisor and advertising manager of the Roosevelt, Odeon and Renaissance theatres, New York, found that "Guest in the House," a reissue, had been booked into the Odeon and Renaissance, day and date. On the same bill was another reissue, "Lady of Burlesque."

Kessler looked through the new "Guest" pressbook, decided it lacked the punch of the original. Had he been most any other exhibitor, he could only have pined for the original. But being different and having looked ahead, he found no reason to pine. All he had to do was haul out the old "Guest" pressbook from the files, and in it he found just the material he wanted to put over the right kind of campaign.

If you know Brother Kessler—his reports have appeared in this department from time to time—you know that he knows his patrons; that they prefer drama to comedy, and that he sets out to give 'em what they want. Of course he plays comedies when he has to—not every picture is a drama—but even then, he plays down the "ha-ha" angle as much as possible.

Well, it seems that his patrons also do not care for burlesque, either. So that's why he set out to sell the dramatic force of "Guest in the House," and he gave it nearly 100 per cent prominence in all his advertising.

But we got off the track here. What we intended to point out was that it's a good idea, if you can possibly do so, to file away your pressbooks for future use. Kessler found that it paid off. Like as not you will too.

PRETTY GIRLS, usherettes of the St. Francis Theatre, San Francisco, dressed up in baseball togs and carrying baseball-shaped signs, made an attractive ballyhoo for MGM's "Take Me Out to the Ball Game." They walked around town and even had seats for the baseball games at the stadium, according to Manager Howard Newman.

Author's Premiere Honors Retired Educator, 74

An exclusive reserved seat "world's first author's premiere," was held at the Michigan Theatre in Ann Arbor on Thursday evening in honor of Shirley W. Smith, 74-year-old retired educator, who is co-author with Valentine Davies of the original story upon which is based 20th-Fox's "It Happens Every Spring."

Thursday was proclaimed "Shirley Smith Day in Ann Arbor" by Mayor William E. Brown, Jr., in honor of the former city councilman and vice-president emeritus of the University of Michigan, whose original story written some 25 years ago under the title, "The

(*Continued on Page* 13)

Lipton Sets Promotion Plans for 4 U-I Films

Promotion plans for Universal-International's spring and summer releases—including "The Lady Gambles," "Calamity Jane and Sam Bass," "Illegal Entry" and "Take One False Step"—were announced this week by David A. Lipton, national advertising-publicity director.

Stephen McNally, who co-stars with Barbara Stanwyck and Robert Preston in "The Lady Gambles," will be in New York to participate in the world premiere. He will meet the press and appear on national radio networks as part of the publicity program. A heavy exploitation campaign is included.

Last Sunday fifty top Hollywood columnists and syndicate writers, as well as trade press representatives, attended a press preview of the film at Las Vegas. They were entertained by the gaming interests of the Flamingo and Last Frontier hotels. (*See Page* 13).

Yvonne De Carlo and Howard Duff, stars of "Calamity Jane and Sam Bass," as well as other performers from the U-I lot, will attend the world premiere of the film in Dallas on June 8. This will be followed by regional premieres in Houston, Fort Worth, San Antonio, Oklahoma City and Tulsa. More than 250 dates have been arranged in that territory.

On the same day (June 8) "Illegal Entry" will have a special premiere in Washington, D. C., arranged by the Department of Justice, and on hand will be Marta Toren, one of the stars of the picture. Attorney General Tom C. Clark is sponsoring the event and has issued formal invitations to members of the Congress, the Supreme Court, Cabinet members and all Judges of the District Courts. Members of the nation's press in Washington have also been invited. Miss Toren will be hostess to the Government dignitaries at the premiere, and will appear at other functions. A large number of day-and-date bookings have been set in the territory.

"Take One False Step," starring William Powell and Shelley Winters, has been designated by U-I as its bond premiere picture and will be exhibited throughout the country for that purpose.

TREAT FOR CRIPPLED CHILDREN. As part of the campaign on Republic's "The Red Pony," Manager Wannie Tyers of the Odeon Theatre, Toronto, Ontario, played host to Toronto's crippled children, with several youngsters enjoying a ride in a pony cart around the block prior to the show. The photo above shows members of the theatre staff with the children about to enjoy a ride, with a "red pony" in the harness. Manager Tyers is second from left. A stunt like this wins valuable goodwill and builds business. Why don't YOU try it?

Killer on Horseback As 'James' Ballyhoo

A man dressed in black as a western "killer" rode on horseback through the streets of Cumberland, Md., to ballyhoo the showing of "I Shot Jesse James" at the Liberty in that town. Manager Loren Parker used a lobby display of guns and blackjacks with a sign: "These are the weapons of violence used in the manhunt of the Killer of Jesse James." Merchants added to the public interest by taking radio time to announce that the "killer" could be seen in their stores at specified times, awarding tickets to customers who identified the man.

Dance Prologue

A half-hour dance prologue, consisting of a ballet duet by pupils of a dancing school in Hartford, Conn., was an effective stage feature arranged by Manager Mike Piccirillo for the showing of "The Red Shoes" at the local Center Theatre.—HFD.

Las Vegas Lends Color to 'Gambles' Press Preview

By ANN LEWIS
Manager, STR West Coast Office

To add local color to the preview of Universal-International's "The Lady Gambles," which co-stars Barbara Stanwyck, Robert Preston and Stephen McNally, Studio Publicity Chief Al Horwits and two of his boys, Frank McFadden and Kenny Carter, took Hollywood trade press representatives and several newspaper people to Las Vegas, Nev., last Sunday.

A specially chartered Western Airlines plane left Burbank airport Sunday morning, and while enroute Abe Schiller, representative of the famous Flamingo Hotel there, distributed hotel reservations via a game of Chuck-a-Luck. Half of the group were assigned to the Flamingo and the other half to the Last Frontier, the two hotels cooperating with the plan.

Irving Rubine, independent public relations man handling the job from the Las Vegas end, was on hand with busses to meet the arriving guests at the airport. They were whisked to the Last Frontier, where the hotel's Hunt Breakfast was served. Later, lunch was served on the terrace of the Flamingo, after which the picture was screened at the Fremont Theatre. Following the screening, guests were on their own until dinner and floor show Sunday night at the Flamingo.

Free to roam during the afternoon, the ladies and gentlemen of the press headed for the gaming tables where they learned what is meant by the expression, "gambling lush," the connotation for the type of person Miss Stanwyck portrays in "The Lady Gambles."

The picture, which tells the story of a woman who is incapable of staying away from gambling of any kind, attempts to bring to public attention the fact that individuals so afflicted are mentally ill, and should get treatment instead of censure. And the gambling houses cooperated in the filming because they feel the same way about it.

Michel Kraike, who produced the picture, and Michael Gordon, who directed, were among those on the junket.

Air Force Recruiters Go to Bat for 'Squadron'

Recruiting services are a fertile field for aid in exploiting films. Manager Fran DeZengremel of the Seneca in Salamanca, N. Y., got the Air Force recruiting office in Olean to furnish him with 1,000 booklets, "Know Your Air Forces," which he had imprinted and distributed house to house. Then he contacted the Jamestown recruiting office which supplied him with scale model airplanes which were hung from the lobby ceiling. The recruiters made a three-day stay at the Seneca, a fact which the local paper found worth printing in its columns. Student-Assistant Bob Lundergon aided his chief in the campaign.

Low-Cost, But Effective Campaign by Hodges

A campaign's excellence and its result do not necessarily depend on its expense. Manager Jack Hodges of the Georgia Theatre, Columbus, Ga., garnered all-out publicity for "The Three Musketeers" through window and counter displays of jewelry and cosmetics, printing and distributing 3,000 paper napkins, house-to-house distribution of 2,000 color heralds, the posting of 10 three-sheets and five sixes and the placing of many window cards.

WORLD PREMIERE SPURS BOND DRIVE. World premiere of Warners' "The Younger Brothers" at the Paramount Theatre in Kansas City last week helped to spur the Opportunity Bond Drive which gets under way on May 16. Top photo shows stars of the picture before the Summer White House of President Truman, with an authentic Conestoga wagon in the background, where they were mobilized into a bond-selling vanguard. Left to right: Alan Hale, Wayne Morris, James Brown, Bruce Bennett; and H. F. Bennett, president of the Independence Chamber of Commerce; Roger T. Sermon, mayor; J. Orin Moon, East Jackson County bond chairman, and Everett Miller, Independence parade chairman. Bottom photo: Thousands line the streets to watch the spectacular parade in Kansas City. Following their appearances at additional area premieres in Omaha, St. Louis, Memphis and Oklahoma City, the stars returned to Hollywood.

Blood Donation Tie-in For 'Blood on My Hands'

An unusual tieup for "Blood on My Hands" (English title for "Kiss the Blood Off My Hands") was obtained with the local Blood Donation Service by Manager E. Nathan of the Palace, Southall, England. He obtained permission from the borough council to display on the council's locations several large posters which read: " 'Blood on My Hands' at the Palace, Southall. Not enough blood on hand at the local hospital" followed by further details on the donation service and the picture.

EXHIBIT OF GUNS. Tieing in with a sporting goods store, Manager Bob Reeves of the Patee Theatre, Lawrence, Kans., arranged this interesting window exhibit of guns from a Jesse James collection, in connection with the premiere showing of Screen Guild's "I Shot Jesse James."

Author's Premiere Honors Retired Educator, 74

(*Continued from Page* 12)

Sprightly Adventures of Professor Simpson," was discovered in Michigan's Alumni magazine only three years ago by Davies.

Except for Davies, who flew in from Hollywood for the occasion, the day was Smith's. Preceding the premiere Smith immortalized the occasion by setting his signature as well as his footprints in a block of concrete in front of the theatre, for the benefit of newsreel cameramen. The block, according to Manager Gerry Hoag of the Michigan, will be preserved to mark the site of the first author's premiere.

Newsreel cameras also photographed a salute tendered the retired educator by state, city and university officials. The official ceremonies included the participation of the University's band and a concert by its glee club.

First False Front in 5 Years for 'Song of India'

A trio of experienced showmen built the first false front E. M. Loew's Theatre, Hartford, Conn., had had in five years for the showing of "Song of India." In addition to the front, with its suggestion of the film's locale, a tieup was made with a sound concern for records of weird animal cries hooked up to a borrowed machine and amplifier concealed by the false front. Trio responsible for the stunt consisted of E. M. Loew Division Manager George E. Landers, Manager Leonard Young of the theatre and Columbia Exploiteer Harry Bernstein.—HFD.

I.M.P.S. MEMBER REPORT

Mayor and Boy Scouts Take Part In Vogel Gettier's Easter Egg Hunt

A salaam is due I.M.P.S. Member Vogel Gettier, manager of the Steuben Theatre, Hornell, N. Y., for an Easter egg hunt—the first in Hornell's history—that had Mayor Ernest G. Stewart and the Boy Scout troop to help put it over. Gettier is an old hand at staging egg hunts, his first having been in 1919 and his latest, preceding the present one in Hornell, took place just before the war. His know-how resulted in a Hornell hunt "that made us more friends with the kiddies, parents, teachers and city officials than any activity we have promoted in years," he writes. "This year's stunt was so well liked that already steps are being taken to put it on next year, but on a much larger scale, and make it a real civic affair."

The hunt was jointly sponsored by Gettier, FM station WWHN, the Steuben Trust Company and three other business firms. Between them they raised $60, of which $20 went to purchase 500 eggs, the $40 balance being used for cash awards and the purchase of such prizes as baseball gloves, bats, roller skates and toys for the winners.

Top prizes were awarded the finders of the golden egg, the silver egg, the black egg, the most eggs and 20 white eggs with the theatre's signature cut on them, all numbered and worth $1 each. The Hornell Boy Scout troop was engaged to hide the eggs early Monday morning in the Maple City Park and to police the hunt to see that everything was "on the up and up."

The children gathered in front of the Steuben Theatre at 10:30 in the morning and marched to the park, led by Brother Gettier and Mayor Stewart and a police escort. At the park the 500 kids were massed at the entrance. Upon hearing the Mayor's whistle they dashed into the park and 480 of the 500 eggs had been found along fences, in tree crotches, in the rose garden, etc., when another blast on the mayor's whistle called them out of the park.

The payoff came with the awarding of prizes which were held off until the following Wednesday when the 500 kids were admitted free to a matinee offering a program of cartoons, an animal trainer and other acts. Many adults also attended. The Hornell *Evening Tribune* devoted many stories to the egg hunt, starting about three weeks in advance, ran an after-story on the hunt and printed pictures of the top winners. Lobby cards and a special trailer plugged the hunt two weeks in advance. Station WWHN gave the affair daily free plugs and the superintendent of schools wrote a letter to all principals instructing them to announce the hunt on the last day of school preceding Easter.

Take a bow, Brother Gettier, for an Easter Egg Hunt that should serve as a pattern for other I.M.P.S. members.

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Informs City's Smiths Of 'Whispering Smith'

There are 489 persons named Smith among Plainfield's 50,000 residents. That fact was learned in following up a promotion idea for "Whispering Smith" which was booked into the New Jersey town's Strand Theatre. Reade Theatres City Manager Hal Martz and his assistant, Ann DeRagon, searched through telephone and city directories for the number of Smiths in order that they might mail to all persons bearing that name a penny postcard plugging the attraction. Message on card:

"S-M-I-T-H is the name. . . .

"And you can tell the Jones, the Browns and all your other friends that we're in the movies at Walter Reade's Strand Theatre in Plainfield March 24-30.

"Don't miss Alan Ladd (one of the Smiths) in 'Whispering Smith'."

GRIST for the SHOWMANSHIP MILL

A nationwide tieup has been arranged between Monogram and Rainbow Mfg. Co. for use of a special polo shirt as exploitation for "Bomba, the Jungle Boy," now in release. The shirt bears the name of the picture and jungle art, and is distributed by exhibitors to newsboys and others.

* * *

Anticipating national release of Warner Bros.' "Night Unto Night" on May 14, Rinehart & Co., publishers of the Philip Wylie novel from which the picture was made, are issuing a new edition and giving it a national ad campaign.

This Scene Is
"A TOP THRILL
"A REAL THRIL
"A REAL THRIL

This Picture Is
"A NATURAL IN
"TRIPLE-POINTE
"A SURE-FIRE S
—Ho

Starring
DOROTHY
LAMOUR
DAN
DURYEA
STERLING
HAYDEN in
with
IRENE HERVEY
PHILIP REED
HAROLD VERMILYEA • ALAN NAPIER
ART SMITH
Directed by LEWIS R. FOSTER
Screenplay by Lewis R. Foster
and Whitman Chambers

"Establishes a new high for the William H. Pine-William C. Thomas producing partnership."—*M.P.Herald*

PARAMOUNT GOLD RUSH HIT

See and Play: *"Eyes on Hollywood"*—Paramount's free short that sells your pictures and your industry.

Money Dates for June

While June has a scarcity of national observance dates for the wideawake exhibitor to cash in on, there are three that should be taken full advantage of. They will reward the effort if gone after with ingenuity and hard work. As there are apt to be many hot days before summer officially begins on June 21, the theatre's air cooling system and its comfort for patrons should be well advertised.

National Observances

JUNE 5—INTERNATIONAL SHUT-INS DAY. The day may not mean so much in extra coin as in building up goodwill in the community, yet the possibility for increasing the box-office "take" is there. In all cities and towns there are a number of individuals who are confined to their homes by illness or injury who would appreciate such little attentions as the gift of flowers, candy or cigarets. Seek a tie-in with a leading florist, candy or cigaret dealer for gifts for shut-ins in return for a display of their wares in the lobby, or publicity on the screen or in heralds. Identities of the shut-ins can be learned from visiting nurses, physicians and hospitals. Newspapers and radio stations will cooperate at least to the extent of giving publicity to the theatre's thoughtfulness—and publicity brings in more patrons.

JUNE 6—D-DAY IN NORMANDY, 1944. Veterans' organizations will doubtless have some sort of observance of the day, or can be induced to observe it if the exhibitor offers his cooperation. If any general observance, offer the use of the theatre at hours when no performance is given. Invite Gold Star Mothers as theatre's guests.

JUNE 14—FLAG DAY. Patriotism should be the theme of the theatre's observance of the day—and no theatre can afford to let it pass by unnoticed. Contact Boy and Girl Scouts and any other youth organizations as well as veterans' organizations for appearances in the theatre, giving a salute to the flag, taking the oath of allegiance. In connection with this, run a trailer on Flag Day. A Flag Day trailer, used some years ago by Fox West Coast theatres, has copy that should be recited from the stage, perhaps by a high school student who is a good speaker (who might be selected through a contest). The message on the trailer (preserve it for future use) follows:

"Born during the Nation's infancy, I have grown with it, my stars increasing in number as the country has grown in size: the domain over which I wave expanding until the sun on my flying folds now never sets. Filled with significance are my colors, red, white and blue, into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood. Stirring are the stories of my stars and stripes. I represent the Declaration of Independence. I stand for the Constitution of the United States. I reflect the wealth and grandeur of the Land of Opportunity. I signify the Law of the Land. I tell the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry. I stand for peace and goodwill among the nations of the world. I am the badge of the Nation's greatness and the emblem of its Destiny. Threaten me and millions will spring to my defense. I am the American Flag!"

Visit the newspaper editor and interest him in a contest for children to color an outline of the original flag, with the 13 stars to be placed in the correct position; or in having the children both draw and color the 13-star flag. Don't neglect to have patriotic songs rendered by well-known individual singers of the community or by choral societies from schools, fraternal or labor organizations. Conclude all performances of the day with the entire audience singing The Star-Spangled Banner. The day marks the 173rd anniversary of the adoption of the flag. Get the mayor, a local army officer, the superintendent of schools or other community notable to give a brief talk on patriotism. An editor or radio station manager might sponsor an essay contest on historical incidents connected with the flag, such as Francis Scott Key's writing of the national anthem, Betsy Ross' making of the flag.

Decorate the stage, lobby and marquee with flags and red, white and blue bunting and flowers. Display a large flag on the marquee; at sundown have it taken down in the proper manner with appropriate ceremonies—a color guard with bugle from some veterans' organization or from Boy or Girl Scouts. Some women's club or the Daughters of the American Revolution might make a replica of the original 13-star flag for display alongside the flag of today; it can be kept and used year after year on Flag Day. Cards with souvenir flags for patrons is a gesture that will be appreciated. Place the U. S. flag at the right of the stage, the state flag at the left. If a United Nations flag is obtainable, fly it, too, on the marquee and on the stage.

JUNE 19—FATHER'S DAY. falls on Sunday. Pay tribute to the Man Who Pays the Bills with a program that will appeal to men. Book some feature (there are a number) in which a father is an outstanding performer, plus comedy cartoons and shorts. A newspaper editor or radio station manager should be approached for a contest to find the oldest and the youngest father in the community. Have them and their wives as theatre guests, and promote for them a dinner before the show or an after-show snack. Promote merchant prizes for them. Submit photos to editors. Promote enlarged photos of the winners for display in the lobby. Promote cigars and cigarets for fathers attending the theatre on Father's Day; give cooperating merchants sufficient credit in some manner. Call on the newspaper's advertising manager for help in getting merchants to take a cooperative ad playing up their gifts suitable for father. Play in lobby old and new songs about father.

Try for a newspaper-furniture dealer tieup for a contest with an easy chair for father as the prize. This might be an essay-writing contest on some such subject as "What I Owe My Father," "What My Father Means to Me," "Why I Love My Father." Give the dealer theatre credit and display the chair in the lobby—perhaps with an elderly man sitting in it with a card, "I am waiting to see . . ." etc., with a line showing that a father appears prominently in the feature picture. Borrow a chair for the purpose, if necessary.

Western Union should willingly tie up with the theatre on a slogan: "Send a telegram to father on Father's Day," and it should display a card on the theatre's attraction in its windows; also on messengers' caps and bicycles. Newspaper editors and advertising managers will be interested in a contest to select the best Father's Day campaign by a local merchant; merchants selected for the competition should display theatre's card. Might admit free fathers who are accompanied by a daughter with a paid ticket.

JUNE 20-25—NATIONAL SWIM-FOR HEALTH WEEK. A "natural" for observance of this period is a swimming contest (with prizes promoted from dealers in swimming togs) for boys and girls. A newspaper or local gymnasium should be interested in sponsoring such an event along with the theatre. For a slogan: "Get in the swim: join the swimming contest for boys and girls." Prizes might include a series of lessons in swimming and diving as well as swimmer's apparel from dealers. Prizes might be awarded the best exponents of the various stokes in swimming and for various sorts of dives. YM and YWCA swimming instructors might be tied in on the swimming contest—at least to act as judges.

Book a feature and shorts on swimming. Any of the Esther Williams features will answer the purpose. Advertise it in some such fashion as "Get in the Swim. See Esther Williams in. . . ." etc. A separate swimming contest for Boy and Girl Scouts might pay off handsomely.

Department stores and shops dealing in swimming accessories should be easily induced to give window displays, with theatre card, and take a co-op ad. A local life guard or swimming instructor should be invited to give a talk on swimming as one of the best physical exercises to promote good health; also on the need for everyone to know how to swim.

Decorate lobby and marquee with large cut-outs from old posters of bathing beauties, noted swimmers and, if obtainable, also display pictures of girls in old-fashioned bathing suits. Try to find some of the old bathing suits for a "live" stage show, contrasting the old suits with the skimpy ones of today. If there are any noted swimmers in the community have them as theatre's guests to give a talk on the advantages to health, figure and posture to be gained from swimming.

Sectional Observances

June 1—Kentucky admitted into the union, 1792.

June 1—Tennessee admitted as state, 1796.

June 3—Jefferson Davis, born 1808.

June 3—Confederate Memorial Day in Ala., Ark., Fla., Ga., La., Miss., Tenn. and Tex.

June 15—Arkansas became a state, 1836.

June 17—Bunker Hill Day in Boston.

June 20—West Virginia admitted as a state, 1863.

June 21—New Hampshire entered the union, 1788.

June 25—Virginia admitted as a state, 1788.

Anniversaries

June 6—Nathan Hale, patriot, born 1755.

June 6-12—Fashion Fair in New York City.

June 7—Richard H. Lee introduced resolution for independence, 1776.

June 8—Free postal delivery for cities of 50,000 and over, established 1872.

June 9—John Howard Payne, author of Home, Sweet Home, born 1791.

June 12—New York City incorporated, 1655.

June 14—Harriet Beecher Stowe, author of "Uncle Tom's Cabin," born 1811.

June 21—France fell to Hitler, 1940.

June 22—G.I. Bill of Rights signed, 1944.

June 23—C. L. Sholes patented typewriter, 1869.

June 25—Postal Savings Banks established, 1910.

June 26—American troops landed in France, 1917.

June 27—Federal Housing Administration established, 1934.

Co-Ed Pickets Boost 'Belvedere' in Houston

Whether Mr. Belvedere is a genius or not in the opinion of University of Houston co-eds, the self-confessed mental giant got himself a load of publicity when the gals took umbrage at his remarks about college clothes in 20th Century-Fox's "Mr. Belvedere Goes to College."

Learning via Paul Hochuli's column in the Houston *Press* that Belvedere describes co-eds as "strident . . . uncombed . . . and with stocking seams crooked," the gals descended on the Majestic Theatre in Houston on opening day and strung a picket line from one entrance to the other. Their efforts to make Belvedere eat his words, boxoffice-wise, boomeranged.

Nothing daunted by this assault on his right to freedom of speech, the unruffled Belvedere "witnessed" big picture space in the papers, considerable publicity in Paul Hochuli's column, and a run on the Majestic box-office by the ticket-buying public.

In the meantime, the gals, after seeing the picture, were inclined to overlook the Belvedere sarcasm in the face of his overwhelming charm.

When the demonstration was over, Majestic Manager Eddie Bremer was casting about for further Belvedere 'barbs' aimed at other vociferous and publicity-getting segments of the public.

Long-Range Publicity For 'Hamlet' in Wales

Odeon and Gaumont theatres in the British provincial situations have acted as long-distance pluggers when Laurence Olivier's "Hamlet" had pre-release showings in the general neighborhood. For instance, when it was showing in Cardiff, Manager H. Lewis of the Odeon in Port Talbot, 30 miles away, gave his fellow exhibitor in Cardiff, wholehearted support. He posted displays at bus depots in the Port Talbot district, along with a series of window displays, one of which was reproduced on the front page of a local newspaper.

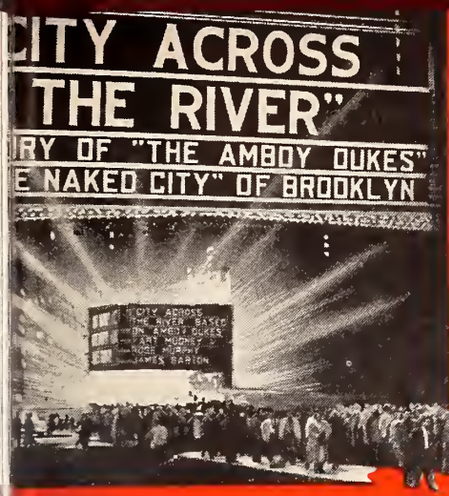
Lewis also persuaded the Port Talbot authorities to send three parties of students to Cardiff to see the film. The largest party, 280 strong, was seen off from the center of Port Talbot in style. The youngsters brought back such good reports of the film that a large number of Port Talbot adults reserved seats and themselves made the trip to Cardiff to enjoy the film.

Bond Awards Implement Release Plan Publicity

Implementing the extensive publicity on its new flexible availability plan to be launched in 18 theatres of as many zones in the greater Philadelphia area on May 26 with "Mr. Belvedere Goes to College," 20th Century-Fox is offering bond awards in the amounts of $100, $50 and $25 to the managers of the 18 theatres whose campaigns on behalf of the May 26 openings and "Mr. Belvedere" are deemed best.

Theatre Trailers Plug Free Health Lectures

Manager Maurice S. Shulman of the Webster Theatre and Manager Robert Schaefer of the Rialto, two independent houses in Hartford, Conn., ran trailers on their screens publicizing free health lectures in a high school for the Hartford Tuberculosis and Public Health Society in cooperation with 20 organizations and eight churches in the city's southwest section. —HFD.



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Capitol Theatre
NEW YORK
Set the pace for Broadway during World Premiere extended run!

★

Boston Theatre
BOSTON
Held over after terrific first week—applauded by audiences and critics alike as top entertainment!

★

Oriental Theatre
CHICAGO
Held over after chalking up one of year's biggest grosses!

KANSAS CITY
Playing Tower, Uptown and Fairway, day-and-date, to top crowds and outstanding business!

★

Loew's Grand Theatre
ATLANTA
Not even a paralyzing transportation strike kept the crowds away!

Five Theatre Combination
LOS ANGELES
Terrific opening to set new high for the year!

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Harris Theatre
PITTSBURGH
Stand-up business for one of biggest grosses on any U-I picture!

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MIAMI
Played Miami, Lincoln, Miracle, day-and-date, "out of season" to top "in-season" gross!

Now watch the lines form for
"The LADY GAMBLES"
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"ILLEGAL ENTRY," Washington Invitation Premiere, June 8

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"CALAMITY JANE and SAM BASS"
World Premiere, Dallas, June 8 with 350-city territorial openings!

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CITY ACROSS THE RIVER

with **STEPHEN McNALLY**
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Produced and Directed by MAXWELL SHANE
A UNIVERSAL-INTERNATIONAL PICTURE

GIVE YOUR SUPPORT to the United States Savings Bond Drive May 16—June 30. Put more oppor-

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Rumeurs

(French Dialog—English Titles)

Famous Pictures Drama 82 mins.

AUDIENCE SLANT: (Adult) Picture of a man tormented by rumors; provides no great insight but is well played, fast-moving and entertaining.

BOX-OFFICE SLANT: Gallic and good enough to satisfy regular French film fans; needs support of a feature with star names.

Cast: Jacques Dumesnil, Jany Holt, Roger Karl, Palau, Annie Hemery, Jerome Goulven, Annette Poivre. Credits: A Cosmorama Production. Director, Jacques Daroy. Story, Simon Gantillon.

Plot: When his townspeople "convict" him by rumor of the strangling of a chorus girl, gregarious Jacques Dumesnil seeks relief from his depression through an experiment. To determine whether he deserves the reproach which hurts him so, he tries plotting an identical murder. The real murderers are apprehended just in time to stop Jacques.

Comment: This picture of a man tormented by rumors is well played, fast-moving and entertaining. It provides no great insight but it is good enough and Gallic enough to satisfy regular French film fans. It needs the support out front of another feature with star names. Jacques Dumesnil, as the leading star in this film, is very well cast: a hearty, popular big lug cut to the quick by the effect of rumors on fair-weather friends. Their nastiness, however, is so thorough as to be burlesque, and his own reaction is far from convincing. His failure to return to the intended victim who showed so much trust in him amid the general hostility is disappointing and surprising. Jany Holt draws pity in her sweet playing of the part, but it is much too facile a copy of the old picture of the prostitute in search of love. Much of the Gallic touch, and the comic relief, is supplied by the mugging bit players.

The Window

RKO Radio Drama 73 mins.

AUDIENCE SLANT: (Adult) Categorically a "sleeper," this is as wide-awake a sleeper as movie audiences are likely to see for some time. A tense, exciting tale, fraught with almost unbearable suspense, that never relaxes its hold on the spectator throughout its 73-minute running time. Performances are near perfection, and Director Ted Tetzlaff has achieved a realism that matches the finest of the so-called "realistic" films to come from Europe. Unreservedly recommended for all types of adult audiences in any situation.

BOX-OFFICE SLANT: Any exhibitor who does not take full advantage of the opportunity to exploit this film's potentialities can blame only himself. It is a challenge to ingenious showmanship; for the more people who see it at its initial openings, the more widespread the enthusiastic word-of-mouth comment, and the bigger the business.

Cast: Barbara Hale, Bobby Driscoll (by special arrangement with Walt Disney), Arthur Kennedy, Paul Stewart, Ruth Roman. Credits: Dore Schary in charge of production. Produced by Frederic Ullman, Jr. Directed by Ted Tetzlaff. Screenplay by Mel Dinelli. Based on a story by Cornel Woolrich. Photography, William Steiner. Special effects, Russell A. Cully. Art direction, Walter E. Keller, Sam Corso. Music by Roy Webb. Musical direction, Constantin Bakaleinikoff.

Plot: A youngster whose active imagination and fanciful tale-telling have made him a problem to his parents, actually sees a murder committed, but no one will believe him. Not until the murderers attempt to do away with the boy is his story believed.

Comment: "The Window" is one of the most gripping, and destined to be one of the most talked-about pictures, to come out of Hollywood. Modestly produced and without benefit of an all-star cast, it is categorically a "sleeper." But it is as wide-awake a "sleeper" as movie audiences are likely to see for some time. The story is the thing here, not box-office names, and it is a tense, exciting tale, fraught with almost unbearable suspense, that never relaxes its hold on the spectator throughout its 73-minute running time. The five principals—Barbara Hale, Bobby Driscoll, Arthur Kennedy, Paul Stewart and Ruth Roman—are far from being today's top box-office stars, but they are closer to perfection in their performances here than many "big names" would be likely to get. They are not actors—they are real human beings involved in a set of circumstances set into motion by an imaginative lad who really saw a murder committed but who isn't believed because of his previous exaggerated story-telling. While special credit must go to Dore Schary, in charge of production, and Frederic Ullman, Jr. (whose untimely death of a heart attack occurred last December 26), for their determination to concentrate on story values instead of star power; and to Mel Dinelli for a taut, thrill-packed script, it is the direction of Ted Tetzlaff that makes "The Window" so frighteningly suspenseful and realistic. Formerly one of the industry's ace cameramen, Tetzlaff stepped from behind the lens to occupy the director's seat and, after warming up with "Riffraff" (RKO) in 1947, has gotten off to a flying start with his present assignment. Thanks to his wide experience as a cinematographer, Tetzlaff has achieved a realism, through the skillful guidance of his players, the proper lighting and atmospheric effect, and the fine camera work of William Steiner and Russell A. Cully, that matches the finest of the so-called "realistic" films to come from Europe. "The Window" can be unreservedly recommended for all types of adult audiences in any situation, and any exhibitor who does not take full advantage of the opportunity to exploit this film's potentialities can blame only himself. It is a challenge to ingenious showmanship; for the more people who see it at its initial openings, the more widespread the enthusiastic word-of-mouth comment, and the bigger the business during its run.

National Reviewing Committees' Classifications

EDWARD, MY SON (MGM)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Suggestive sequence; reflects the acceptability of divorce.

BOMBA, THE JUNGLE BOY (Mono.)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

Guaglio

(Italian Dialog—English Titles)

Lux Film Drama 88 mins.

AUDIENCE SLANT: (Family) The efforts of a young priest, inspired by America's Boys Town, to alleviate Naples' postwar juvenile delinquency problem. With its funny and its moving moments, it's one of the better imports.

BOX-OFFICE SLANT: Can be used in art houses as well as for Italian patronage. Might be called a successor to "Shoe Shine."

Cast: Adolfo Celi, Mario Russo, Antonio Cirelli, Tina Pica, Luigi Dermastro, Carlo Della Posta, G. E. Mattia, Carlo Barbieri, Clemente de Michele. Credits: Producers, Gigi Martello and Carlo Ponti. Director, Luigi Comencini. Screenplay and story, Suso Cecchi D'Amico. Photography, Aldo Tonti. Music, Nino Rota. English adaptation and subtitles, Clare Catalano.

Plot: A young priest, inspired (through the movies, of course) by Father Flanagan's American Boys Town, becomes the guardian of 20 second-offender juvenile delinquents in Naples and with them transforms a hovel into a home. Early difficulties are surmounted with stolen money anonymously donated by the priest's greatest admirer among the boys. The entire group is jailed but the priest's outspoken attack upon the town dignitaries, coupled with his own example, brings a pledge of public support for the new Boys Town.

Comment: Here are graphically depicted the impoverished conditions which in the immediate postwar period led thousands of homeless Italian youths into lives of delinquency. In subject matter the film might be called a successor to "Shoe Shine," one of the best of Italian films, and, of course, that's not a bad selling angle. That picture ended in tragedy. Here things look up as Naples' waifs find a "Guaglio," pal, who has faith in them and is willing to back it up. With its funny and its moving moments, this is one of the better imports. Its serious theme, well handled, makes it a candidate for art houses as well as for Italian patronage. Its comic leavening and its juvenile cast should be capable of pleasing what may be an almost untapped audience for foreign films, the youngsters.

The Lady Gambles

Univ.-Int'l Drama 99 mins.

AUDIENCE SLANT: (Adult) Some patrons may not care greatly for this type of story—drama of a wife who risks her conjugal happiness and comes near to losing her life through her craze for gambling—but they will be held by its human drama and the general excellence of the acting.

BOX-OFFICE SLANT: Theatres whose patrons like a real life marriage drama with a psychiatric problem should do above average business, for this has "body" and action a-plenty. For exploitation there's Barbara Stanwyck's name and drawing power, a good cast and a real-life problem that confronts many husbands—and wives.

Cast: Barbara Stanwyck, Robert Preston, Stephen McNally, Edith Barrett, John Hoyt, Elliott Sullivan, John Harmon, Philip Van Zandt, Leif Erickson, Curt Conway, Houseley Stevenson, Don Beddoe, Nana

(*Continued on Page* 20)

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IT'S JOAN CRAWFORD

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LSO STARRING
ZACHARY SCOTT SYDNEY GREENSTREET · DAVID BRIAN

Screen Play by ROBERT WILDER • Additional Dialogue by EDMUND H. NORTH
Based on a Play by ROBERT and SALLY WILDER

DIRECTED BY
MICHAEL CURTIZ

PRODUCED BY
JERRY WALD

BOX-OFFICE SLANTS

The Lady Gambles

(*Continued from Page* 18)

Bryant, Anthony Curtis, Peter Leeds, Frank Moran, Esther Howard, John Indrisano. **Credits:** Produced by Michel Kraike. Directed by Michael Gordon. Screenplay by Roy Huggins. Adapted by Halsted Welles from a story by Lewis Meltzer and Oscar Saul. Photography, Russell Metty. Special photography by David S. Horseley.

Plot: Barbara Stanwyck, in Las Vegas while her husband, Robert Preston, is writing up the Hoover Dam, falls victim to the gambling craze. She promises him faithfully to give it up but keeps returning to the casinos. In Mexico, while Preston is writing a book, she breaks into their cash box and gambles away their entire savings. Preston gives her half the money in his pocket, and leaves her. She sinks lower and lower and finally is beaten up by thugs who caught her and her partner playing with loaded dice. Preston, repentant, finds her in a hospital and takes her back, cured—they hope.

Comment: A dramatic and interesting story of a neurotic wife who yields to the gambling fever and the near wreck it makes of her life and her husband's love for her. Some patrons may not like this type of film, but they will be held by its drama, the general excellence of the acting, production and direction. The story is long but the authors and the director never let the interest flag, complication following complication. Russell Metty's photography is up to his high standard. Miss Stanwyck has the outstanding role and by expert acting keeps audience sympathy with her despite the weakness and vacillation of her character. It is an arresting bit of histrionism. Preston acts the husband with the right touch of devotion, with humorous sidelights on his wife's character, and gets his share of audience sympathy. Stephen McNally as the casino owner, who urges her to gamble, becomes genuinely interested in her and tries to help her until she fails him at a critical moment, rates praise for a good characterization, as does Edith Barrett as Miss Stanwyck's detestable and possessive sister, eager to break up her marriage with Preston. John Hoyt as the doctor and Houseley Stevenson as a pawnbroker are excellent, and the rest of the cast are up to par. Theatres whose patrons like a real life marriage drama with a psychiatric problem should do above average business with "The Lady Gambles," for it has "body," action and some very excellent acting. Exhibitors have the acting of Miss Stanwyck, the gambling craze, and the problem of a husband with a gambling-crazed wife, to play up.

The Golden Madonna

(Reviewed in London)

Warner Bros. Comedy-Drama 90 mins.

AUDIENCE SLANT: (Adult) This colorful comedy drama about the efforts of a girl to recover a religious picture in the Naples black market should please the general run of audiences.

BOX-OFFICE SLANT: Skillfully capturing the spirit of postwar Naples, this should particularly attract GIs who have served there. Phyllis Calvert's name may be sufficient for the picture to stand alone in some spots.

Cast: Phyllis Calvert, Michael Rennie, Tullio Carminati, David Greene and Italian players. **Credits:** Directed by Ladislas Vajda. Produced by John Stafford.

Plot: Phyllis Calvert, an English schoolmistress, inherits an Italian estate and in clearing up the place throws out an apparently worthless picture. Later she learns from Michael Rennie that it hid the priceless Golden Madonna taken from the church for safe custody during the German occupation. They trace it to the Naples black market and are rooked left and right until she reveals why she wants it. The crooks and kids then cooperate with her and the picture is returned, after a further adventure on Capri, in time for a religious festival. Phyllis and Rennie fall in love.

Comment: This is an odd mixture of comedy, romance and drama with a strong religious slant. It has been filmed entirely in the Naples area and on the Isle of Capri and there are no studio shots. Consequently, the director has captured the spirit of the place without reverting to documentary technique and puts over a remarkable picture of the gangs of juvenile crooks bossed by allied deserters. These sequences are vital and tend to throw the rest of the picture out of balance. They have been played for comedy, while for romance the company moves to Capri. The casting is adequate, with Phyllis Calvert turning in a neat performance as the rather straight-laced schoolmistress who learns a lot from the Neapolitan kids. There is undeniable charm in this picture and it has qualities which suggest it may well be a box-office sleeper in general run houses.

The Judge Steps Out

RKO Radio Drama 91 mins.

AUDIENCE SLANT: (Family) A deliberately-paced romance of middle age that will mildly entertain the middle-aged moviegoers, but lacking in the fire and vigor that the younger element demands in its love stories.

BOX-OFFICE SLANT: Booked as a single, the picture should do average business; probably better than that if dualled with a sprightly comedy. Star and cast names are the best shafts for the exploiteer's bow.

Cast: Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Florence Bates, Frieda Inescort, Myrna Dell, Ian Wolfe, H. B. Warner, Martha Hyer, James Warren, Whitford Kane, Harry Hayden, Anita Bolster. **Credits:** Executive Producer, Sid Rogell. Produced by Michel Kraike. Directed by Boris Ingster. Screenplay by Boris Ingster and Alexander Knox from a story by Ingster. Photography, Robert De Grasse. Assistant Director, Harry D'Arcy.

Plot: Boston Probate Judge Alexander Knox walks out on his extravagant and demanding wife and daughter, Frieda Inescort and Martha Hyer. Out in California he takes a job as cook at a wayside cafe of which Ann Sothern is the owner. They fall in love and plan to get married after Knox returns to Boston, straightens out things there and gets a divorce. He finds his wife and daughter more sympathetic and comes to the conclusion he is too old for the new romance, just as Miss Sothern arrives to tell him he belongs in Boston with his family and in the new post, just offered him: state supreme court judge.

Comment: Deliberately-paced romance that comes to a middle-aged Boston probate judge who runs out on his unsympathetic wife and daughter, holds human though mild entertainment for middle-aged moviegoers, with little that will appeal to the younger element. Given the authors' central situation, the action could not be speeded up without getting the judge "out of character." Director and Co-Author Boris Ingster was handicapped, as to speed and vigor in story development, by the theme of middle-age love—plus the "Bostonianism" of the judge's character. Alexander Knox plays the judge with somewhat the cool detachment of a doctor diagnosing a patient's complaint, but is always in the spirit of the story. Ann Sothern, having a younger role, adds what fire their romance has, and plays it with understanding and sympathy. With the film's theme, both stars give their best efforts to keep it human and down-to-earth. George Tobias and Whitford Kane do some excellent acting in minor roles, giving the film what humor it has. Ian Wolfe as the judge's clerk contrives to get some incisiveness into his New-Englandy role, and H. B. Warner's Chief Justice, seen twice briefly, is commendably acted. Florence Bates, though miscast, with no chance for her incisive, satiric humor, is good trouper enough to make the small role of a Mexican helper entertaining. Frieda Inescort does all that could be expected in the thankless role of the wife, and Sharyn Moffett as the orphan Miss Sothern wants to adopt gives her usual good performance. "The Judge Steps Out," on its own, should do average business, and probably better than that if dualled with a sprightly comedy. Star and cast names are the best shafts for the exploiteer's bow.

BARGAIN HUNTING!

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

The Queen of Spades

(Reviewed in London)

AB-Pathe Costume Drama 96 mins.

AUDIENCE SLANT: (Adult) This sumptuous, painstaking study of emotions, based on the Alexander Pushkin classics, is destined for critical plaudits, An off-the-beaten-track offering for the discriminating.

BOX-OFFICE SLANT: This continental-styled picture with English dialog is a natural for the art houses and theatres where discriminating patrons predominate. Anton Walbrook's growing popularity is an added selling angle.

Cast: Anton Walbrook, Edith Evans, Yvonne Mitchell, Ronald Howard, Mary Jerrold, Anthony Dawson, Miles Malleson, Michael Medwin, Athene Seyler and others. **Credits:** Adapted from Alexander Pushkin's classic short story by Rodney Ackland and Arthur Boys. Settings and costumes by Oliver Messel. Photography, Otto Heller. Music by Georges Auric. Produced by Anatole De Grunwald. Directed by Thorold Dickinson.

Plot: In old St. Petersburg, Anton Walbrook, an officer obsessed with dreams of his own importance, tries to find the secret of winning at cards from an old countess (Edith Evans) who had given her soul for the knowledge. To gain his end, he makes love to her companion (Yvonne Mitchell) who, believing him sincere, arranges for his entry into the palace. His sudden appearance causes the old lady's death before he can learn her secret. Later, her ghost gives him the system. He stakes his fortune on a game of faro, but the card he believes to

(*Continued on Page* 22)

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A ROBERT ROSSEN PRODUCTION

Directed by JOSEPH H. LEWIS

...and 3 sensational weeks
at the Paramount Theatre, N.Y.

Box-Office Slants

The Queen of Spades

(*Continued from Page 20*)

be the ace of spades turns out to be the queen. Ruined, he goes mad.

Comment: Magnificently staged and painstakingly presented, this off-the-beaten-track study in emotions will appeal mainly to the more thoughtful patron and is destined for critical plaudits. Imaginative and sensitive, Director Thorold Dickinson has concentrated on the period atmosphere and leaves much to the cinegoer, relying on undivided attention. The supernatural sequences are extremely well handled and the almost unbearable eerie tension of these creepy moments will go a long way towards mitigating for the brooding gloom, and putting the film over with general audiences who may miss the finer points. Otto Heller's photography and Oliver Messel's settings are superb, but the camera is allowed to linger lovingly on their beauty instead of getting on with the story. Anton Walbrook, whose popularity is growing as a result of his work in "Red Shoes" and other pictures, is well cast as the Russian officer who is obsessed with a desire to establish his importance, and Edith Evans makes a distinguished screen debut as the old countess. Yvonne Mitchell reveals charm as the gullible young companion and Ronald Howard, Michael Medwin and Anthony Dawson are others to catch the eye. While this is an art house natural, Anton Walbrook, the title, black magic and supernatural angles lend themselves to smart showmanship.

Amazon Quest

Film Classics **Adventure** **75 mins.**

AUDIENCE SLANT: (Family) Excellent jungle sequences, though digressive, save this one from weak performances and somewhat wild plot.

BOX-OFFICE SLANT: Jungle action is the only angle, but it is strong here.

Cast: Tom Neal, Carole Mathews, Carole Donne, Don Zelaya, Joe Granby, Joe Crehan, Ralph Graves, Don Dillaway, Jack George, Edward Clark. Credits: An Agay Production. Producer, Max Alexander. Associate Producer, Irene Agay. Director, S. K. Seeley. Screenplay, Al Martin. Original story, Irwin Gielgud. Additional dialog, Louis Stevens. Photography, Guy Rowe. Film editor, Norman Cerf.

Plot: To find his father and to recover their rightful share in a rubber company, a young Hollander goes to Brazil where a bandit leader tells how the father got rubber seed, but not himself, safely out of the jungle. His rights established, the young man settles in Brazil and marries a friend of the bandit.

Comment: Apparently a lengthy jungle chase from some old picture—possibly "Green Hell" or "Gruen ist die Heide"—has been used as the basis for this action piece. After the young Hollander, played by Tom Neal, hacks many a mile with his machete, tangling with a jaguar and a pretty but wily local girl, he hears about his father's jungle journey. While the bandit narrates, the old footage is unwound. After that there are merely a few legal details for the cast proper to clean up. The plot, including the long flashback, is somewhat wild, and the performances, save for Don Zelaya as the bandit and Joe Granby as another jungle grubber, are weak. The old footage, however, should not be viewed as a third strike, for it is so good—made further effective with only Zelaya's narration on the soundtrack—that it really saves the picture. This though the flashback is digressive, contributing as much travelogue as plot. Neal's father tangled with a boa constrictor, Indians, the Brazilian army and a river literally full of alligators. Carole Mathews plays the daughter of a Brazilian trader who guides Neal to the bandit and later marries him. Carole Donne plays the pretty Hollander who tries to oust Neal from the rubber company. The only angle is jungle action, but that's popular and it's very strong here. Some good lobby art should be in the offing.

Sky Dragon

Monogram **Mystery** **64 mins.**

AUDIENCE SLANT: (Family) This mystery will appeal to most of the Charlie Chan fans, with just enough clues dropped here and there to keep audiences figuring and guessing.

BOX-OFFICE SLANT: A much better than average entry in the Charlie Chan series, this should raise the prestige of the mysteries and draw reasonable returns.

Cast: Roland Winters, Keye Luke, Mantan Moreland, Tim Ryan, Milburn Stone, Joel Marston, Noel Neill, Elena Verdugo, Iris Adrian, Lyle Talbot, Paul Maxey, John Eldredge, Eddie Parks, Lyle Latell, Gaylord Pendleton, Emmett Vogan, Edna Holland, Joe Whitehead, Lee Phelps, Frank Cady, Charlie Jordan, Louise Franklin, Suzette Harbin, George Eldredge, Bob Curtis. Credits: Producer, James S. Burkett. Director, Lesley Selander. Screenplay, Oliver Drake. Original story, Clint Johnson. Photography, William Sickner.

Plot: With all of the passengers and crew of an airliner temporarily drugged, a guard is killed and $250,000 aboard the plane stolen. As passengers, Charlie Chan and his No. 1 son hunt the killer in an effort to help their friend, the pilot of the plane, Milburn Stone. Three murders later, they succeed.

Comment: A good sound story helps the film to be a much better than average entry in the Charlie Chan series. There's a lot of suspense and the events happen logically. Enough clues are dropped here and there to enable some fans to figure this one out. The direction by Lesley Selander keeps the story moving along. Roland Winters, while not a Warner Oland or even a Sidney Toler, is improving as the Chinese detective. Keye Luke turns in a good job as the son and there are fine contributions in smaller roles from Tim Ryan, Milburn Stone, Joel Marston, Elena Verdugo, Iris Adrian and Lyle Talbot.

Tucson

20th-Fox **Comedy** **64 mins.**

AUDIENCE SLANT: (Family) The kind of hokum, sweetness and folksiness that crowds "Tucson" makes it a good family picture. Laughs, sentiment, romance and a mild bit of excitement.

BOX-OFFICE SLANT: A very slender entry in the field of supporting features, but bound to be popular in smaller towns and in many neighborhood houses.

Cast: Jimmy Lydon, Penny Edwards, Deanna Wayne, Charles Russell, Joe Sawyer, Walter Sande, Lyn Wilde, Marcia Mae Jones, John Ridgely, Grandon Rhodes, Gil Stratton, Harry Lauter. Credits: Producer, Sol M. Wurtzel. Director, William Claxton. Screenplay, Arnold Belgard. Photography, Benjamin Kline.

Plot: Jimmy Lydon is so intent on training for a quarter-horse race, important to his wealthy father, that he almost flunks out of the University of Arizona. He loses his girl and when his added negligence almost costs the sight of a close friend, he sells his car and his horse to help his friend through school. His father buys back the horse and gets revenge on a rival when Jimmy wins the race.

Comment: In first-run houses, this will be a slender entry as a supporting feature, but it is bound to be popular in the smaller town and in most neighborhood houses. A little less mugging by the too-sweet child, Deanna Wayne, and a mild toning down of the horseplay between rival fathers, Joe Sawyer and Walter Sande, would have helped considerably. These difficulties are apparently the fault of Director William Claxton. Otherwise, the film is a pleasant little story of college life, satisfactorily produced by Sol Wurtzel and engagingly played by Jimmy Lydon, Penny Edwards, Charles Russell, Lyn Wilde, Marcia Mae Jones, John Ridgely and Gil Stratton. Some of the laughs have general appeal and the story itself close enough to reality, aside from the exaggerated horseplay, to sidestep other annoyances.

Peddlin' in Society

(Italian Dialog—English Titles)

Lux Film **Comedy** **85 mins.**

AUDIENCE SLANT: (Family) A light offering, strictly a vehicle for Anna Magnani. Mostly comedy and fairly entertaining.

BOX-OFFICE SLANT: Anna Magnani—and she sings and dances. Not for the art houses.

Cast: Anna Magnani, Vittorio De Sica, Virgilio Riento, Laura Gore, Zora Piazza, Lauro Gazzolo, Vito Chiaro. Credits: Director, G. Righelli. Photography, Aldo Tonti. Music, E. Montagnini. English adaptation and subtitles, Clara Catalano.

Plot: Anna Magnani finds it not so easy to be newly rich. She is mulcted when she frequents "exclusive salons," her sister has romantic troubles and Anna herself yearns for a man she cannot have, the noble but poor Vittorio de Sica. Anna goes broke and returns to her old fruit shop, but she has learned a lesson and her sister is happy again.

Comment: This is a light offering, mostly comedy and fairly entertaining but not for the art houses. It is strictly a vehicle for Magnani the magnificent, the mature and sturdy beauty known through Italian films that include "Open City," "Before Him All Rome Trembled" and "Angelina." Here she's a raucous extrovert drawing laughs as an ex-fruit peddler in high society. For the first time in her movie career she sings a song—husky crooning—and does a dance—American style. The American influence is brought to bear by a GI wolf who is wooing her sister, and will hand American audiences some extra laughs. Vittorio De Sica is both polished and warm, in short, perfect, as the impoverished nobleman. Laura Gore proves that French maids have nothing on the Italian ones.

Roll Thunder Roll

(Cinecolor)

Eagle Lion **Western** **58 mins.**

AUDIENCE SLANT: (Family) Plenty of riding, shooting and fighting in a western that will appeal particularly to the small fry.

BOX-OFFICE SLANT: The second in the new series based on the Red Ryder comic strip. For the horse opera circuit, especially in neighborhoods and smaller communities.

Cast: Jim Bannon, Don Kay "Little Brown Jug" Reynolds, Emmett Lynn, Marin Sais, I. Stanford Jolley, Nancy Gates, Glenn Strange, Lee Morgan, Lane Bradford, Steve Pendleton, Charles Stevens, William Fawcett, Dorothy Latta. Credits: An Equity Pictures presentation. Producer, Jerry Thomas. Director, Lewis D. Collins. Associate Producer, Lincoln A. Widder.

Original screenplay, Paul Franklin. Based on the McNaugbt comic strip, "Red Ryder," by special arrangement with Stephen Slesinger. Photograpby, Gilbert Warrenton.

Plot: Ace Hanlon manages ranch raids so as to shift the blame to El Conejo, a noted Mexican bandit. Ryder suspects the frame-up and mousetraps Hanlon, using a double for El Conejo as bait. Wanting a scapegoat for more raids, Hanlon tries to rescue the supposed prisoner from Ryder. Bang! Sock! Zowie!

Comment: The second in the new series based on the Red Ryder comic strip is a western with plenty of riding, shooting and fighting. It should sell on the horse opera circuit, especially in the neighborhoods and smaller communities where the small fry can be reached. It will appeal to them particularly, not only for the qualities mentioned above but for its good casting. They can identify themselves with Don Kay, or Little Beaver, one of Ryder's regular retinue. They'll also go for Ryder, just a big kid young enough to be their big brother, and unique among screen cow pokes for his great height and his red hair. Emmett Lynn as Buckskin, Ryder's sidekick in the "Gabby" Hayes tradition, will keep them chortling, and a lot of them will pick I. Stanford Jolley's El Conejo, a slick caballero Robin Hood, as their "favorite" in this picture. Glenn Strange is a thoroughly despicable hard-faced, cigar-smoking Ace Hanlon.

That Dangerous Age

(Reviewed in London)

London Drama 98 mins.

AUDIENCE SLANT: (Adult) Glossy matrimonial drama with strong women's angle, enhanced by romantic Italian settings and fine characterization.

BOX-OFFICE SLANT: With Myrna Loy, Peggy Cummins, Richard Greene for the marquee, this is a classy production which can play most situations.

Cast: Myrna Loy, Roger Livesey, Peggy Cummins, Richard Greene, Elizabeth Allan, Gerard Heinz, Jean Cadell, Margaret Withers, Ronald Adam, Wilfrid Hyde-White and others. Credits: Adapted from the play, "Autumn," by Margaret Kennedy and Ilya Surgutchoff by Gene Markey. Produced and directed by Gregory Ratoff.

Plot: Roger Livesey, a brilliant, self-centered barrister, believes Myrna Loy, his second wife, to be perfect and is delighted she adores his daughter, Peggy Cummins. Through overwork he goes temporarily blind and the three go to Capri for his convalescence. He tries to recapture the love he has lost by neglecting her and she devotes her time to him. To get his mind back to work, he sends for his associate, Richard Greene, not realizing both his wife and daughter love him. Months later Livesey returns to London with his sight cured and his wife regained. Peggy and Greene are engaged. At a celebration party his jealous sister tells him about the past and breaks Peggy's romance, but all is smoothed out to everyone's satisfaction.

Comment: In its efforts to stir the emotions, this glossy, easy-to-look-at romantic melodrama borrows many of its cliches from the old-time movies and should prove a strong attraction for women. Oddly enough, the film's major selling point is also its main weakness. Myrna Loy is miscast, and to keep her in character the part has been ill conceived. There is nothing to suggest she is not the faithful, ever-looking wife until the film has been running some time; then she has to read an anonymous letter to her blind husband about her relations with his partner. As a result, the audience is left a trifle bewildered and not sure the accusations are true. Filming on location in Capri and Pompeii with studio sequences in England, Producer-Director Gregory Ratoff has for the greater part followed the Hollywood idiom. Some passages are slow and the picture would be improved by further cutting. The acting is first rate and Roger Livesey and Myrna Loy make the most of their parts. The surprise of the picture, however, is the work of Peggy Cummins and Richard Greene; never have either of them been seen to better advantage or given better performances. "That Dangerous Age" should do well in most situations.

'The Forbidden Street'

A Hollywood director and stars working with British artists and technicians have filmed a story in which a headstrong young Victorian lady sacrifices position and comfort to be with the man she loves, only to find he is a waster. Under the original film title, "Impulse," it received a very favorable review from STR's London chief, Jock MacGregor (STR, March 12, 1949). Certainly Director Jean Negulesco ("Johnny Belinda"), Stars Dana Andrews and Maureen O'Hara and the best-selling book upon which it is faithfully based, Margery Sharp's "Brittania Mews," are strong exploitation points. "Satisfying" seems to sum up its entertainment value. It runs a slightly slow 91 minutes and is released by 20th Century-Fox.

The Gay Amigo

United Artists Western 61 mins.

AUDIENCE SLANT: (Family) The easy-going, upright character of the Cisco Kid has something for everybody and there's enough action to keep most from being restless.

BOX-OFFICE SLANT: The Cisco Kid probably means something still in the way of paid admissions, but the years have taken a certain toll on the series. Formerly, the flavor of old California never dulled the excitement. The leisurely pace now slows things down too much.

Cast: Duncan Renaldo, Leo Carrillo, Armida, Joe Sawyer, Walter Baldwin, Fred Kohler, Jr., Kenneth MacDonald, George DeNormand, Clayton Moore, Fred Crane, Helen Servis, Beverly Jons, Bud Osborne, Sam Flint. Credits: Producer, Philip N. Krasne. Associate producer, Duncan Renaldo. Director, Wallace Fox. Original screenplay, Doris Schroeder. Based on character created by O. Henry. Photography, Ernest Miller.

Plot: When U. S. cavalrymen give up chasing bandits at the Mexican border, they spot Cisco and Pancho, decide they are leading the gang. They capture them, but release them in order to catch the whole gang. Cisco sees through the device, learns that the bandits are really Americans in disguise, finds out who the leaders are and captures them for the cavalrymen.

Comment: The Cisco Kid has always been a popular bandit, particularly when Warner Baxter and Gilbert Roland essayed the role. The years have taken a toll, though, and the flavor of old California, which never slowed the picture before, now seems to make the stories dull. There's a certain amount of action in this one—one good fist fight—but still not enough for a top western. The accent is on making Cisco more clever than he is skillful with his gun and fists. Western fans ordinarily don't care about the cleverness—they want action. Duncan Renaldo is a satisfactory Cisco, and Leo Carrillo, somewhat more restrained, makes a very likable Pancho. Armida is an eye-catching contribution and Joe Sawyer does well as the butt of most of Cisco's jokes.

The Last Days of Dolwyn

(Reviewed in London)

London Films Drama 95 mins.

AUDIENCE SLANT: (Family) This sincere and thoughtful study of the Welsh character and traditions is too slow-moving for general audiences, but it should find favor with the more discriminating.

BOX-OFFICE SLANT: Lack of star names, unusual treatment and frequent dashes of Welsh dialect limit its appeal mainly to art houses.

Cast: Dame Edith Evans, Emlyn Williams, Richard Burton, Anthony James, Alan Aynesworth, Barbara Couper, Andrea Lea, Hugh Griffith, Roddy Hughes and Welsh character artists. Credits: Written and directed by Emlyn Williams. Associate director, Russell Lloyd. Produced by Anatole De Grunwald.

Plot: Driven from Dolwyn for stealing as a boy, Emlyn Williams does well in the world and seeks vengeance on those who stoned him. In 1892, as agent for a commercial water undertaking, he plans to supply an industrial area by flooding the village and valley. Dame Edith Evans, to whom Dolwyn is her very life, strives to obstruct the scheme and achieves a temporary respite. Williams in a peevish fit unsuccessfully tries to open the floodgates of the dam after sounding the alarm and returns to burn the village while the inhabitants have taken refuge in the hills. In a fight he is killed by Edith Evans' foster son who has stayed behind with her. To save her son from the gallows, she goes to the dam, manages to open the floodgates and submerges the district and the evidence.

Comment: After an absence of some eight years from the cinema, Emlyn Williams makes a comeback as scenarist, producer and star of this unusual picture. He has followed the modern theatrical convention of playing down situations and flits them off when they become interesting. Above all, he appears to regard the Welsh characterizations, traditions and atmosphere of greater importance than story values. Consequently, the average audience will be left expecting something to happen and nothing really does until the last reel. Time and space have proved a problem to him, cinematically, and as a result the final sequence loses credence. A romantic interest is self-consciously introduced, presumably as a concession to the box-office. More thoughtful audiences may appreciate the sincerity and the Welsh atmosphere and the performance of Dame Edith Evans. Indeed, her work and that of the character artists show up the shortcomings of the juvenile leads. Where there is a Welsh influence, this is an exploitation natural, but otherwise it is best reserved for art houses.

Paramount Sets Four To Start in May, June

With four pictures scheduled to start in May and June, production at Paramount will reach a three-year high of seven on the stages at the same time.

The new films set to go, and their starting dates, are: 'I Married a Dead Man," May 23; Where Men Are Men," June 1; "Let's Dance," June 11; and "Postal Inspector," June 16. Three films currently shooting are "Sunset Boulevard," "Riding High" and "Copper Canyon."

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BOSTON

The 1100-seat John Hancock Village Theatre scheduled to open next week with J. M. Martin, who has been assistant manager at the Cleveland Circle, as the new manager. It will be operated by the American Theatres Corporation. . . . MGM Publicist Ken Prickett went on a business trip to New York and to Connecticut points this week. . . . George Lawler, who had just arrived home from Houston, Texas, received word that he was needed in Los Angeles and was off to the Pacific Coast that same day.

Nan Cohen, formerly an assistant to Publicist Harry Browning at the M and P Theatres, is back in the Hub as a public relations counsellor. . . . Bill Koster, executive director of the Variety Club, aided in the festivities at Children's Hospital in the annual circus for the benefit of its patients, nurses and doctors. The Variety Club will again sponsor "Jimmie Day" for the cancer fund and expects to raise more than $300,000. . . . Harry Reiners of the RKO home offices was in Boston for several days conferring with local RKO officials. . . . Jack Granara, former RKO publicist in Boston, is now with RKO in Hollywood.

Warner Bros. Publicist Art Moger came home to Boston from a five weeks' trip over the country on the Bob Hope-Doris Day tour, and said that in his opinion there is today greater interest than ever before in good films.

The Publicity Club will hold a cocktail party and dinner the night of June 7, last night meeting until fall. The Monday noon luncheons will be continued throughout the summer. It installed officers on May 3 at its first annual meeting.

Joan Mansfield, chosen as the most popular secretary-and aide in the Boston film district, is to be married May 21 to Walter Brannigan, formerly of Boston but now of Seattle, Wash., in which city they will make their future home.

Miss Mansfield was for five years an aide to Warner Bros. New England Publicity Chief Art Moger. Last February she went to the Lockwood-Gordon circuit as an aide to the executive office personnel. . . . Lawrence Lasky, a partner with E. M. Loew in the operation of several theatres and who also owns other theatres of his own, will marry Eleanor Robinson, secretary to E. M. Loew on June 12.

INDIANAPOLIS

George Settos, Indiana and Kentucky circuit operator, Wednesday filed suit in the Federal Court here for a rebate of $51,323 in Federal taxes from 1940 to 1943. Settos claims the Internal Revenue Bureau erred when it ruled out his wife as a legal partner in his business. . . . Mrs. T. W. Buxton, wife of T. W. Buxton, operator of the Buxton, Roachdale, Ind., is seriously ill at her home. . . . Roger Scherer, Ft. Wayne, Ind., spent the week at Liberty, Ind., checking his Union Theatre there.

Albert Dezel Productions District Manager Edward Salzberg visited the local branch during the week. . . . Rosemary Lundberg is the new booker and office manager at Screen Guild. . . . Edward Campbell, operator of the Lyric, Lexington, Ky., is doing the booking and buying for the Stardust open airer at Seymour, Ind., and the Skyline Drive-In, at Madison, Ind. . . . MGM Salesman Val K. Klaiver reports the birth of a baby girl May 1. . . . Republic Manager Jack Dowd visited the Mallers Circuit in Ft. Wane on business.

Abe Kaufman, operator of the Fountain, Terre Haute, Ind., is in Danville, Ill., reorganizing his recently-acquired American Theatre there. Ray Brooks, Eagle Lion home office representative, is at the local branch. . . . Harry Watts, operator of the Alhambra, Knightstown, Ind., is reported seriously ill. . . . William Starling succeeds Melvin Miller, shipper at RKO-Radio exchange. . . . Mrs. Peggy June Swing, Eagle Lion secretary, reports the birth of a baby girl, born April 27, in Coleman Hospital here.

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OKLAHOMA CITY

The Oklahoma state sales tax report for February, 1949, shows 321 returns totaling $27,925.69 which is a 2.11 per cent increase over February of 1948. The report also shows that there were 14 new theatres, while nine closed and four changed ownership during January, February and March of 1949.

The Home Theatre in Oklahoma City will feature six acts of vaudeville on its stage along with the regular film for several days this week. The admission had not been changed for the added features.

Price Up in Calgary

The second postwar admission price advance took place in downtown and suburban Calgary, Alberta, theatres recently, it is reported from Vancouver. The new scale is 10 per cent higher for both matinee and evening shows.

SAN FRANCISCO

Executive officers of the California Theatre Owners Association met May 12 to set the election for its board of directors. . . . Manager Marion Dix of the Del Rey, Hughson, has been transferred to the State in Hollister, replacing Frank Veslery who is on a three-month leave of absence. . . . The 250-seat Rancho in Pleasanton in San Francisco's East Bay has declined into a garage. The house was operated for the West Side Theatres by L. S. Hamm.

Rex Stevenson and Dave Bolton, executives of Trans-California Theatres, suddenly switched the name of the drive-in they are building near Santa Cruz from the Rob Roy to the Encina. The open airer is on a freeway which was subject to zone laws. Encina means "live oaks," the section's most prized attraction being its oaks. The builders hoped by the change of name to win the confidence and goodwill of the neighborhood.

The Tower in Willows opens May 27 with complete new building and equipment. Mario Menconi, formerly manager of the Rialto there, will manage the house. . . . At Los Altos in central California, the West Side Theatres expect to open a 257-seat de luxe new house, the Los Altos on May 18. . . . Larkin Theatre, a Herbert Rosener art house, is being refurbished and remodeled with a complete new front and inner lobby. Matinees are discontinued during the construction but house is open for evening shows.

Believed to have thrown himself in front of a speeding truck because of despondency over ill-health, Robert E. Catley, 61, manager of the Fox Oakland Theatre, died in the Permanente Hospital. Catley had visited the doctor's office just previous to the accident. Originally a vaudeville agent from Australia, the popular theatreman arrived in this country in 1923 to become associated with the local film business. He had been with Fox West Coast circuit for many years.

PHILADELPHIA

Mr. and Mrs. Barney Feldman, formerly with Warner Bros. Theatres here, were guests of Mr. and Mrs. Max Bronow during their week-end visit to Philadelphia. . . . Allied General Manager Sid Samuelson is back at his desk, but is still suffering from a hand poisoning. . . . Norman Gordon has replaced Bill Kanefsky at the William Goldman Bryn Mawr Theatre with Ray Meyer, former Goldman Theatre manager moving to the Karlton.

Al Allan, former Stanley-Warner out-of-town booker is now assisting Elmer Hollander at Allied's buying and booking office. . . . Paul Kleiman, general manager of Morris Wax's Pearl and Fans held open house for Vine Streeters at the latter house so that all could see how pretty recent improvements have made the house.

Frank Greenland, special New York representative for National Screen Service, visited the local office last week. . . . Jack Greenberg and Jack Engel announced that they have disposed of their interest in the Poppers Supply Company to devote their time to exhibition and distribution.

Harry Blumberg has returned to Mount Sinai

REGIONAL NEWS

Hospital for additional surgery. . . . The Surf Theatre, Ocean City, will reopen for the summer on Memorial Day for its third season. . . . A. M. Ellis's 700-car drive-in theatre near Chester, will open in June.

Morris Albom, assistant at the S-W Savoy, is planning to visit Hollywood and the Warner studios the latter part of June. . . . Otto Lutz, S-W film payment office, eloped last weekend and is back at his desk after his short honeymoon.

NEW HAVEN

The Common Pleas Court of Waterbury is hearing witnesses for and against changing the zoning laws on Roseland Avenue for construction of a theatre. The property in question is owned by Mrs. Marie Mahan, wife of Roger Mahan who operates several theatres in Waterbury. . . . Use of premiums, missing since before the war, is creeping back in Bridgeport areas. Dish night is now a regular feature at the Colonial, Park City, Barnum, Liberty, West End and Community in Fairfield. Just to be different the Bostwick is offering cutlery. If it is silverware one seeks then try the Capitol in Danbury.

Christopher Kiernan, chief of staff of the Poli, Bridgeport, will be married to Muriel Reynolds on June 1. . . . Wife of Al Domian, manager of the Globe, Bridgeport, is out of the hospital after minor operation. . . . RKO Manager Barney Pitkin went to New York for home office conferences. . . . New Eagle Lion Connecticut Salesman Irving Schiffman comes from Boston.

Manager Bill Brown of the Bijou is getting ready for vacation at Narragansett, R. I. . . . The stork is hovering around the home of Sidney Kleper, manager of the College, and Mrs. Kleper.

HARRISBURG

Loew's Regent Manager Sam Gilman has been invited to serve on the *Evening News* municipal blood bank committee to assure a regular supply of blood to be donated to the city's hospitals. . . . Fabian's Area Publicist Edgar Goth was called to New York recently by the death of his father and while there visited the Fabian offices.

The wife of Senate Manager Robert Sidman has returned from visiting relatives in New York City. . . . Avis Losh, secretary to Fabian City Manager Gerry Wollaston and Publicist Edgar Goth spent the first week of her vacation to do her spring housecleaning. . . . Wollaston went to Pittsburgh to attend the meeting of the Pennsylvania Week general committee, the sole theatreman on the committee. . . . Both the Senate and Colonial theatres are readying their cooling plants for the summer.

OMAHA

More than $3,000 was raised for Variety Club charities at the premiere of "Bad Boy" at the Orpheum Theatre. . . . RKO Theatres Division Manager Jerry Shinback was here from Chicago, to see the RKO-Brandeis staff. . . . Paramount Biller Marilyn Francisco is quitting to move to California with her husband. . . . Jeannette Vodicka has joined Warner Bros. as a biller. Josephine McGuire is the new ledger clerk. Marie Hopkins has resigned to await a new family arrival. . . . RKO exchange held a party to climax the drive's end.

Paramount is sending Manager M. E. Anderson, Salesmen Pat Halloran and Jack Andrews and Office Manager Bill Haarmann to Chicago

(*Continued on Page* 26)

THE NEW YORK WORLD-TELEGRAM

calls it

"Adult Treat"

Movies

'Red Pony' Shows Steinbeck Artistry

The story about a boy and his pet has been worn threadbare by Hollywood but the battered old theme emerges new and rich and glossy once more in "The Red Pony." This picture is spreading a rhapsody of mellow happiness and wistful tears through the Technicolor on the Mayfair screen.

John Steinbeck was in a tender mood when he rearranged parts of the short stories that went into the original "Red Pony" collection and turned them into this scenario. He has made no important changes in his material, simply arranged his events into a sequence better suited to movie purposes. His warm, salty dialogue, the eager dreams of childhood and a boy's ecstasy in animal comradeship all have been affectionately caught in the picture.

The skeleton of the story is the same one to which Hollywood has clung since the beginning of movies. A lonely little boy is given a pony and life turns to pure ecstasy. The world crashes in ruins when the pony sickens and dies. With a fierce determination, the boy faces down his ordeal but it does not really end until another colt is born and becomes his.

The difference is in the hearty vigor of the characters Steinbeck has created. He has been given a rousing assist also by a wonderful cast under inspired direction of that old master, Lewis Milestone.

First among these players is the boy, Peter Miles, a stranger to major movie roles. In the way that gifted children have, Peter has plunged into the story and made it his own. He now seems to be the inspiration for a story that must have flowed from the Steinbeck pen before Peter was born. The charm and vividness of this boy's performance are that strong.

Choice of other members of the cast was equally inspired. Bob Mitchum is a Gibraltar of homely wisdom on whom the boy leans for counsel. The parents are Myrna Loy as deeply compassionate mother, and Shepperd Strudwick as a father longing to become part of his boy's world if he could only have understood what it was. Louis Calhern is an old plainsman, lustily roaring out his stories, until the touching moment when he realizes that he has become an ancient and colossal bore.

One word of warning if you take a child to "The Red Pony." There is a bloody scene in which the boy fights a buzzard, for which a sensitive child should be reassured in advance and perhaps again as it occurs.

But in general the Mayfair is the best theater in town to shower —happiness on a child—and to give yourself one of the adult movie treats of the season during the same errand.

A. C

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"The Red Pony," with Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles and Margaret Hamilton. A Republic picture directed by Lewis Milestone, screen play by John Steinbeck, based on a collection of his short stories. At the Mayfair. Running time: 89 minutes.

Reprinted from The New York World-Telegram

CHARLES K. FELDMAN presents

MYRNA LOY · ROBERT MITCHUM

in JOHN STEINBECK'S

The Red Pony

A LEWIS MILESTONE PRODUCTION

with LOUIS CALHERN and SHEPPERD STRUDWICK

and introducing PETER MILES as TOM and MARGARET HAMILTON

Screen Play by JOHN STEINBECK • Music by AARON COPLAND

Produced and Directed by LEWIS MILESTONE • A REPUBLIC PRODUCTION

COLOR BY TECHNICOLOR

REGIONAL NEWSREEL

(*Continued from Page 25*)

May 14 for a sales convention. . . . The Cass Theatre here has been shut down. . . . Mr. and Mrs. Phil Mansell came back from Portland, Ore., for a visit. He formerly was with Columbia here, she with Fepco. . . . Businessmen are reopening the theatre at Hopkins, Neb., and the Royal, Royal, Ia. . . . Elmer Tilton, Seward (Neb.) exhibitor, visited in Chicago.

C. H. Albers is repainting the Osmond, Osmond, Neb. . . . Henry Leriger, Lyons, Neb., is repainting the floor on the Lyons Theatre. . . . MGM Master Booking Auditor Tom Grady was in the city. So was Sidney Lefkowitz, assistant to the divisional manager, from New York City.

PORTLAND

Ben Shearer and family are back from Palm Springs. . . . For their summer vacation L. O. Lukan and wife are hieing themselves to cooler climes. Lukan will relieve Ted Heyer at the Capitol, Juneau, and later do the same for Harvey Anderson at the Revilla in Ketchikan. . . . Sam Goldwyn Representative Ben Fish is covering the Portland and Seattle exchange.

Evergreen Oregon General Manager Mose Mesher went to Seattle for conferences. Both Mesher and J. J. Parker Theatres' Matlack are laudatory of the new films being released. . . . Paramount Portland Manager Frank Pratt goes all out for admitting mothers of 60 free, and for free transportation to and from the theatre for many.

Monogram Western Sales Manager Mickey Goldhammer and Western District Manager Mel Huling were in Seattle conferring with Manager Ralph Abbett. . . . Gus and Mrs. Bergstrom have changed the name of the Republic Theatre at Republic, Wash., to the Selma. . . . Veteran Olympia Exhibitor W. B. McDonald is flying his new Cessna two-seater. . . . Recent visitors on the Seattle row were Peter Barnes of Chelann and Gus Bergstrom of Shelton.

Twentieth-Fox Head Booker Jimmy Brooks is ill at home. . . . Frank Barovic, associated with his brother Mike in the operation of theatres in Sumner and Puyallup, is dead following a long illness.

ALBANY

Universal District Manager Dave Miller and Manager Gene Vogel visited Schine's Office Gloversville and the Kallet in Oneida this past week. . . . Paramount Manager Ed Maloney is recovering very nicely from a recent operation. . . . Dick Keating, office manager, Jimmy Moore, salesman and Ed Wall, exploitation man from Paramount, went to New York to attend a sales meeting. . . . Keating has been named booking office manager at Paramount, replacing Pete Holman, resigned. Francis Lynch, son of George Lynch, Schine's Gloversville, has been appointed to take Keating's position. . . . Warner office manager's secretary, Dorothy O'Sullivan, is receiving condolences on the recent death of her father.

MILWAUKEE

Two drive-ins opened April 30, the Racine (at the Racine city limits) and the Outdoor on Highway 41 near Neenah-Menasha. Latter is owned by the Marcus Theatre Corp. and accommodates 725 cars. . . . Zoning regulations have stymied Ralph Green of Minneapolis in his attempts to erect a drive-in near Madison, so he's looking for still another site.

Paul Horwitz, formerly with the Fox Circuit here and now manager for the Alvin Theatre in Minneapolis, is reported to be back on his job after five weeks in the hospital. . . . Charles Trampe of Monogram here planed to Los Angeles on business. . . . Twentieth-Fox Midwest Division Sales Manager Jack Lorenz was here this month. . . . Inez Gore of the 20th-Fox exchange one of the best lady bowlers in the movie business, went to Columbus, O., recently to attend the national convention of women bowlers.

'Scram, Bum'; It Worked

A plucky cashier in a Redwood City theatre near San Francisco braved a bandit with her best weapon—a quick retort. The hold-up man approached the box-office and demanded the paper-money in the drawer. She told him to "Scram." "Look, lady, this is a hold-up," he protested. "Scram, you bum!" she replied. He did!

LOUISVILLE

The Planning and Zoning Commission has rescinded its recent approval of the proposed drive-in on Poplar Level Road and will reconsider the case at a public hearing May 19, following a request by County Judge Barker and new evidence by objectors.

The Strand, Dawson Springs, was purchased from J. H. Meadows and operation assumed May 1 by Arthur Morris and Sam Maples. New equipment and improvements are planned. . . . The Harrod, Harrodsburg, re-opened May 5 following complete remodeling. Jack Crouthers is manager. . . . Reports from Bob Enoch indicate that his new Star-Lite Drive-In at Elizabethtown will be in operation by May 15.

Paul Sanders, 53, died unexpectedly at Rosary Hospital, Campbellsville. For 30 years he had been owner and general manager of the Alhambra Theatre in Campbellsville. He also owned and operated the Cozy Theatre there and had a drive-in under construction nearby. . . .

CITED FOR AID TO NEEDY. Leo Brecher (right), president of the Metropolitan Motion Picture Theatres Association, receives from Comm. Donald McMillan of the Salvation Army a citation for outstanding service in the Salvation Army's 1949 Appeal in Greater New York. D. John Phillips (center), executive director of the Association, looks on. Presentation took place last week at a luncheon in the Empire State Club in the Empire State Building.

The Richard Mullens family announced the recent arrival of their second child and daughter, Barbara. Dick manages the Bard Theatres here.

Visiting the Row for the first time in many weeks was Pope Sisco of the Arco in Bardstown. . . . Following the pattern of former years many screen notables were on hand for the running of the 75th Jubilee Kentucky Derby.

COLUMBUS

Harry Schreiber was host at the Palace to 15 campus queens, ranging from Homecoming Queen to Rifle Queen, on the second annual Ohio State Night. . . . Gracie, seven-year-old daughter of Academy Theatres Supervisor John Hardgrove, was guest singer on Roger Garrett's Sunday organ program for the Mother's Day broadcast from the University Theatre. . . . Patrons of H & S Theatres' Indianola seem to like the new Sunday-Monday single feature policy which Lee Hofheimer and Al Sugarman instituted three weeks ago.

Fred Kehrer, Jr., has joined WLWC as sales representative and Leo W. Snedeker, Jr., has been assigned to the video station's production department. . . . Mrs. Dale Eichelberger has resigned as cashier at the State in Bucyrus in order to move with her husband and son to Longmont, Colorado. Her ex-Boss, Manager Henry Fickensher, and his wife are spending a vacation in Hot Springs, Ark. . . . Former Loew's Ohio Student Assistant Harold Goodin was in town on leave from the Army Air Corps' Bolling Field at Washington, D. C.

PHOENIX

In celebration of its 30th anniversary, the Long Enterprises of Arizona held a two-day convention in Safford, May 2 and 3, with invitations going out to managers and their wives of the Long theatre chain throughout the state. The affair, combining business essions and entertainment, attracted about 400 and was culminated by a dinner-dance.

"Daybreak," a semi-western film starring Lew Ayres and Teresa Wright, is scheduled to be made in and about the Nogales area during the middle of May. A 12-day shooting period has been planned, and a technical crew and cast of about 65 will make the trip in from Hollywood. Cameraman James Wong Howe and Director John Sturges visited the Nogales scene last week to check on location sites. With them were Niven Busch, script writer, and Peter Hurd, nationally-known artist from Taos. It's reported that Howe will produce the picture for release by RKO.

Robert L. Klauer, former Iowa newspaperman and public relations director, has been appointed assistant manager of the Mesa Drive-In, on U. S. Highway 80, south of Yuma.

CLEVELAND

Sam Stecker, one of the Associated Circuit top officials and Mrs. Stecker sailed last Friday for a summer abroad. They plan to visit England, France, Switzerland and Italy. . . . Ted Vermes, owner of the Yorktown and other local movie theatres, is the owner of a new 30-foot Criss Craft cabin cruiser, which made her maiden voyage last week with Mrs. Vermes, their two children, Stuart Cangney, Marshall Fine and Jim Kalafat aboard.

Back from Florida to stay is Joe Leavitt, projectionist and former owner of the Inde-

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pendent Screen Room. Leavitt has returned to his old post at the Colony Theatre. . . . RKO Home Office Representative John J. Schmitzer was an RKO exchange visitor. . . . And RKO District Manager Morris E. Lefko was in New York for a periodic conference.

United Artist Manager Sidney Cooper was accompanied by all of his salesmen and bookers to Detroit, his former habitat, where he was a guest of honor at a testimonial dinner tendered at the Culler Hotel in recognition of his promotion from Detroit salesman to head of the Cleveland branch. The guard of honor consisted of A. M. Goodman, Lou Geiger, Jack Lawrence and Lester Dowdell. Along with these UA-ers went Tony Stern and Lou Ratener of Ohio Theatre Service and Herbert Ochs, Drive-In circuit owner.

Ruth Gardiniere, booker at Co-operative Theatres of Ohio, left for a vacation which includes the garden spots of Florida, and Cuba. . . . Lou Walters, now general plant manager for Universal Corp. of Dallas was in town visiting with the theatre supply men. . . . Peter Wellman is starting a new giveaway promotion at his three Youngstown Drive-Ins the end of the month. He will introduce Mileage Money, a cash giveaway plan distributed by Listen to Win Co. of Coshocton, O.

TORONTO

President J. J. Fitzgibbons of Famous Players Canadian, at a stockholders' meeting, said no other company was in a more favorable position to obtain a television license than FPC, if and when such licenses are issued. FPC, he said, is prepared to convert the Victoria Theatre into a Toronto video station with receiving equipment to be installed in the Imperial. Fitzgibbons also predicted that FPC's profit in 1949 would equal that of the past year with the dividend rate on the common remaining the same.

The government-named committee to probe into films, radio, television and the arts will not hold its first meeting until August 1 in Ottawa. . . . The government has removed its restrictions on the import of steel from the U. S.—after no more steel is needed for new theatres by the large circuits.

George H. Beeston has been elected a director in United Amusement Corporation, Montreal affiliate of FPC. . . . Hon. L. M. Frost announced that on assuming the premiership of Ontario he would retain the post of provincial treasurer, thus continuing to have jurisdiction over film censorship and theatre operation. . . . William Newman and Harry McLean, for more than 25 years projectionists at the Capitol, London, Ont., have been inducted into FPC's 25 Year Club.

The municipal council of York Township, Toronto suburban area with 36 theatres, has notified exhibitors to play more suitable films for children. Action followed complaints against the gangster and horror films that are customarily shown at Saturday matinees.

KANSAS CITY

Drive-ins of the Commonwealth circuit are scheduled to open in Lawrence, Kans., and Columbia, Mo., May 15. Commonwealth also reopened the Lee, its Harrisonville, Mo., house, May 3. It formerly was known as the Perkins. William Thomas manages.

Fred Morley, who headquarters in Dallas as division manager for Griffith circuit (Theatre Enterprises), rested up in town last weekend after a whirlwind tour of the Kansas City territory. Ed Kidwell, manager of the Kansas City division, chaperoned Morley on the motor tour, the two covering every house of the circuit in Nebraska, Kansas and Missouri within a week. The jaunt clocked off 2,500 miles.

Another visitor from Dallas was Duke Clark, head of the new south central division in which Paramount recently included the Kansas City exchange. Clark continues to make his headquarters in Dallas, but came up for some contact work with the circuits.

Folly Theatre, burlesque house, has closed down its stage shows for the summer, and goes to a straight picture policy, adding one more film house to the downtown situation. . . . The new theatre code bill in the Missouri Legislature last week passed the Senate, and now goes to the House. It will bring up to date safety regulations and govern seating capacities, aisle widths, etc.

For the Kids

A miniature railroad now gives kids free pre-show rides through the landscaping around the base of the giant screen at the Skyway Drive-In at Athol Springs, N. Y. Operators Bill Brett and William Rosenow notice a big increase in child patronage, as a result, the kids come with parents in tow. Casey at the throttle is former Paramount Booker Ed Walter, who will take his train a few months hence to the county fairs and carnival circuit.

SALT LAKE CITY

Pioneer Celebration Week, beginning July 24, has been chosen by Paramount for the booking of its picture, "Sorrowful Jones." The week is celebrated by the entire region. . . . RKO personnel held their third annual Mother's Day banquet last weekend at the Dolls House restaurant. Everyone brings his mother. . . . Frank Fay and the Pulitzer prize play, "Harvey," come to the Capitol Theatre here May 12 and 13, with sell-outs expected by Manager Nevin McCord.

A Utah girl, Michele Raine, appears in the Warners' "My Dream Is Yours," coming soon to the Centre Theatre. . . . Over 20 sets of twins passed before judges at the Utah Theatre last weekend in the semifinals of the Salt Lake City most beautiful twins contest. Four were chosen to vie for the audience acclaim at the Utah this week that would send a winning pair to the regional and national contests to determine the All-American Twins of 1949.

Twentieth-Fox Manager Charles Walker is back at his desk after an illness of several weeks. . . . RKO Booker Hank Smith has just returned from an illness and a vacation. . . . RKO Manager Giff Davison is back from a trip into northern Utah. . . . Film Classics Manager E. L. Hobson has just returned to Denver, which vies with Salt Lake City regularly for his attention.

CINCINNATI

Ben Cohen will manage the new drive-in which Shor Enterprises will open soon in Cincinnati. Cohen was formerly manager of the Strand, Cincinnati, and later of a Telenews theatre in Cleveland. . . . Screen Guild Booker Margaret Woodruff spent the past weekend visiting her family in Bellefontaine, Ohio. Her son will graduate in June from Hughes High School. . . . Bob Harrell, of the Avalon, Cleves, Ohio, has returned home from Florida.

M. S. Porter, of Nelsonville, Ohio, has purchased the Stockport, Stockport, Ohio, from Jack Steadman. . . . Recent changes in Shea Ohio managers: John Woodward, of Zanesville, goes to Dover, Ohio; Joe Scanlon, of Marietta, replacing Woodward at Zanesville; and Duward Duty was given managership of the theatres in Marietta, in Scanlon's place.

Paramount Dayton Salesman Fred Myers is recovering in Buffalo from some minor operations, and expects to be back at his job shortly. Paramount Manager J. J. Grady, his sales staff, head booker and office manager will attend divisional meeting of the company in Pittsburgh, May 14-16. . . . MGM Contract Clerk Katherine Mersch is engaged to Roger Maughey.

Yvonne Hahn has joined the MGM contract department. . . . RKO Manager S. C. Jacques and Mrs. Jacques left by car to vacation in

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New Theatres

Cincinnati—George Brown, a drive-in at Byesville, O.
Omaha—March Bros., a drive-in at Spirit Lake, Ia.
Indianapolis—Joe Million and Harry Watts, 600-car open airer, Clinton, Ind.
Denver—George McCormick, a 300-car drive-in at his home in Canyon City, Colo.
Minneapolis—Ted Karatz's Badger Outdoor Theatre Co., Max Adelstein and Lewis Deutsch, a 650-car drive-in to cost around $100,000 near Virginia and Hibbing, Minn.
Stephenson, Minn.—Edwin Rickaby, a new theatre on Railroad Avenue.
Denton, Tex.—Interstate Theatres, a new 1,400-seater here to cost around $300,000.
Abbeville, La.—S. J. Campisi and Ollie Bales, a 1,400-seater here.
Easton, Pa.—Eastern Medina Drive-In Theatres, two 1,000-car drive-ins, one in Easton, the other at Bethlehem, Pa.
Cleveland—Joseph J. Pakulski and Gus Padlica, a drive-in near Toledo, O.
Milwaukee—Badger Outdoor Theatre Company, a drive-in at Janesville, Wis. Lakeroad Theatre Company, a 304-car (expandable) drive-in at Jamestown, N. D., Burr W. Cline to manage.
Dallas—Charles Weisenburg, a 600-car drive-in, the Kaufman Pike, near the edge of Dallas.
Chicago—Heald and Nelson, an outdoor theatre at Waukegan, Ill. Kerasotes Circuit, a 650-seater at Rantoul, Ill. Pirtle Amusement Co., a 680-seater at Jerseyville, Ill.
St. Louis—Frisina Amusement Co., a 500-car drive-in to cost $100,000 in the Taylorville, Ill., area. Contract has been let for a partly-prefabricated drive-in near Mattoon, Ill. Plans are reported for a drive-in on Highway 66 between Staunton and Litchfield, Ill.

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Florida and other southern points. . . . RKO Student Booker Kenneth Blake resigned to be replaced by Richard Singerman. . . . Si Fabian will be guest speaker at the Jewish Welfare Fund Drive, motion picture division, dinner, May 16. Maurice White and William Bein are local co-chairmen.

Eagle Lion West Virginia Salesman Marty Warshauer plans to be married in June, in New York, the home of his bride-to-be. Exhibitor Orville Wood of Camden, Ohio, was married March 19, to Mary Crafton.

RKO Theatres Dayton Division Manager Goode Sable was off on a week's vacation, while its Dayton representative, Bob Gilbert, and his wife motored to Florida for a short vacation. . . . The mother of 20th-Fox Manager Joe Rosen died April 21 at her home in Bethel, Conn. . . . Paul Sanders, operator of the Alhambra and Cozy theatres, Campbellsville, Ky., died last week.

NEW ORLEANS

Mayor Max Connett of Newton, Miss., and well-known exhibitor, was in New Orleans last week visiting the MGM and United Artists offices. Connett owns theatres in Newton, Bude, Forest, Macon, Bay Springs and Collins, Miss. . . . Mrs. Annabell Bohem, secretary to the cashier at MGM, is on a two weeks' vacation. She was married during the first week of her vacation.

Mrs. Doris Stevens, United Artists booker, is spending her two weeks' vacation in New Orleans. . . . Universal Inspectress May Helen Villars is spending two weeks visiting friends in Mississippi. . . . Eilen Clay, contract clerk at Columbia, will leave next Friday on a two weeks' vacation.

Funeral services were held May 9 for Claiborne Alexander Dugas, 65, long-time member of operating engineers' local 226, and engineer at the RKO Liberty Theatre here. He died on the job readying the theatre for Sunday opening. He was a native of Bayou Goula and had resided in New Orleans for 40 years.

DES MOINES

Dave Nelson, former Republic manager at Des Moines, was on hand at the Iowa-Nebraska Allied meeting in his new official capacity as executive secretary of Mid-Central Allied of Missouri. With Nelson was Mid-Central President Henry Halloway from St. Louis. Benny Berger, president of Northwestern Allied, spoke on auditing suits. MGM Public Relations Representative Maurice Wolf came from New York for the meeting which drew an attendance over the 100 mark.

The Des Moines Variety Club will hold a testimonial stag party on May 20 at the Standard Club for Art Stolte, retiring Tri-States district manager. . . . Manager Everett Peterson of the Strand, Waterloo, has been appointed manager of the Paramount there to succeed Kermit Carr, recently named Tri-States district manager. Manager Don Knight of the Roosevelt, Des Moines, will be moved to the Strand at Waterloo and Carl Hoffman will move over from the Ingersoll to the Roosevelt at Des Moines. Eugene Moore, assistant manager at the Des Moines Paramount, goes to the Ingersoll, and Francis Hague, who has been relief manager, will move into Moore's spot as assistant manager at the Paramount.

Columbia Salesman Paul Leatherby is recovering from an appendectomy at Iowa Methodist Hospital in Des Moines. . . . Jack Ricketts, assistant shipper for Columbia, was married to Doris Simmons on April 30. . . . National Screen Salesman James Parsons has been named as manager of the Denver NSS exchange. . . . Paramount has two division managers in Des Moines, Harold Wirthwein of Los Angeles and James Donohue of Chicago.

Largest Drive-In

"The largest open air theatre in the world" will result from the contemplated expansion of the Theatair in Jeffersonville, Ky., it is claimed by the owner, Municipal Enterprises of Indianapolis. The improvement program, it was announced, will cost $100,000, will increase auto accommodation from 709 to 1,500 and will feature a two-way screen for double projection. Construction is to start right away.

DALLAS

Eddie Bracken will appear in person at Burnett field here for the entertainment of baseball fans. Also slated for appearances are Rochester, Harry Jennings' Dixieland Band, Radio Singer Bonnie Baker and Fred Casares and his Mexican Troubadours. . . . Adolf Zukor, A. W. Schwalberg, Oscar Morgan, Fred Leroy and Ted O'Shea of Paramount will be in Dallas May 19-21 for the south central division sales meeting at the Baker, it has been announced by Division Manager Duke Clark.

Interstate's Inwood, a 1,100-seat suburban, is the latest Dallas theatre to announce a Saturday morning kid show. . . . Interstate General Manager and Vice-President R. J. O'Donnell will help install a tent of Variety International in London this summer.

Harold Schwarz has moved his Tower Pictures Film Exchange to South Harwood Street, the offices just vacated by Manley, Inc. The Manley Company is now in its new building on Young Street.

Forest White, film booker for several Independent theatre circuits in Texas is now in his new offices on Young Street. . . . Col. H. A. Cole, who has been the big man in Texas Allied Theatres for many years, predicts the 1949 convention will be the biggest and best convention in the history of the organization.

WASHINGTON

Warner Bros. Theatres General Zone Manager George Crouch has been appointed to the advisory committee for the District of Columbia Savings Bond Division. . . . New members of the Variety Club of Washington are: Lloyd George Wineland, booker, Fairlawn Amusement Co.; Albert V. Pohl, secretary-treasurer, Fairlawn Amusement Co.; and William Kurtz, manager National Theatre.

Twentieth Century-Fox Booker Mrs. Sara S. Young became a grandma again, as her son, Herbert, announced the birth of a second boy, Dennis.

Columbia Mid-East Division Manager Sam Galanty spent a short vacation in Florida. . . .

MGM Assistant Manager Paul Wall is the father of a second boy, Alan Stephen.

The Variety Club rooms in the Willard Hotel have been redecorated. . . . The Variety Club ladies luncheon, which has become one of the popular affairs of Tent No. 11, featured at its recent gathering a talk on "Beauty Through the Ages," by Eileen Cortney, cosmetologist and former 20th Century-Fox make-up artist. . . . The MGM Pep Club plans to have a picnic in June.

MGM Southern Sales Manager Rudolph Berger has left Washington headquarters for a tour of the exchanges in his territory. This week he is at the Charlotte exchange, meeting with Manager, Jack ReVille and sales force. His next stop will be Atlanta, Ga., where he will meet with Messrs. Kessnich and Padgett.

Just Luck

It was the mix-master which mixed up a lady customer of a San Francisco neighborhood theatre. Top-prize in a giveaway contest was a particularly handsome mix-master. When the patron received her prize from the stage of the theatre she became so excited that in leaving the platform she disregarded the steps. Result: One prize mix-master plus one broken leg.

BUFFALO

The Buffalo staff, headed by Mike Simon, heads Paramount sales across the country. . . . Paramount Cashier Helen Huber became a member of her organization's 25 Year Club last week and planes to Pasadena May 21 for a vacation with her sister. . . . MGM office folks threw a shower and farewell party at the Town Casino for Stenographer Patricia J. Landsheft, who is to be married June 4, and Booker Sally Hornaday, who has resigned. Virginia Callahan is the new booker. . . . MGM's new student salesman is Burt Houston, Philadelphia.

Paramount hears wedding bells, too, with Pat Haberer and Shirley Scheider of the front office and Marge Nelson of the inspection department getting their men in September. . . . Mrs. Gene Carbone has joined Paramount as a ledger clerk. . . . Paramount Salesman E. J. Wall was in town. His son, Robert, has just married Gloria Ann D'Aiello. . . . Bill Kramer of the Schine Gloversville office was here. . . . RKO Manager Jack Chinell followed his "The Great Joe Young" screening with a cocktail party at the Buffalo Athletic Club.

DENVER

The Roundup, formerly the Plaza, has been opened after a remodeling and redecorating job, which transformed the house from a grind into a western-type house, with the staff wearing cowboy costumes. The house will show westerns first-run. Brought in from the east as manager and assistant are Milton Harris and Dorothy Dolen.

Mr. and Mrs. Harry B. Green (he is Fox auditor) won second place in the annual state open pairs duplicate bridge tournament. . . . Monogram Salesman Hugh Rennie is miserable with shingles. . . . Norman Probstein, State owner, has returned to his St. Louis home. . . . Paramount Assistant Shipper Roy Bozworth rented a plane and took off for Missouri as the first leg of his vacation. . . . MGM Booker Claude Newell flew to Albuquerque, N. M. on a vacation.

Robert C. Ryan, a long-time film salesman, recently in the appliance business in Wyoming, has taken on a salesman's job for Manley, Inc., selling in Utah, Wyoming and Montana. . . . Russell Allen has opened his new Totah, Farm-

REGIONAL NEWSREEL

Square Away

A public square dance is planned in front of the Midwest Theatre, Oklahoma City, on the evening of the premiere of "The Younger Brothers."

ington, N. M. . . . Larry Starsmore, president of Westland Theatres, is heading for a Mexico vacation. . . . Eagle Lion Salesman Paul Snoddy is sporting a new car.

President John Wolfberg of Wolfberg Theatres and Rocky Mountain Allied, has chicken-pox. On hearing this his father, Harris P. Wolfberg, flew in from Florida. . . . President William Prewitt of Gulf States Allied and Mrs. Prewitt, were through Denver on their way to the Variety convention in San Francisco.

Alexander Film Export Manager Walter Ellaby returned by air on May 8 from a three weeks' business trip to London, England.

CHICAGO

Guy Faul has sold his half interest in the Lyric, Winchester, Ill., to his former partner, Paul E. Stehman. House will be remodeled and renovated. . . . Dick Shumow, son of Warner Manager Shumow, has bought the Liberty, Chicago Heights, Ill., and will modernize it. . . . Dave Picker purchased the Lynn, Chicago, from Tom Managos. . . . Mike Kirkhart has sold the Vogue in Lincoln, Ill., to Leon Bennis.

Variety Pictures Manager Saul Goodman was seriously burned on his hands by matches. . . . F. E. Fox of the local 20th-Fox legal firm, has returned from New York film conferences. . . . Bell and Howell's Carl Schreyer is on extended western trip. . . . Ampro Sales Executive Erv Nelson is making a business trip through the southwest. . . . George Davidson was named assistant to Ellsworth Dent of Coronet Films. . . . Robert A. Hoagland, former Jefferson Electric vice-president, is the new general sales manager of the Mills Industries.

For the fourth consecutive year Chicago won first place in cities over 500,000 population for the best fire record. Theatres topped the list for fire prevention activities. . . . Theatre janitors union is mulling a suggestion to demand a pension system similar to the operators union plan. Its present contract expires next month.

Six hundred Chicago industryites attended the funeral of Variety Club Chief Barker Henri Elman, 57, who died at Wesley Memorial Hospital after a brief illness. Burial was in Westlawn Cemetery. His widow, Pearl, and a sister, Mrs. Bessie Zimmerman, survive. Monogram Franchise Holder Irving Mandel was named acting chief barker of the Chicago Variety tent.

ATLANTA

Republic has promoted Virgil Hopkins from the booking department to southern district manager of its 16-mm. department, while W. L. Griswold has been named booker, and Alice Shaw has returned from a New York visit. . . . Frank M. Jones, head of Monogram's accounting department, has returned from a trip to Florida. Monogram Producer Scott Dunlap was here for a visit with Monogram Southern Exchanges President Arthur C. Bromberg.

Manager Mel Brown of the Peachtree has begun construction on his drive-in at Savannah, Ga. . . . Sol Kravis of Warner Bros. New York office paid a visit to the local branch. . . . Mrs. B. A. Bartlette, daughter of Monogram Charlotte Manager J. E. McLeory has returned to Charlotte following an illness in an Atlanta hospital. . . . Ed Bellow, following a visit here with Manager Boyd Fry of Loew's Grand, left for St. Louis on an exploitation assignment.

Mrs. Margaret Stith is the new treasurer of Wilson and Moore Enterprises, replacing Charlie Moore, who resigned to return to Wil-Kin Theatre Supply. . . . Universal Southern District Manager Peter Rosian and Atlanta Manager J. W. Frew checked in at the local office from a flying trip to Jacksonville, Fla.

Rockwood Amusement President Kermit Stengel is a visitor in Hollywood, Calif. . . . George N. Jones has returned to the Universal office here from a trip to Nassau, B.W.I. . . . Charles Denman has been named manager of the Largo at Largo, Fla. . . . MGM Southern District Manager Charlie Kessnich and his wife recently observed their 43rd wedding anniversary.

Mrs. Erma Lane, formerly with the Warner and Paramount exchanges, died at her home recently. . . . A. G. Riseman, partner in the Cameo Theatre, died of a heart attack.

R. C. Houser, formerly projectionist at Boone, N. C., has been appointed manager of the Spartan, Sparta, N. C. . . . Charlie Myers has opened his Morris Theatre at Morris Field in suburban Charlotte, N. C.

VANCOUVER

The British Columbia Appeal Board of Moving Picture Censors has replaced Leo Sweeny, resigned, with Mrs. Annie Cleaeland of Victoria, the second woman on the three-person board. The censors will move into their new quarters shortly. . . . Also moving is Alliance Films, taking over the Selznick offices in the Dominion Bank building. Alliance President Jay Smith, in from Toronto, reports that the new Studio will house all Alliance Grand Opera films.

Arthur Martin resigned and has been replaced as assistant manager of the Capitol by Earl Barlow, formerly of the International Cinema. . . . Bill Turner is now treasurer for both the Plaza and the Paradise Odeon houses. . . . Will Tenney, veteran projectionist in show business since 1911 and in Hollywood for the past five years is back in town in the booth of the Odeon Plaza. . . . Sydney Freedman has moved to the Studio from the Vogue.

It will be a June wedding for Gordie Brown of General Theatre Supply and Mary Etchelle of the Dominion Theatre. . . . Paramount Booker Mike Stevenson and Warner Bros. Cashier Mary Easton are back at the Film Building after their honeymoon. . . . Alliance Winnipeg Manager Somer James has become the father of a boy. . . . The wives of B. C. Censor Board Chairmen Jack Hughes and Tom Winchester of the Dominion Theatre, died recently.

PITTSBURGH

MGM Service Department Head Ted Tolley became a grandfather this wek when his daughter, June Tolley Hill, gave birth to a baby girl in Allegheny Hospital. Before her marriage Mrs. Hill was assistant cashier at the RKO exchange. . . . Paramount Manager Dave Kimelman, whose wife was recently discharged from the hospital where she underwent an abdominal operation, is reported seriously ailing from a stomach disorder.

A barnyard party, with square-dancing and all the trimmings, will be held by film row employes at South Park on Friday, June 3. . . . George Cochran, who resigned as business manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania recently, has taken a sales position with Republic Pictures. At one time Cochran was affiliated with the Penstate Amusement Company of Uniontown, Pa. . . . On Saturday last the film row bowling league held its annual banquet at the Fort Pitt Hotel here; more than 100 attended.

Lou Ginsberg, many years main auditor for Warner Brothers Theatre Circuit in this zone, died at his home last week. He will be succeeded by John Delson, who is being transferred from the New England district.

NEW YORK

MGM salesmen here are jubilant over the fact that they're in good shape with regard to Leo's Silver Anniversary plan to get some of his product on all screens. What made New York a tough nut to crack, they say, was the large number of foreign-language theatres, but they seem to have put it over.

Anne Jones of 20th-Fox celebrated her 22nd birthday this week. . . . Walter Reade has opened the Paramount and the Lyric at Asbury Park for the summer trade with City Manager Guy Havia in charge. A third house, the Ocean is due to open July 4 weekend.

Grace Niles, formerly at Loew's Plaza, Corona, Long Island, has shifted to the 86th Street; Bessie Doves has moved from the 42nd Street to the 86th and George Kirby, who managed the 42nd Street has transferred to Loew's Olympia, succeeding Ben Newman who has shifted to the Spooner.

Favorite Films Vice-President J. J. Felder left Wednesday for a three week business trip to the west coast.

LOS ANGELES

The news accent this week is on theatre openings and reopenings. At Cypress, the Cina-Car Drive-In opened May 5, with Exhibitors Service doing the buying and booking. In North Hollywood, Sero Enterprises, operators of the Gilmore Drive-In, of the Ontario Drive-In, and of the Rancho Drive-In, San Diego, will open the Victory Drive-In on May 25. . . . After having put in renovations and remodelings, Fox West Coast on May 19 will reopen the 808-seat Belmont in Belmont Shore, near Long Beach, with a gala premiere. Forrest Justus is being transferred from the Egyptian Theatre in Long Beach to manage the Belmont.

The Million Dollar, Los Angeles, only vaudeville house, is dropping stageshows starting May 17 for at least six weeks. Lack of suitable attractions is given as the reason. . . . Nate Stiefel, of Paragon Theatres, Inc., has taken

(*Continued on Page* 30)

Theatre Becomes Altar

The stage of Neth's State at Columbus, O., becomes an altar each Sunday morning. Catholic mass for students and faculty of the adjacent Ohio State University has been held there since February with about 1,000 in attendance weekly. The innovation was arranged by Rev. Fr. James McEwan of the University's Newman Club and J. Real Neth who donates the theatre for the services.

REGIONAL NEWSREEL

(*Continued from Page 29*)

over the Bace Theatre, Ford City, from E. W. Juhl. . . . Mrs. Ida Schreiber, office secretary for the Southern California Theatre Owners Assn., is vacationing.

Week's visitors included Sol Krim, Detroit exhibitor, visiting with Sam Decker, Screen Guild and Realart, and Abe Kramer of Associated Theatres, Cleveland. Dode Samuels, Carlsbad, was in, as were Henry Dreher, American Theatre, Newhall, and Bob Donovan of the Rio in Blythe.

Universal-International District Manager F. M. Blake is back from Salt Lake. At Loew's, there was much in-and-out activity: Ed Urschel, traveling auditor of the western division, is off to San Francisco. Amelia Evans assistant contract clerk, is on vacation, as is Ted Tribe, head shipper. Booker Howard Peretz is out ill, while Head Booker Gordon Wilson is spending the weekends with his family at their trailer at Balboa Beach. . . . Loew's added two men—Harold Scott, assistant boxoffice statement clerk, and Stuart Engebretson, student salesman.

Ed Shearer has sold an interest in his Antelope and Valley Theatres in Lancaster, Calif., to Western Amusement Company, Inc. of Los Angeles. Western is now handling buying, booking and operation of the two theatres.

HARTFORD

Six Hartford theatremen attended a meeting with Mayor Coleman to discuss the local film industry's participation in the Hartford Symphony Society campaign for $60,000. Attending were Maurice W. Shulman, Lou Cohen, Fred R. Greenway, John L. Calvocoress, Frank Morin and Jim McCarthy.

Bob Gentner, assistant manager at Loew-Poli Palace, is back on the job after severe illness. . . . Alvin Fein is the new refreshment concession manager of the E. M. Loew's Hartford Drive-In, Newington. Other circuit appointments include Winslow Allen, manager, Strand, Boston, to manage the Strand and Liberty Theatres, Webster, Mass., succeeding the late Edward W. O'Donnell. . . . Paul Amadeo has been appointed assistant manager of the Pike Drive-In Newington. . . . Alvin Harshman, refreshment concession manager, Hartford Drive-In, has resigned.

Bill Christiansen, formerly assistant manager at the Warner, Torrington, has been appointed assistant manager at the Glackin and LeWitt circuit's Arch Street, New Britain. He replaces Stanley Sinski, promoted to manager of the circuit's Strand, Plainville, Conn.

Employes of the Warner theatres in New Britain, Conn., have formed a Junior Executives Bowling League, with all personnel except managers eligible for membership.

The Prudential Theatres has named William Johns manager of the Playhouse, Ridgefield, Conn., succeeding late Frederick T. Mason of Darien. . . . Eagle Lion has shifted Morris Weinstein, New Haven salesman, to booker-salesman at the Elm City exchange, and Irving Schiffrin, former Boston salesman, to the New Haven staff as a salesman. John Riccuiti, on the staff of the New Haven exchange for several years, has resigned. . . . Ann Marucci is the new secretary at the RKO-Radio exchange, succeeding Alice Geery, resigned.

Suit of Middletown Enterprises against the Capitol Theatre Realty Company to decide what are fixtures in a theatre and what part of the building has been settled out of court. . . .

GOOD FELLOWS get together (above) at the convention of the Georgia Theatre Owners in Atlanta early this week. Top: J. H. (Tommy) Thompson, president of the unit; M. L. Simons, assistant to H. M. Richey, MGM's exhibitor relations head. Bottom: Gov. Herman Talmadge of Georgia and Mayor William B. Hartsfield, Atlanta.

Application of Samuel T. Orson, Yonkers, N. Y., to build a drive-in at Greenwich has been rejected. . . . Mrs. Carlotta Poli Lorenzi, 88, sister of the late S. Z. and Joseph Poli, is dead.

MINNEAPOLIS

Licensing of drive-ins has become a problem for the village council of Golden Valley, Minneapolis suburb. A. F. R. Svensson applied for a license to operate a 700-car outdoor stand, but 25 residents objected that their property nearby would suffer devaluation. A hearing was set for May 17. Lyle Larsen asked the council to reconsider a request of his father to re-zone property he owned, which he wanted to sell for a drive-in. Golden Valley Theatre Corp., erecting a year-around house in the suburb, asked that no drive-ins be licensed until it is found whether the village will support conventional theatres.

Sidney Lefkowitz, MGM home office assistant to Midwestern Sales Manager Burtus Bishop, Jr., was in town. . . . Ditto Harold Butchin, exploiteer for J. Arthur Rank. . . . New on film row are Tom McGinty, booking clerk at Paramount; Vera Seever, exploiteer's secretary at MGM; Pat Chandler, contract clerk at MGM, and Elaine Norby, manager's secretary at Columbia. Irving Braverman has been promoted from booker to salesman at Columbia, with Roger Dietz, formerly of Paramount, succeeding him. Joe Murphy, formerly a Republic Milwaukee salesman, is a new salesman at Paramount.

Early vacationers include Clara Eisenberg, bookers' stenographer at Universal, who is in New York; Connie Conroy, booker at RKO, who is in Chicago; Pearl Zick, shipping clerk at National Screen Service, who is in Grantsburg, Wis.; and Gertrude Guimont, head booker at Warner Bros., who is touring Florida.

Paramount Contract Clerk Rosemary Lang was married recently to Jack Ahmann. . . . Arnold Carlson, head shipper at RKO, is in the hospital for an operation.

The mixed-up clearance situation in Minneapolis is being studied by RKO attorneys, who are accompanied by RKO Western Sales Manager Walter Branson. . . . A group headed by Sim Heller, Grand Rapids, Minn., has purchased the theatre holdings of John Piller at Valley City, N. D. Property includes the 700-seat Piller and the 300-seat Rex. The deal reportedly calls for a down payment of $60,000 and $1,000 monthly for 15 years.

VIEWS ON NEW SHORT SUBJECTS

THE THREE MINNIES (Rep.—882) Impossible Cartoon. 8 mins. Three beautiful Indian squaws lose a handsome brave to their high voltage mama. A new, different and funny cartoon, in Trucolor and narrated. More adult appeal than most. Release date, 4/15/49.

MOVIE MEMORIES (RKO—94205) Screenliners. 8 mins. Movie cliches take a ribbing in three sequences. "The Failure" is about an unsuccessful night-club singer and the girl who loves him anyway; "Dog of the Regiment" and "Death Train" need no explanation. Release date, 2/18/49.

HEART TROUBLES (RKO—93402) Comedy Specials. 16 mins. Wally Brown pretends to have heart trouble in order to get out of housework, but finds the invalid life quite trying. Release date, 3/11/49.

CANADIAN ROUGHRIDERS (RKO — 94,307) Sportscope. 8 mins. The annual rodeo in Calgary, Alberta, with bronco busting, a chuck-wagon race, steer throwing and calf-roping. Release date, 3/11/49.

ST. LOUIS

Dezel Productions President Albert Dezel was here from Kansas City en route to Detroit. Also its Eastern Division Manager Ed. Salzberg, calling on Fancon and Marco—St. Louis Amusement Company and Fox Midwest. . . . Warner Prairie District Manager Hal Walsh was in Kansas City.

A daughter was born May 5 at the Maternity Hospital to Altec's J. Haskell Smith and wife. . . . United Artists Southern Illinois Salesman Jack Kane's wife presented him with a daughter named Jane Erica. . . . Mid-Central Allied General Manager Dave Nelson, who assumed that post on May 1, is looking for permanent quarters on film row.

Publix Great States has installed a new cooling system in the 1,500-seat Orpheum at Quincy, Ill. The house was also remodeled and renovated at a cost of $50,000. . . . Monogram Manager Reuben Rosenblatt entertained front and back office employes at dinner at the Sheraton Hotel, May 2, in celebration of the exchange's record in the Steve Broidy Week.

Harry Barker, with United Artists for 24 years, has been transferred from Omaha to be its salesman in northern Missouri and southern Illinois. . . . Basil O. Clarke's Freeburg Theatre, Freeburg, Ill., is reported damaged some $600 when a big truck in an adjacent parking lot crashed into the theatre's wall. . . . Edwards and Plumee Circuit hopes to open its nearly-completed drive-in at Farmington, Mo., within a few weeks.

Martin Nolan has been named sales manager of Cooperative Drive-In Equipment. . . . The Pines Company expects to open its 1,000-car drive-in at East St. Louis, Ill., early in June, and the World Theatrical Company has set June 1 as the opening date for its 830-car open airer at Quincy, Ill.

John Marlow last week opened his 1,000-car drive-in between Herrin and Marion, Ill. . . . John Mohrstadt set a May 14 opening date for his 500-car open airer, between Hayti and Caruthersville, Mo. . . . Columbia Amusement will open its Paducah drive-in between May 26 and June 1.

Funeral services were held here May 5 for Mrs. Rose Koplar, 87, mother of Rio Theatre Owner Nat Koplar and of Sam Koplar, St. Louis hotel operator, and the late Sol Koplar, a Chicago manufacturer, and of two daughters.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Showmanship Marks Reade Spring Drive

Flowered trellises, live flowers and plants, and cutouts of chickens and rabbits, were all used by managers of Walter Reade Theatres as theatre lobby and front decorations for the "Spring Parade of Hits," which ran from April 13 through May 11.

Most elaborate display was at the Community Theatre, Morristown, N. J., where City Manager Ralph Lanterman, assisted by student managers Fred Utter and Joe Conklin, placed four large weatherproofed cutouts of chickens and rabbits on the theatre lawn. They spelled out "Spring Parade of Hits." The theatre lobby was kept stocked with live flowers and plants during the entire month by a local florist.

At the Paramount in Long Branch, City Manager John Balmer built a trellised arbor over a small flight of steps leading from the outer lobby into the interior lobby, through which patrons passed on their way into the theatre. At the Mayfair in Asbury Park, City Manager Guy Hevia used flower cutouts on all his lobby displays, and moved a concrete-shell well from the inside of the theatre to the lobby, where he kept it stocked with Spring flowers.

All managers used special "Spring Parade" jigs in their ads and programs, and ran special trailers during the celebration. Most theatres were also decorated with pennants, and special stage activities were held to launch the month-long drive.

'Movies & You' Brochure Is Mailed to Exhibitors

An eight-page master prospectus in two colors on "The Movies and You," the all-industry series of 12 short subjects about the motion picture industry, was being sent to every exhibitor in the United States this week by the Motion Picture Industry Film Project Committee.

The cover explains the purpose of "The Movies and You," and the titles of the one-reel shorts, which will deal with every phase of production, distribution and exhibition, are listed inside. The brochure also details where the shorts can be obtained, plans for press sheets and accessories, a brief sketch of the first four shorts in the series, suggestions on how exhibitors can promote the series, and letters of praise from leading exhibitors who worked with all crafts, guilds, producer, distributor and exhibitor groups in producing the series in cooperation with the Academy of Motion Picture Arts and Sciences.

Stanley Shuford of Paramount, and his department, were responsible for the brochure's layout and makeup. The story material came largely from the MPAA's Hollywood, Washington and New York offices.

RFD Coverage

Manager Herman Kopf of the Waller, Laurel, Md., got coverage for every rural free delivery boxholder out of Laurel and for the post office boxholders in two nearby communities through selling the back cover of 1,000 heralds to a local electrical appliance dealer.

The Brass Tacks of Efficient Picture Theatre Management*

WHEN DIGNITY THROTTLED A CAMPAIGN

By Jack Jackson

For the past couple of years I've been promising and promising to drop in on Arthur Lehmann who operates a couple of theatres for colored patrons in Jackson, Miss. Just recently I decided to unbend a few highway curves and make good. Well, Arthur really had something to show me. He had opened his new Alamo Theatre only a month or two before my visit, a 750-seater equipped with 50-ton cooling system, fine acoustic treatment and a swell flash front of chromium and neon designed by Jack Corgan. This is a fitting companion house to his Booker T., a 600-seat operation built some 10 years ago but completely remodeled and refurbished in 1946.

The New Alamo came into being when Arthur lost his lease on his original Alamo after 20 years. The new structure is located by a couple of blocks from the center of Jackson and, in addition to the theatre, boasts 6 rental units. Mrs. Lehmann was in charge of the office decorations and had only gotten as far as the drapes and wall coverings at the time of my visit, but there is every evidence that her hubby will have a very swellegantly appointed office when the job is finished.

Arthur Lehmann has long been an important citizen of Jackson and has, on many occasions, brought up the heavy artillery to frustrate attempts of well meaning reform elements to visit restrictions on local theatres. His last encounter was still fresh in memory. Seems like a neighborhood theatreman had booked a sex picture and a newly-elected mayor—of the crusader type—had commissioned a group of upperclass ladies to give it a looksee. The results were as per usual, with the ladies insisting that the theatre be immediately barricaded. The new mayor went them one better and offered to impose censorship on all theatres.

Then came Lehmann with the fire hose. He immediately visited the mayor and managed to convince that gentleman of the burdens that censorship would place on theatre business. By offering evidence to prove that the objectionable showing was the first in years and that it was engaged in by a newcomer who was not familiar with the tenets of theatre exhibition behavior so far as Jackson was concerned, he managed, by guaranteeing against recurrence and extracting an apology from the offending exhibitor, to smother the censor threat.

Importance of Keeping Public Relations in Good Repair

In cold type it looks like an easy task, but when you consider the fact that most theatres in Jackson are controlled by a circuit employing only women managers, you'll recognize that he had to step fast and efficiently to get the stop sign up. He did the job alone and unassisted except for the contrite apology of the neighborhood owner. Had Lehmann been less prominent in public affairs and less active in prosecuting issues for the general good of the community, he'd have been far behind the 8-ball with the new mayoralty incumbent. This is just another instance of the importance of keeping your public relations in good repair at all times and how well they serve when the unexpected happens.

I didn't visit the other theatres in Jackson. That article of mine some months ago about the women managers kinda kept me in check. However I did examine theatre fronts, checked theatre ads and endeavored to find evidence of theatre activity similar to that encountered in almost any situation boasting male authority. It was not there. The ads, the fronts, yes, even the job of housekeeping seemed to my biased mind less efficient than is the case where mere males have charge of exhibition spots.

I had an interesting visit with L. J. Berg, one of Altec's service men, who furnished information to corroborate the widely reported drop in business. Particularly is this so in the smaller communities. In the larger towns it seems that a dearth of good pictures is responsible for a severe attendance dip. The big circuit seems to be mad at all of the bigger film distributors except Warner Bros. and 20th-Fox—there may be one other company in good graces, but I couldn't find any advance notice of coming pictures—with the result that reissues are filling most screens. I was told that RKO, MGM and Paramount are all in the dog house and that leaves a pretty skimpy array of films to fill the screens of four conventional theatres and a drive-in.

I met up with L. M. Rube of New Hebron, Miss., who boasts that he operates the biggest theatre in the smallest town in the nation. His house, The Carolyn, has 535 seats to accommodate attendance from a town of 430 population. Rube, like so many other exhibitors, was concerned over the speed of the film rent elevator which refuses to take his position into consideration and insists on prices gauged by theatre capacity rather than audience potential. I know

(*Continued on Page* 34)

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Because present indications point to the box-office success of "City Across the River," (Universal-International release) Producer-Director Maxwell Shane has launched plans for "Crosstown" another film with a similar theme. Shane has already completed the first draft of the yarn and plans to feature Anthony Curtis, Peter Fernandez and several other newcomers whom he introduced in "City." No release is mentioned.

* * *

A new picture for George Stevens was put on the producer-director's new Paramount schedule with the purchase of a story called "Mr. and Miss Anonymous." This is an original by Dwight Taylor, who has already been signed for the screenplay. The picture will not supersede the project which Stevens has in preparation, namely, a modern story based on Theodore Dreiser's "An American Tragedy."

* * *

Continuing his program of action pictures with an occupational theme, Producer William Stephens has just purchased "Murder, M.D." and "Crossed Wires." The former, an original by Ralph Bors, is an expose of racket doctors and the latter, an original by John Wiltse, will extol the heroic exploits of telephone men in the fact of disaster. Stephens just finished "Skyliner" for Screen Guild release and has one more picture, "Deputy Marshal," to do on his current program.

* * *

John Hodiak has been set to co-star with Robert Taylor in MGM's "Ambush," third action picture in rapid succession for this capable leading man. Sam Wood will direct, with Armand Deutsch, producing. Filming is scheduled to begin in two weeks, with Don Taylor and Leon Ames also in the large cast planned.

* * *

Producer Paul Short's original story "Buckskin," has been purchased by Louis K. Deak and Associates for early summer production. Short originally intended the film for Allied Artists, but with Deak in possession, negotiations are going on for a United Artists release, with Veronica Lake in the lead.

* * *

Irving Cummings, Jr. and Irwin Allen have formed Westwood Productions, a new independent producing unit whose product will be distributed through RKO. As part of the deal, the unit will acquire "White Rose for Julie," which the studio recently purchased. Picture is planned for a July 15 start.

* * *

Alan Ladd will don the flight togs of a Navy jet pilot for his starring role in Paramount's forthcoming production, "Eagles of the Navy," to be made with the cooperation of the United States Navy. The picture is set for production following Ladd's next, "Postal Inspector." It will be produced by Robert Fellows and is from an original story by writer Richard English.

* * *

"Stop, You're Killing Me," an original story by Harry Kurnitz and Martin Gable, has been ear-marked by Warner Bros., as a Danny Kaye starrer and scheduled for early production. Kurnitz and Gable are currently developing this comedy-mystery, which chronicles Kaye's adventures in being pursued by a feminine "private eye." Kurnitz will produce.

* * *

Ed "Archie" Gardner who plans to produce a comedy on modern art, called "Pigsfeet in Paris," in Paris this July, has obtained the rental of eleven original sketches by Picasso for use in the picture. These are to be used in the gallery sequences in which Gardner, a bartender, is proclaimed a master painter. No further information regarding this picture is forthcoming at the present time.

* * *

Nicholas Ray has been assigned by Sid Rogell to direct "Bed of Roses," in which Joan Fontaine will star for RKO. Robert Sparks was handed the production reins.

* * *

Ginger Rogers is scheduled for two pictures in the near future. Her first will be a co-starring role opposite Dennis Morgan in Warner Bros.' "Perfect Strangers," and the second will be Universal-International's "The Story of Molly X." "Strangers" has a June 1 starting date, with Breitagne Windust directing and Jerry Wald producing, and the U-I picture will go upon completion of that assignment.

* * *

"San Antone Ambush" will be Republic's final picture on its 1948 program in the series of six action westerns starring Monte Hale. Mel Tucker is the associate producer. At the same studio George Blair has been assigned to direct "Post Office Investigator," semi-documentary film scheduled for the cameras the latter part of May. Sidney Picker will be the associate producer on this one.

Studio Roundup

Director Gordon Douglas exclaimed so enthusiastically about the wonders of the ranch at Lone Pine where he was filming Columbia's "Lawless," that Randolph Scott finally asked, "Why don't you buy the place?" Douglas did. He now owns the 160-acre ranch, and the area, which is a frequent site for locations on outdoor films, will probably continue to be used for the same purpose. However, on Douglas' future trips, he will have pride of ownership. Columbia has added "Baby Is Here," the Santana film, to its pictures in work, with Henry Levin directing a cast including Robert Young, Barbara Hale, Janis Carter and Robert Hutton. Gail Davis has been signed for the female lead opposite Gene Autry in "Cow Town."

An action story of post-Civil War days, "Stars in My Crown" began May 9 at MGM, with Joel McCrea starring. Others cast include Ellen Drew, Dean Stockwell, Alan Hale, Lewis Stone, Connie Gilchrist, Juano Hernandez, Jim Mitchell and Amanda Blake. Jacques Tourneur is directing the picture. Bruce Bennett has been signed for a role in MGM's "Bodies and Souls," the Glenn Ford-Charles Coburn starrer. Gene Kelly and co-director Stanley Donen are off to New York to film Eastern sequences for the musical, "On the Town." A system of simultaneous dubbing and cutting during production of "Battleground" will make it possible to preview the film within 48 hours after final scenes are shot.

Three films have been added to the working ground at Republic. In Central Africa, Yorke Coplen and George Breakstone went into action on their untitled wild animal epic. At the studio, "Crosswinds," Bill Elliott's last studio commitment, got started May 9. In addition to Elliott, the cast includes Adrian Booth and Grant Withers. Joe Kane is producing and directing. Another western also got the gun at Republic. Fred Brannon is directing "Bandit

Public Seeks Realism in Movies, Says Ida Lupino

Ida Lupino

If there's anything that arouses her anger, it's those producers who assume that most moviegoers are idiots and cater to that mental level. And Ida Lupino is doing something about it. Already embarking on a screen-writing and producing career, with one picture, "Not Wanted," completed, Miss Lupino and her husband, Collier Young, have begun work on a second story, "Never Fear," which will deal with polio. They hope to start shooting in June for their Emerald Productions.

"People are tired of having the wool pulled over their eyes. They pay out good money for their theatre tickets and they want something in return. They want realism. And you can't be realistic with the same glamorous muggs on the screen all the time."

The actress conducted a talent hunt to get the three leads for her picture, later signed the trio to do two pictures a year for the next five years. She says, in this connection: "I intend to keep signing new people all the time. That way, the public can believe what it sees on the screen."

Miss Lupino is going all-out for realism in her stories, too: "'Not Wanted' is a real story, a story about unwed mothers—a real problem, but it isn't a sensational story and we don't want sensationalism in its treatment. People are also fed up on teaser ads and they want to see what they've read they're going to see."

Although not giving up acting, Miss Lupino admits a preference for producing and writing because, in that way, she feels as though she has really put something into the picture.

"Now I find myself always listening to what people are saying and thinking—to get an idea of the things they believe and feel. It's about as good a way as I can think of to determine what goes on in this life of ours. Some of these things I hope to put on the screen."

PICTURES STARTED LAST WEEK

COLUMBIA. Baby Is Here—Principals: Robert Young, Barbara Hale. Director, Henry Levin.

MGM. Stars in My Crown—Principals: Joel McCrea, Dean Stockwell, Lewis Stone. Director, Jacques Tourneur.

REPUBLIC. Crosswinds—Principals: Bill Elliott, Adrian Booth, Grant Withers. Producer-Director, Joseph Kane.

Bandit King of Texas — Principals: Allan "Rocky" Lane, Eddy Waller. Director, Fred Brannon.

WARNER BROS. White Heat — Principals: James Cagney, Virginia Mayo, Edmond O'Brien. Director, Raoul Walsh.

King of Texas," which started May 10 as one of the Allan Lane series, with Eddy Waller.

James Cagney's first starring picture under his new contract with Warners, "White Heat," rolled May 6 at the studio. Raoul Walsh is directing the film, which also stars Virginia Mayo and Edmond O'Brien. Also assigned to the film is Ray Montgomery. Things are mixed up on Warners' "Barricade," where Robert Douglas, whose characterization calls for him to limp, has difficulty remembering and where Dane Clark and Raymond Massey, who are supposed to work normally, are limping as a result of injuries. Actors have named their San Fernando Valley location area, "Rattlesnake Gulch." Five of the varmints have been killed there already.

Jean Wallace Leaves

Jean Wallace has left the cast of RKO's "The Bail Bond Story," and the studio is hunting a replacement. Role was considered unsuitable for the actress who was borrowed from 20th Century-Fox. Added to the cast were Frances Morris, Betty Underwood, Gloria Gabriel, Charmienne Harker and Lynne Roberts. Richard Rober will portray a part in the studio's "I Married a Communist."

Patricia Medina has been signed for the top feminine role in Universal-International's "Francis," which stars Donald O'Connor.

Arthur Gardner, assistant to the King Bros., now producing "Gun Crazy" for United Artists, will put on makeup for the first time in nine years to take a role in the film. Producers have concluded deals to use the Montrose Security First National Bank and the Reseda California Bank for holdup sequences.

Castings for Monogram's "Cattle King" include Tristram Coffin, Eddie Parker, Kenne Duncan, Bill Hale, Myron Healey, Bill Potter and Bob Woodward.

Judy Leaves Cast, 'Annie' Filming Halts

Following Judy Garland's refusal to return to work Tuesday afternoon, MGM suspended the actress and dismissed the entire company of "Annie Get Your Gun." Only recently Charles Walters had replaced Busbey Berkeley as director.

The studio said there were no plans for replacing Miss Garland and no date for resumption of production has been set.

Dinner Opens UJW Drive on West Coast

Opening gun in the motion picture industry division's drive for the United Jewish Welfare Fund was fired May 5 on the west coast at a dinner in the Crystal Room of the Beverly Hills Hotel, with 350 prominent film men in attendance. Last year the industry division raised $1,925,000 out of Los Angeles' quota of $10,000,000. This year the city's quota is $11,000,000.

LONDON OBSERVATIONS

Trade Seeks Own TV Stations, Right to Pick Up Some Events; In Return, BBC Seeks Use of Recent Pictures

By JOCK MacGREGOR

Large screen television will continue to be a mere talking point for theatremen for at least a year. The London Branch of the CEA has concluded an investigation into the subject. This reveals that manufacturers are not in a position to deliver more than a handful of sets for some eighteen months. So far, no suggested selling price for the equipment has been mentioned, and since the direct method necessitates sets being placed forty feet from the screen, it is anticipated stringent Home Office regulations will be drawn up.

Jock MacGregor

An important fact is the BBC's undertaking to use the 405-line transmission until 1956. This means that cinevision can never give a picture comparable in definition to a film. The Postmaster General also holds a monopoly and currently very few programs are suitable for cinema use, even if they were allowed.

The trade wants permission to set up its own TV stations and to pick up some national events. Negotiations are pending on these lines, but in return the BBC is asking for the rights to use fairly recent films. Despite the fact that good reception is obtainable only in a fifty-mile radius of London, showmen are unanimous against the use of films of any age and have recently refused to book any pictures so used. They know that the Birmingham station opens in the fall, that the "H" aerials are springing up daily and that through atmospheric freaks programs are being picked up in odd situations.

* * *

First picture to be wholly financed by FFC is Exclusive's "Dr. Morelle," and the taxpayers' money has been well invested. Jimmy Carreras has set out to make a comedy thriller which can play second feature on the circuit houses and top the bill in the industrial halls. He has spent only £14,169.19s. 2½d or $56,679.85, thanks to careful planning, good teamwork and not paying his executives fancy salaries. Instead, they receive a nominal fee plus a percentage of the profits, while the rank and file get a bonus if the schedule is not exceeded.

"Dr. Morelle" is a thoroughly entertaining programmer which certainly shows up many more ambitious pictures, but Jimmy is not going to exploit the showmen. I took Walter Bibo, of Excelsior Pictures, New York, to the screening and he claimed it was the first British picture he had thoroughly understood. While the FFC are financing pictures at the other end of the scale, they can congratulate themselves on hitting the jackpot with their first offering. Certain other projects may not fare so well, for after all Jimmy is British, has been bred in the industry and has no desire to win an Oscar.

* * *

The one country which is benefiting from current conditions is Italy. With its frozen lira and warm sun it is attracting film makers from Hollywood and London. Its days of easy glory, however, seem to be numbered, for following STR's revelations regarding the making of some pictures which count for British quota in that country, it appears likely that the government will be amending the necessary act. Meanwhile, the Musicians' Union is investigating the situation.

* * *

Typical of Anglo-American discriminations in certain circles here is the supper dance at which the *Daily Mail's* National Film Awards will be presented. The British trade papers received tickets for two, the Americans a single ticket. Consequently, STR will not attend this function which is intended as a boost for the home product.

* * *

J. Arthur Rank has put the 1,200-seater Queens Cinema, Newcastle, at the disposal of the congregation of the Brunswick Chapel which is under repair for eight successive Sundays. The organ has been specially overhauled and Manager J. R. H. Dimsdale has all publicity matter removed from the foyer before the services.

* * *

When the first Gaumont Junior Club in the provinces opened at the Palace, Swindon, in 1943, Richard Jones and Hazel Jefferies became members and met Manager J. Lynton. On leaving school, Richard got a job as re-wind boy in the projection booth and is now third projectionist; Hazel became an usherette and is now assistant cashier. A romance has blossomed, and the two are engaged.

* * *

Most publicized man in London today is Danny Kaye. Hardly a day goes by without him hitting the headlines and usually on the front page at that. His act at the Palladium, which has become the mecca for movie stars, is packing the house.

* * *

At lunch with Jimmy Forsyth, one of the most popular and forceful publicists, I learned that he would be retiring from the Rank group at the end of the month. One of the old-timers who likes to refer to publicity as showmanship and not exploitation, Jimmy plans to write his memoirs and visit the U. S.

* * *

For the first time, the BBC has done a live broadcast from a sneak preview. Oddly enough, the picture chosen was 20th-Fox's "Letter to Three Wives" and not a British offering, as might have been expected.

* * *

For a small company, Grand National is garnering a remarkable amount of publicity, thanks to the untiring efforts of Jack Dawe. Regularly he is persuading his artists to make personal appearances and for the photographers to turn up in force. Too many are apt to believe that publicity can be done only during office hours.

* * *

H. F. Kessler Howes has put Pamela Diamant in charge of pictorial publicity at Columbia.

'Kingpin' Scheduled

"Kingpin," an original underworld story developed at the studio, has been scheduled for future production by Paramount. Jules Schermer will produce and Charles Marquis Warren has been assigned to the script.

Jackson . . .

(*Continued from Page* 31)

you'll say "he shouldn't oughta built it," but Rube is a contractor and benefited from wholesale prices. And, he tells me, the surrounding area is promising if and when conditions improve.

Outstanding on the trip was a visit with a traveling lady exploiteer. She was engaged in the promotion of one of the so-called "class" attractions and trying to make a go of a New York-ordered "dignity" campaign in a community where dignity, in its New York sense, is practically unknown. She was working like a Trojan and had managed to garner more publicity "for free" on radio and from class-minded critics than could have been netted by any two of the normal run of he-man space grabbers. She was new on the job and filled with all the pep and push of a zealot. But every time she managed to figure out a newspaper or cooperative stunt that was directed to the ordinary run of moviegoers she got an emphatic "No" from home office executives.

Snag of 'Dignity'

This young lady was approaching her job with a naivete that brought the very ultimate of assistance from critics, commentators, etc. appreciative of the departure from the I'll-tell-you-how-to-do-it guys who usually call on them in the interest of picture promotion. Her local mentors were willing to go all-out to open avenues of cooperation that promised to pull folks to the box-office. But the snag of "dignity" kept blocking the way and the trifling number of "class" patrons had been practically exhausted, with several days of the engagement still unfilled. At the time we talked, business was at an unmentionable low and a well advertised advance sale had petered to less than 100 smacks. The young lady was thoroughly discouraged and about ready to throw in the sponge.

When the gist of her orders was explained to me I was more confused than the young lady because the whole scheme of handling the attraction seemed not only in conflict with sound and solid theatre principles but possessing reverse English so far as the implied aims of the distributor were concerned. As mentioned earlier, she was assigned to promotion work on a "class" picture of foreign origin being exhibited at advanced prices to the elite of the community. It seems that the proclaimed goal of domestic distributors handling foreign releases has been to popularize the attractions with the American movie-going public. This one had entertainment qualities well above the average imported photoplay and possessed a reasonable chance to attract and satisfy the general run of American moviegoers. Its story trend, title, etc. possessed many elements exploitable to the average ticket buyer. Yet it was priced far above their pocketbooks and given the kind of "dignity" treatment that is poison to box-office lines.

The percentage of fat-pursed movie theatre patrons is comparatively small in any community. Add to this the still more limited number of the fat-pursed who can be depended upon to respond to an "intelligentsia" roll call and you have an insurmountable barrier to quantity ticket sales. In the community where the attraction was playing a picture of its kind, sold in a manner implying exclusion to other than "class" audiences, is not deserving of more than a 3-day booking. It was in for an extended engagement and the folks were staying away in droves despite a constant flow of publicity directed along the "dignity" line. Suggestions for bus line tieups, newspaper contest material of popular appeal, etc. were all "nixed" as undignified. I don't want to ever be put on record as refusing to acknowledge the merit of dignity in theatre advertising, but I am willing to stand up and be counted as being adamantly against it when it hurts rather than helps ticket sales.

Need Boosting

Motion pictures have never claimed to be other than "entertainment for the masses." Foreign films are badly in need of every boost they can get from the normal run of American moviegoers if their distributors are ever to enjoy revenue above the mediocre from box-office returns. This picture had a chance to greatly improve the general opinion of American moviegoers about the foreign films. It had a capable and energetic exploiteer. But it was stopped cold by an unwarranted price tag and a poorly conceived and foolishly executed exhibition policy and advertising campaign.

Some time ago I listened-in on a rather heated argument between a down-to-earth showman and the city manager of a big circuit. The showman was suggesting some stunts to be enacted in connection with the exhibition of a coming attraction when the city manager cut in with "But we don't want to do things like that. Show business has changed from what it was in your time. Today we are bending every effort to elevate our theatres to the community status of . . . (mentioning the name of a prominent expensive jewelry establishment)." To this the old showman came back with "And what do you think . . . (mentioning the jeweler) has been doing for years but imitating as close as he can the methods that have brought droves of folks to the doors of movie theatres."

There exists mountain-high evidence to support the old showman's implication that show business and showmanlike methods have always blazed the trails to the public heart and public pocketbook. Every merchant who has achieved more than normal success owes such success to showmanlike methods. Why should we ever for an instant think of releasing the gonfalon of leadership to merchants interested in appeal to a small minority of the population? Our prices are low. Our profits are small and getting smaller. We need *everybody* to make the weekly statement show a balance in the bank.

There is a story rampant in Chicago about Bill Pine, of the Pine-Thomas producer combination, who was hired from Balaban and Katz's publicity staff by Henry C. Lytton, owner of The Hub, men's clothiers. When he was first contacted for the job, Pine, taking a chance on disqualifying himself but wanting to be honest, acknowledged his total ignorance of the men's clothing business and the composition of clothing ads. Mr. Lytton replied: "Just write me the kind of ads you've been writing for the theatres. Use the same kind of enthusiastic adjectives to sell clothes that you do to sell pictures and let's both hope they get as many people in my store as they do in the theatres."

With business as hard to get as it is right now, it seems utterly silly to jettison the kind of material that made us great and go off on exclusive segmentary attendance tangents. Let's stick to our guns and keep doing the kind of things, conducting the kind of establishments and engaging in the kind of advertising and exploitation effort that appeals to the only remaining profitable mass of customers remaining in the entire world, the American common people. Dignity in advertising? Yes, but only as an adjunct to a campaign directed to *all* the populace. Exclusiveness for the few fat-purse customers? Yes, but keep some place—the largest part of the establishment—for the regulars. Advance prices? Yes, but only on the really great spectaculars and then count ten times ten before you risk 400 per cent hikes.

Simms' Kiddie Show Anniversary Gets Wide Newspaper Space in New Bedford

Two thousand kiddie packed the Olympia Theatre, New Bedford, Mass., one Saturday morning recently to celebrate the fourth anniversary of the weekly kiddie shows staged by Manager Morris Simms.

And this was no "cooked-up" celebration, either. It was an enthusiastic, spontaneous affair. For, since their inauguration four years ago, Simms' kiddie shows have become a New Bedford institution and have won tremendous goodwill.

Want proof? Well, we wish we could show you the actual newspaper coverage of this important event, but space is too inadequate to do it justice. Just imagine, if you can, a two-column story starting on the front page of the Sunday *Standard-Times*. This story continues to page 20, and clear across the top of that page and clear across the top of page 21 is a 16-column spread of photographs taken at the anniversary party. And the story itself occupies considerable space on page 20.

No wonder the newspaper went all-out to publicize the kiddie shows! As we said before, they have become an institution in New Bedford —the whole town is proud of them and behind them. Simms found out that when congratulatory letters began pouring in from all the leading women's clubs, school organizations and city officials.

But you really should have seen that newspaper coverage. It was really wonderful, and our sincere congratulations go to Exhibitor Simms and his staff for their showmanship.

American Legion Review Proves Goodwill Builder

A tieup with the American Legion in Columbus, Ga., proved an unusually effective goodwill builder for Georgia Theatres City Manager I. L. Shields, his publicist, A. C. Henderson, and Manager H. J. Lanier of the Royal Theatre. They worked hand-in-hand with the Legion in the staging of its "American Legion Review" at the Royal, featuring local talent, for two hour-long performances. The Legion placed 100 cards in prominent windows and its members sold tickets.

The theatre used a cross-plugging trailer and a still-board lobby display in advance. Both radio stations and newspapers gave full cooperation.

New Schine Mohawk Opens at Amsterdam, N. Y.

Schine's new Mohawk Theatre, Amsterdam, N. Y., made its debut on April 30 with MGM's "Take Me Out to the Ball Game," as the opening attraction. Located on the site of the former Strand Theatre, the new addition to the Schine chain boasts the very latest in design, construction and equipment for the comfort of patrons.

Joseph E. Burns was transferred from Van Wert, Ohio, by the circuit to manage the theatre under Fielding O'Kelly, district manager, and Glenn C. Lazar, resident city manager.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All's Well	Ind.
All the King's Men	Col.
Always Sweethearts	WB
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Babe Ruth Story, The	Allied
Baby Is Here	Col.
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Beyond These Walls	Col.
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB
Come Be My Love	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11 27/48

COMING

9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downs	78	6/15/49	b4/16/49
13 My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
14 Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	7/31/49	b4/30/49

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	08/21/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Baby Is Here	R. Young-B. Hale			
Barbary Pirate	D. Woods-T. Marshall			
Beyond These Walls	W. Baxter-A. Lee			
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Autry			
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Gold	G. Ford-I. Lupino	90	June '49	a2/5/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready	81	June '49	a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey			
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	R. Ney-V. Brown	76	6/30/49	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	Apr. '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49	
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	Feb. '49	b4/30/49
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Alimony	J. Beal-M. Vickers			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
928 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Quartet (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne	70	3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn		May '49	
Red Spy	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
Sofia *C (D)A	G. Raymond-S. Gurie-P. Morison	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith		July '49	a3/5/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep

G

Gallant Blade	Col.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye The	Mono.
Golden Stallion	Rep.
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Idol of Paris	WB

Title	Company
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jackpot Winners	Mono.
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Midnight Kiss	MGM
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			a2/26/49
	Conspirator	R. Taylor-E. Taylor			a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		8/5/49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson		Aug. '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan		July '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49	
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	
4812	Jackpot Hitters	J. Yule-R. Riano		8/21/49	
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			a4/23/49
4827	Leave It to Henry	R. Walburn-W. Catlett		6/12/49	a5/7/49
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4855	Cattle King	J. M. Brown-M. Terhune		8/14/49	
4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4864	Range Rogues	J. Wakely-C. Taylor		7/17/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune		6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford			
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49	b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	After the Storm	I. Bergman-M. Vitale		
	Bail Bond Story	G. Raft-P. O'Brien		
	Big Steal, The	Robert Mitchum-William Bendix		
	Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
	I Married a Communist	R. Ryan-L. Day		
	Interference	Mature-Ball-Scott-Tufts		a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
924	Judge Steps Out, The (D)	A. Knox-A. Sothern-G. Tobias		a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent		
	Make Mine Laughs	R. Bolger-F. Langford-L. Errol		
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
	Mighty Joe Young	Johnson-Armstrong-Toomey-Moore		
	Montana Belle *U	J. Russell-G. Brent		a3/19/49
	Outlaw, The (D)A	J. Russell-W. Huston	115	8/20/49	b3/23/46
	Renegade of the Rancho	T. Holt-R. Martin-E. Norris		
	Roseanna McCoy	R. Massey-C. Bickford-F. Granger		a4/9/49
926	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
	Savage Splendor	African Travelogue	63	
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
	Strange Bargain	M. Scott-J. Lynn		
	Trouble in Texas	T. Holt-R. Martin		
	Weep No More	Cotten-Valli-Paar-Byington		a7/3/48
925	Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48

REPUBLIC

CURRENT

				Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	96	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara		
	Brimstone *U	R .Cameron-A. Booth-W. Brennan		a4/23/49
	Crosswinds	W. Elliott-A. Booth-G. Withers		
	Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
	Flaming Fury	Geo. Cooper-R. Roberts		
	Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
	Hellfire	W. Elliott-M. Windsor		a2/12/49

Westerns

	Arizona Cowboy	R. Allen		
	Bandit King of Texas	A. Lane-E. Waller		
864	Death Valley Gunfighter (W)F	A. Lane-E. Waller	60	3/29/49	b4/30/49
865	Frontier Investigator	A. Lane-E. Waller-F. Ford	60	5/2/49	
852	Law of the Golden West	M. Hale-G. Davis-S. Elliott	60	5/9/49	
	Outcast of the Trail	M. Hale-P. Hurst		
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60	4/8/49	a4/23/49
862	Renegades of Sonora	A. Lane E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
	South of Rio	M. Hale		
	Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

	Arson, Inc. (D)A	R. Lowery-A. Gwynne-M. M. Jones	64		b5/7/49
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Spy	FC
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col.
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Safety Pins	Mono.
Samson and Delilah	Para
Sand	20th-Fox
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col
Side Street	MGM
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sky Dragon	Mono
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Station West	RKO
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
White Heat	WB
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zambo	Ind.

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo	R. Randell-D. Burton			a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64	May '49	a7/17/48
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake			
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49	a2/5/49
	Collision	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Come to the Stable	L. Young-C. Holm		Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49	a2/5/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver		Nov. '49	a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Three Came Home	C. Colbert-A. Marshall			
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	You're My Everything *T	D. Dailey-A. Baxter		June '49	a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48

COMING

	Africa Screams (C)F	Abbott & Costello-F. Buck	79		b5/7/49
	Black Magic	O. Welles-N. Guild	103		
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Hemie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
693	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally	99	May '49	a2/5/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau			
Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			a4/2/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			a4/30/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-Z. Pitts			
Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
Johnny Evans	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally			
Take One False Step	W. Powell-J. Gleason			a2/19/49
Western Story, The	Y. deCarlo-S. Brady			a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald			
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Colorado Territory	J. McCrea-V. Mayo		10/23/49	a12/18/48
Fountainhead, The	G. Cooper-P. Neal-R. Massey		7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
Octopus and Miss Smith, The	J. Wyman-D. Morgan			
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
White Heat	James Cagney-V. Mayo-E. O'Brien			
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	81	5/28/49	b5/7/49

ADVANCE DATA
On Forthcoming Product

Mighty Joe Young (RKO) Principals: Terry Moore, Ben Johnson. Director, Ernest Schoedsack. A tame gorilla and his master do shows in the U. S. until the gorilla, influenced by liquor, goes berserk. The animal, threatened with death, saves some children in a fire, and with his master and her sweetheart, is returned to Africa, giving the drama a happy ending.

Love Is Big Business (RKO) Principals: Claudette Colbert, Robert Young, George Brent. Director, William Russell. A comedy triangle involving an archaeologist, a woman income tax specialist and a trap which backfires into a nice conclusion for all concerned.

Riding High (Para.) Principals: Bing Crosby, Coleen Gray. Director, Frank Capra. A drama involving a man with a weakness for horse-racing, a great horse and a woman.

Alimony (EL) Principals: Martha Vickers, John Beal, Hillary Brooke. Director, Alfred Zeisler. The alimony racket is the subject of this drama, with the romance of a song-writer a sideline in exposing an alimony ring.

Roseanna McCoy (RKO) Principals: Farley Granger, Joan Evans, Richard Basehart. Director, Irving Reis. The famous feud between the Hatfields and the McCoys is resolved by a romance.

NEWSREEL SYNOPSES

(Released Wednesday, May 11)

ALL AMERICAN (Vol. 7, No. 342)—Montclair housing development; Champion cook housewife; Knoxville police rookies; Hampton Institute radio students; Surgeon wins study award; Penn Relays; Parade honors Bolivar.

MOVIETONE (Vol. 32, No. 37)—Berlin agreement; Berlin canal dispute; Clay's farewell; Israel anniversary in N. Y.; Mme. Pandit here as ambassador; Supply Officer Demarest; Durocher incident; Sydney Royal Horse Show; Motorcycle hill climb.

NEWS OF THE DAY (Vol. 20, No. 271)—Clay's farewell; Queen Juliana's birthday; Elizabeth and Philip honored in Wales; Fashions; Israel anniversary in N. Y.; Durocher incident.

PARAMOUNT (No. 74) — The maneuvering for Berlin and the final agreement; Steps toward Western German Republic; Clay interview; Tribute to Airlift.

TELENEWS (Vol. 3, No. 18B)—Berlin agreement; Labor bill; Quezon funeral; Swedish airforce; Israel anniversary in N. Y.; Portugal re-inaugurates president; Queen Juliana's birthday; Durocher incident.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 245)—Israel anniversary in N. Y.; Tokyo fire; Marines at Camp Pendleton; Queen Juliana's birthday; Jersey City physical education; Durocher incident; Diving.

WARNER PATHE (Vol. 20, No. 76)—Berlin agreement; Mme. Pandit here as ambassador; Dewey off to Europe; Jane Wyman sails; Weizmann leaves; Bond drive starts; Israel anniversary in N. Y.; Tokyo fire; Pacific yacht race; Durocher back; Diving.

(Released Saturday, May 14)

MOVIETONE (Vol. 32, No. 38)—Quads; Johnson praises Airlift; Shanghai defense; Princess Margaret in Italy; Variety Clubs honor Hoover; Kentucky Derby.

NEWS OF THE DAY (Vol. 20, No. 272)—Shanghai defense; Quads; Princess Margaret in Rome; Variety Clubs honor Hoover; Kentucky Derby.

PARAMOUNT (No. 75)—Race track fire; Variety Clubs honor Hoover; Shanghai defense; Quads; Kentucky Derby.

TELENEWS (Vol. 3, No. 19A)—Ford strike; Mexican volcano; South African train wreck; Wallace denounces Pact; Quads; Last hours of Berlin blockade; Atom bombers in England; Liner splits off Brazil; Fashions.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 246)—China war; Johnson for defense; Variety Clubs honor Hoover; Collier awards to Vandenberg, Rayburn; Race track fire; Quads; Kentucky Derby.

WARNER PATHE (Vol. 20, No. 77)—Shanghai defense; Vesuvius crater; Princess Margaret in Italy; Quads; Variety Clubs honor Hoover; Race track fire; Kentucky Derby.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48
	Wizard of Oz* T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4118	I Killed That Man	R. Cortez-J. Woodbury	71	11/14/48
4102	Klondike Fury	E. Lowe-L. Fairbanks	63	11/14/48
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1589	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

	Bullet Code	G. O'Brien		July '49
	Dumbo	Cartoon		June '49
	Fighting Gringo	G. O'Brien		June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
	Legion of the Lawless	G. O'Brien		June '49
	Marshal of Mesa City	G. O'Brien		June '49
	Prairie Law	G. O'Brien		July '49
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon		June '49
913	She	H. Gahagan-R. Scott		Dec. '48
	Stage to China	G. O'Brien		July '49
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce		Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

	All's Well	C. Laughton		
	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Pirates of Capri	L. Hayward		
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Zamba	G. Cooper		

ARGENTINA

	Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

	Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

	All Over the Town (C)F	S. Churchill	88	b2/26/48
	Blind Goddess	E. Portman	88	b9/25/48
	Bonnie Prince Charlie	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
	Elizabeth of Ladymead	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Glass Mountain	D. Gray	97	b2/12/49
	Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1/17/48
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Portrait From Life (D)A	M. Zetterling	90	b12/25/48
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	Weaker Sex	U. Jeans	84	b10/2/48
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cesar (Siritzky)	Raimu	120	b11/6/48
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
	Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
	Eternal Husband (Vog)	Raimu	91	b12/4/48
	Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
	Fric-Frac (Oxford)	Fernandel	190	b6/5/48
	Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
	Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
	Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
	Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Marius (Siritzky)	Raimu	128	b5/15/48
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Nais (Siritzky)	Fernandel	105	b6/19/48
	Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
	Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
	Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
	Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
	Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
	Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

	Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
	Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
	Montecassino (Superfilm)	A. Lolli	93	b11/6/48
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
	Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
	Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SWEDEN

	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Rel. No. Title Rel. Date Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 .....
1406 Who Done It? (16)..... 3/3 .....
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 .....
1431 A Pinch in Time (16).....11/11 .
1432 He's In Again (16½).... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ....
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½) ..... 3/3 .....
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/2[illegible]
1502 Lo, The Poor Buffalo (6½).11/4 1[illegible]
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ....
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) .....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 .
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10[illegible]
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10[illegible]
1802 Acrobatic Babies (9½)...10/14 10/[illegible]
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 ....
1807 Lady of the Links ( )... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 9/[illegible]
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

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1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1/1
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 ....
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 .....
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....

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1651 Baby Face (9)..... 9/16 10/[illegible]
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
5657 Christmas Carols (10½)...12/9 ....

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1120 Congo Bill (15 Chapters)..10/28 ....
1140 Bruce Gentry (15 Chapters) 2/10 .....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

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MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8).....10/9 .....
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 .....
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....

PETE SMITH SPECIALTIES (10)

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S-52 Pigskin Skill (8)..... 9/18 10/2[illegible]
S-53 Ice Aces (8).....11/6 2/19
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientifiquiz (9) ....
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 ....
W-22 Fine Feathered Friends (8).. 1/1 .....
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats ( )..... ..

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/12
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 .
T-14 Ontario, Land of Lakes (10). 2/12 .....
T-15 Calling on Michigan (10)... 3/5 .....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( )..... ..
A-2 Heart to Heart (21)..... 5/21 .....

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PACEMAKERS

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K8-2 Mr. Groundling Takes the Air (11) 12/3 1/22
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 .....
K8-6 My Silent Love ( )..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

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P8-2 Hector's Hectic Life (7)...11/19 1/8
P8-3 Old Shell Game (7).....12/17 2/19
P8-4 The Little Cut-up (7).....12/17 2/26
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P8-6 The Lost Dream (8)..... 3/18 ....
P8-7 Little Red School Mouse (7). 4/15 .....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 ....
P8-10 Campus Capers (7)..... 7/1 .....

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X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) ..... 3/11 .....
X8-5 The Stork Market (8)..... 4/8 .....
X8-6 Spring Song ( )..... 6/3 ....
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X8-9 Farm Foolery ( )..... 8/5 .....
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X8-11 Marriage Wows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

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R8-2 Acrobatic Illini (10)..... 1/7 2/19
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R8-4 In the Driver's Seat (10)... 3/4 4/30
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R8-6 Fairway Champions (10).... 5/6 ....
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

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E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Premiere (11) ..... 3/25 .....
E8-4 Lumber Jack & Jill (7).... 5/27 ....
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E8-7 Tar With a Star ( )..... 8/12 .....
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L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10).... 3/11 .....
L8-4 The Fall Guy (11)..... 4/15 .....
L8-5 Flying Grandmother (10).... 6/3 .....

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J8-2 The Stocking Yarn (10).... 2/4 4/30
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93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
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94807 Let's Go to the Movies (9)..... .....

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94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
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94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Soup's On (8).....10/15 ....
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94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) ..... 11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
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94705 Country Cousin (9)..... 5/20 .....
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891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

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882 The Three Minnies (8).... 4/15 .....
883 Romantic Rumbolia (8)..... .....

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8255 Scenic Sweden (8)..... 6/48 6/5
8256 Riddle of Rhodesia (8).... 7/48 9/4
8257 Bermuda (8) 8/48 9/4
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8259 Portrait of the West (8)...10/48 .....
8260 Way of the Padres (8).... 1/48 .....

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8203 Sky Thrills (9)..... 3/48 5/1
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8303 Everglades Adventure (9)..... 5/1
8304 Football Finesse (10).... 9/ 6/6
8305 Olympic Water Wizards (9).10/ 12/4
8306 Yankee Ski-Doodle (8)....12/ ....
8352 Aqua Capers (T) (8)..... 1/ 5/
8353 Playtime in Scandinavia (T) (8).... 4/ 6/[illegible]

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8513 Taming the Cat (7)..... 1/ 6/8
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8516 Hounding the Hares (7)... 4/ 6/8
8517 Feudin' Hillbillies (7).... 4/ 6/1
6518 Mystery in the Moonlight (7) 5/ 6/1
8519 Seeing Ghosts (7)..... 6/ 6/1
8520 A Sleepless Night (7)..... 6/ 6/1
8521 The Witch's Cat (7)..... 7/ 9/4
8522 Magpie Madness (7)..... 7/ 8/2
8523 Love's Labor Won (7)..... 8/ 9/1
8524 The Hard Boiled Egg (7)..10/ 12/4
8525 The Mysterious Stranger (7) 10/ 12/4
8526 Free Enterprise (7).....10/ 12/4
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8528 Out Again in Again (7)...11/ ....
8529 The Magic Slipper (7)....12/ ....
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8532 The Green Line (7)..... 5/ ....

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8801 Symphony of a City (11).. 9/ 12/4

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8802 Dying to Live (9)..... 5/ 6/1

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8601 Something Old Something New (8) 2/ 5/1
8602 Fashioned for Action (8).. 4/ 6/[illegible]

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7 Marriage and Divorce ( ). 2/20 3/6
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10 Battle for Greece (17).... 5/ ....
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9252 Quaint Quebec (8)..... 4/ ....
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9303 Beauty and the Blade (9). 5/ ....

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9503 The Racket Buster (7).... 2/ 4/[illegible]
9504 Sourpuss in Dinghat Land (7) ..... 3/ 4/[illegible]
9505 The Lion Hunt (7)..... 3/ ....
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9507 A Cold Romance (7)..... 4/ ....
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9509 Happy Landing (7)..... 6/ ....
9510 The Catnip Gang (7)..... 6/ ....

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8801 Satisfied Saurians (8)..... 3/ 4/[illegible]

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2 Asia's New Voice (17).... 2/18 3/[illegible]
3 Wish You Were Here (18). 3/18 ....
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4321 Pantry Panic (7).....11/22 ....
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4323 Mouse Trappers (7)..... 1/24 ....
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4325 The Screw Driver (7)..... 3/14 ....

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27	Goodbye, Mr. Moth (7)	5/2	.....
28	Jukebox Jamboree (7)	5/30	.....
29	The Loan Stranger (7)	6/27	.....
30	Dizzy Acrobat (7)	7/25	.....
31	Dizzy Kitty (7)	8/22	.....
32	Cow Cow Boogie (7)	9/19	.....
33	The Screwball (7)	10/17	.....
	SING AND BE HAPPY SERIES (8)		
381	Choo Choo Swing (10)	11/1	2/19
382	The Year Around (10)	12/6	.....
383	Songs of Romance (8½)	1/24	3/12
384	Clap Your Hands (10)	3/7	.....
385	Moonlight Melodies ( )	4/25	.....
	VARIETY VIEWS (8)		
341	Canada Calls (9)	10/1	1/22
342	They Went That A-Way ( )	1/10	.....
343	Just a Little North (10)	2/28	.....
344	Dynasty of Wonders (10)	4/4	.....
345	Inch by Inch ( )	5/30	.....
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301	Rhythm Masters (15)	12/8	2/19
302	Lawrence Welk & Orch. (15)	1/5	1/22
303	Ted Weems & Orch. (15)	2/2	.....
304	Les Brown & Band (15)	3/2	.....
305	Symphony in Swing ( )	3/30	.....
	TWO-REEL SPECIALS (2)		
201	Cheating in Gambling (17)	2/2	.....
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203	Christmas Dream (11)	11/22	11/16
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351	Six Gun Music (24)	1/6	....
352	Cheyenne Cowboy (23)	2/10	.....
353	West of Laramie (26)	3/24	.....

WARNER BROS.

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6003	Princely India (20)	12/25	4/2
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006	Cradle of the Republic (20)	5/28	.....
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6001	Sons of Liberty (20)	11/26	..
6005	Sunday Roundup (20)	1/29	
	JOE McDOAKES COMEDIES (8)		
401	So You Want to Be In		
402	So You Want to Be on the Radio (10)	11/6	1/22
403	So You Want to Be a Baby Sitter (10)	1/8	4/2
404	So You Want to Be Popular (10)	3/12	.....
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	Hen House Henery (7)	9/11	.....
	BLUE RIBBON CARTOONS (13)		
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5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	.....
5704	Daffy Duck Hunt (7)	3/26	.....
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	.....
5707	Curtain Razor (7)	5/21	.....
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4724	Rebel Rabbit (7)	4/2	9/15
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)		.....
5505	Sport of Millions (10)	3/26	.....
5506	Cinderella Horse (10)	4/23	.....
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5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	.....
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5101	Football Magic (20)	9/11	9/10
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5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
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5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....

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2	This Theatre and You ( ) WB		1/15
3	Movies Are Adventure ( ) Univ.		1/15
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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y. under [illegible] March [illegible]
Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. [illegible] Copy [illegible]

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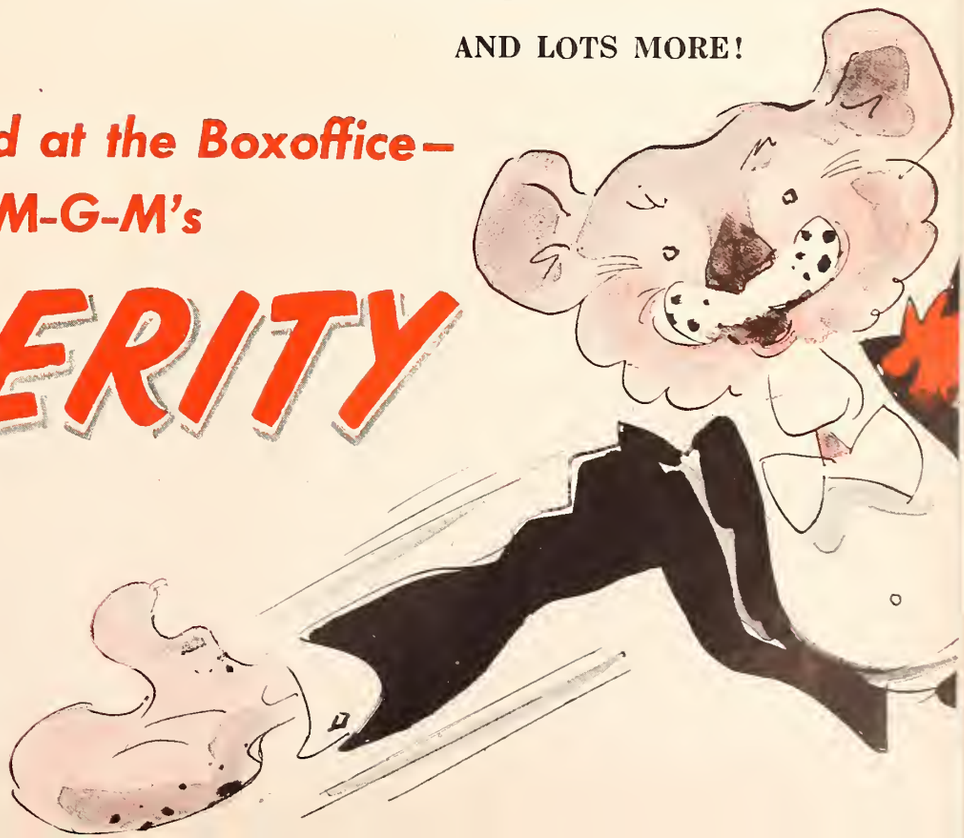

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THE STR EDITORIAL PAGE

Better Presentations, Too!

At the present time there is considerable disposition to roast hell out of the movies with a "Hollywood's turning out a lot of junk" refrain. Well, Hollywood has been turning out a lot of mighty good entertainment as well as some mediocre and poor stuff. As a general average the ratio of good to poor is far higher for Hollywood than it is for a lot of current books, fiction magazines, radio and television entertainment, according to at least one party we know.

No, it just won't do for theatremen to take up the cry that the product is poor and that's the only reason why they don't sell as many tickets as they should to keep those red-ink scars off their books. It is not only possible, and not at all unlikely, that some of the apathy of the public in those sectors where movie attendance is off finds a contributing factor to its persistence in the lack of comfort and services of the movie house itself.

The showman must never forget that the glamor of a star's name and the glitter of his advertising of itself is not sufficient to guarantee that the people who pay their way in are completely paid off by what's on the film he gets from the exchanges. Because it's not what's on the film, but what comes out on the screen that the patrons see for their money.

Theatre-going is, or should be, a somewhat glamorous adventure of its own. People who come to the theatre in the mood to be entertained can have the spell of illusion shattered all to hell by even the littlest inconvenience, or discourtesy, or show of untidiness in the general appearance of the theatre itself. And every theatreman can be completely sure that no matter how skillful the studio technicians in lighting, photography and set-dressing, the picture the public sees can't possibly reflect these qualities if it is projected on a sooty, neglected, worn-out screen, or by means of faulty booth equipment. Assuredly, no show, regardless of how absorbing its drama or hilarious its comedy, can overcome the physical discomfort of patrons seated in broken-down chairs or sweltering in stuffy, smelly atmosphere.

The exhibition branch must play a principal part in this present industry fight to maintain its leadership as the purveyor of the greatest mass entertainment medium. The rules of merchandising say that when business shows signs of falling off you first do everything possible to make the article more attractive.

In such endeavor, the studios must be a leader, but marching right alongside in the parade must be exhibition, with better presentations, smarter program-building, and clean, attractive, well managed theatres.

Sales Policy

We have indications—far sooner than we had expected comment from readers—that the Statement of Policy issued by 20th-Fox President Spyros Skouras last week is receiving close exhibitor attention and study.

While it is far too early to arrive at any estimate of the reactions, it will be no surprise if the 20th-Fox policy respecting wide latitude for the company's division and field sales forces (in setting up individual selling policy for each picture on the basis of conditions in the particular territory) is well up front among those specific elements that will receive exhibitor applause.

As a general policy this aim for decentralized selling is one of the most forward-looking points of the Skouras statement. Resolving such policy into a concrete program that will be implemented by action in deals between salesmen and the theatremen will advance a highly desirable general principle whose application, we believe, has been indicated for a long time. And, since this page so consistently has urged the desirability of "local level" action—not only in selling policy but in industry public relations and exhibitor organizational programs as well —it is natural that we should hail this feature of the Skouras statement.

It is violating no confidence to state that among all the exhibitor-grievance letters to this editorial desk, those dealing with home-office alterations or rejections of signed contracts lead in volume and far outstrip all others in indicating a condition that cries out for attention and corrective action.

All exhibitors who have not attentively read the Skouras statement, are hereby urged to do so at the earliest possible time. The exhibitor cannot hope for better trade relations unless he makes it his business to study all proposals for needed and practicable improvements.

As to the statement itself, it is a most welcome indication of a purpose to move in the direction of better understanding between distribution and exhibition on basic mutual problems and specific proposals that may help to resolve them.

▲ ▲ ▲

Doing the Job

The industry's various branches are doing a real job in support of the Opportunity Bond Drive. Stars, executives of production, distribution and exhibition, and the men running the theatres again are demonstrating that film business can be counted on to measure up to the test of good citizenship and patriotic performance.

—*CHICK LEWIS*

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Exhibitors are responsible for what appears on their screens since the elimination of block booking, MGM's H. M. Richey told the Chicago Federation of Women's Clubs during a week which was fairly well filled with speeches by industry members.

Motion Picture Association of America President Eric Johnston, who has been pretty silent on what he cooked up with the British, was pretty voluable on other topics. He told the dinner of the Centenary College's Centennial at Shreveport that Communism was bad and that he'd like to see private American dollars take over after the ECA. In Chicago before the Congress of Parents and Teachers he said he would like to see them oppose censorship.

And out in Little Rock, Theatre Owners of America Executive Director Gael Sullivan, told the 30th annual convention of the Independent Theatre Owners of Arkansas that exhibitors must fight for a screen free from censorship and should take a greater interest in public service and civic affairs.

Meanwhile in New York TOA had written distributors asking for special television trailers to advertise films and had postponed release of its box-office information report.

In Denver, Warner Bros., will book the premiere of "Colorado Territory" into a downtown house and drive-ins, day-and-date, but the Denver situation is unique. The drive-ins are practically the only "neighborhood" houses in that city. Warners further surprised the trade by selling four of its pictures—"Look for the Silver Lining," "Under Capricorn," "Beyond the Forest" and "The Glass Menagerie," away from its own New York Strand to the Radio City Music Hall.

In Minneapolis the Minnesota Amusement Company was facing a reshuffling of some houses as a result of the Paramount-Government deal.

In New York a 20th-Fox counsel told stockholders that National Theatres, a subsidiary, was doing as well as it did during the war years, while reports of a summer slump were echoing from all over the country, and in Washington the Dupont Theatre's experiment of admitting white and Negroes without segregation seemed to be working—though that was no proof it would work everywhere. In St. Louis Fanchon and Marco were to close the 5,000-seat Fox May 18, and in Bonnesboro, Md., Exhibitor T. W. North, Jr., who tested the Sunday law by opening his drive-in, was arrested along with his projectionist and cashier. Hearing is set for June 8.

In Dallas and Ft. Worth, Texas, where the clouds burst upon the cities and rivers broke their banks, the only theatre damage reported was Interstate's Seventh Street, Ft. Worth, which stayed closed for two days while carpets and seats dried out.

Out in Hapesville, Ga., two teen-agers picketed the local theatre because the manager wouldn't admit them. Said the manager: "They're a wrecking crew; they tore up about 20 theatre seats." Up in New York the Palace reopened with vaudeville and pictures. In Los Angeles the Federation of Women's Clubs there was protesting that "We Were Strangers," was "propaganda to advance the Communist party line," and in Nashville, the mayor wants to ban any picture a member of whose cast has been convicted on a narcotics charge.

Distribution

Max E. Youngstein goes to Paramount as director of advertising, publicity and exploitation Monday, and Francis A. Bateman is taking a leave of absence as general sales manager of Screen Guild. Paramount announced a series of 52 one-reel shorts and 104 issues of the newsreel, and Eagle Lion has set five films for June distribution. Grad Sears is off to England to see what kind of deal he can get for United Artists product on J. Arthur Rank circuits.

Litigation

What is said to be the first suit on rental discrimination was filed in New York Federal Court by the Mayfair at Hillside, N. J., against the eight majors. Other litigation: Van A. Nomikos filing for $720,000 against several majors and Balaban and Katz over the loss of a lease on the Chicago Ambassador; Schine asking for dismissal of a $2,500,000 suit filed against it by the Capitol of Auburn, N. Y.; settlement of the Chicago Monroe Amusement suit against the majors and B&K out of court for a no reported cash settlement, and a suit for $900,000 triple damages against Walter Reade Theatres, Paramount, Loew's 20th-Fox, United Artists by the Liberty at Freehold, N. J., over product monopoly.

General

Society of Independent Motion Picture Producers President Ellis Arnall was in Washington this week presenting the Department of Justice with an argument that the Anglo-American conference-Motion Picture Export plan violated the Webb-Pomerene Act—a move about which the MPEA is as silent as it used to be in the old Will Hays days.

Financial: 20th-Fox first quarter net of $3,017,732 compared to $2,926,842 for the same period in 1948; company also declared following quarterly dividends payable June 1: Common, 50 cents; convertible preferred 37½ cents; prior preferred, $1.12½. Loew's, quarterly dividend 37½ cents a share of common, payable June 30. Eastman Kodak, quarterly net $11,728,892 compared with $12,903,244, for the similar quarter, 1948; also declared quarterly dividend of $1.50 on preferred, 40 cents on common payable July 1. Walt Disney net loss for 26 weeks ending April 2, $29,245 compared to profit of $66,128 for corresponding period, 1948.

FULL SPEED AHEAD—that's what Max E. Youngstein told members of Paramount's advertising, publicity and exploitation departments would be the policy when he took over their direction next Monday. Youngstein, who is leaving as vice-president of Eagle Lion's advertising, publicity and exploitation department, to take over the Paramount post, vacant since the resignation of Curtis Mitchell, addressed the staff this week. The new Paramount ad-publicity-exploitation director entered show business as general counsel and business manager for the Hal Horne Organization in 1941, held executive posts in 20th-Fox's ad and publicity departments, both in the home office and the coast, and during 1944-45 served as publicity director for the motion picture section of the Treasury Department's War Finance Division. In October 1946, he joined Eagle Lion. His appointment to the Paramount post, President Barney Balaban said, will not affect the status of Eastern Publicity Manager Ben Washer and Studio Publicity Director Norman Siegel.

Arnall to Washington On Anglo-American Pact

Ellis Arnall, president of the Society of Independent Motion Picture Producers, was to return to New York from Washington, D. C., this week where he went to follow up protests over the agreement reportedly reached at the Anglo-American Film Council by the British and members of Motion Picture Export Association.

Arnall has already protested the thought that MPEA members could speak for the entire industry and presumably shut out those who did not agree from the English market. He said this week that he had filed a complaint with the U. S. Attorney General's office over the plan and future activities of the Council and the MPEA and was considering filing additional complaints with the Federal Trade Commission, the State Department and congressional committees.

No Dope?

Mayor Thomas L. Cummins of Nashville, Tenn., has asked the city censor board to ban any motion pictures whose cast includes persons convicted of narcotic charges.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone. LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor: Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations. Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

Dove-In

A plane that dove into a drive-in at Miami, Fla., last Sunday resulted in the death of its two occupants, when it crashed among the stanchions used for holding the in-car speakers shortly before showtime at the Tropicaire Theatre. Gus and Della Pietra, employes of the Tropicaire, said the plane narrowly missed the drive-in's cafeteria, climbed almost straight into the air, stalled and fell. Its pilot was Denver Wilbur Howzer, 25, and its passenger, Joseph C. Carpenter, who was a ticket seller at the drive-in. The drive-in was empty at the time.

Discrimination Charged in Suit

N. J. House Asks $300,000 Damages Over Rentals

What is believed to be the first suit filed under the anti-trust laws and the Robinson-Patman Act, over alleged discrimination in film rentals went on record in the federal court at New York this week when Hillside Amusement Company, operator of the Mayfair at Hillside, N. J., entered suit for $300,000 triple damages against the eight majors.

"Our charge is simple discrimination in rentals," declared Hillside Attorney Arthur L. Abrams, stating that the allegation was based on conditions generally in the United States and specifically on houses in the immediate Hillside area. Abrams indicated that the way affiliated houses booked pictures in competition to the Hillside indicated they were getting lower rentals. He mentioned the Warner sub runs and the type of double feature programs offered as an example.

The complaint charges that Hillside is forced to buy nearly all pictures distributed by the eight majors and cannot bargain effectively with them; that Hillside had to pay more for product than "comparable theatres" operated by affiliates and that the result was to impair Hillside's competitive position. Defendants are: Paramount, Warner Bros., RKO, 20th Century-Fox, Loew's, (MGM), Columbia, Universal and United Artists.

Name Reade Chain In Trust Action

Suit for $900,000 triple damages and injunctive relief was filed in New York federal court last Friday by the Liberty Freehold Corporation, operator of the Liberty at Freehold, N. J.,

(*Continued on Page* 9)

Movies Made Popcorn?

A which-came-first-chicken-or-egg? riddle has been tossed into the quiz hopper by the article, "Popcorn Crazy," in the May 21 issue of Saturday Evening Post. Author Arthur Bartlett's article attributes the growth of the popcorn business from a peddling start to its present status as a $240,000,000 bonanza to Charles T. Manley, whose "greatest triumph in giving popcorn a more respectable status, and thereby multiplying sales, was in getting popcorn machines into movie theatres all over the country." All of which puts a reverse twist on lots of current cracks about movies getting by now because people come in to eat the popcorn.

Installment Buying Whittles Nation's Theatre Grosses

Return of installment plan buying is one of the factors which is slashing at box-office grosses.

Not that the pay-by-the-month way of buying the new refrigerator, the new living room suite or the new car is altogether to blame for what is pretty definitely a slight but normal slump, as a SHOWMEN's study shows. But it is a strong contributing factor in a series of contributing factors which have arisen in the United States within the past 12 months—all of which affect the box-office. These factors are:

1) End of the day when the motion picture was practically the only amusement the public had and a time when their pockets were heavy with money they could not spend on necessities because of the war.

2) A widening horizon of other amusements which compete for the motion picture dollar.

3) A tendency on the part of the public to shop carefully for whatever it buys, indicated by a general falling off in sales reported by the U. S. Commerce Department, coupled with a drop in production. Correspondingly the amount of money Mr. and Mrs. Average Public put into the savings bank increased, indicating that they were buying only necessities and those not altogether necessities that offered good value.

Pay As You Play?

In addition installment buying has come back into its own and caused those using it to budget their expenses to meet installment payments, another fact which compels them either to reduce their amusement expenditures or to shop before spending.

This last is confirmed by the attendance habits of motion picture audiences. To date neighborhood houses have felt less of the summer slump than the downtown first-runs. Downtown first-runs, with their higher prices, are finding it increasingly difficult to get the customers to come up to their box-offices, excepting where they have something more to offer than the neighborhood houses—such as stage shows.

However, where they have nothing more to dangle before the public, the going is tough. Exhibitors point out that today a theatre patron can wait, go to his neighborhood house and see a film for anywhere from two-thirds to half of what he would have paid downtown, plus an extra feature.

Playing Hob

That's what is playing hob in New York right now where Broadway has taken a two-weeks' beating. With non-stage show houses getting over a dollar for night admissions against the neighborhoods 90 and 70 cents and even less, plus the fact that the neighborhoods play right on top of Broadway and offer duals, the answer to that problem is not difficult.

The differential becomes even more remarkable for the housewife who can go to the bargain matinees which some neighborhood houses hold outside of New York. Here she can see a top picture and the second half of a double bill for as low as 25 cents.

Washington Theatre Tries Policy Of Non-Segregation; Finds It Works

Success of the Dupont Theatre's policy of admitting both whites and Negroes in Washington, D. C., where Jim Crow is more or less an enforced fact, is indicative that a policy of non-segregation can be maintained, Harry S. Wender, president of the District of Columbia Recreation Board, declared recently.

Wender's declaration that this step marked progress in opening up recreation facilities in the nation's capital to Negroes, served to highlight the policy the house has adopted since its openings. Dupont, which was erected near Dupont Circle, on Connecticut Avenue, in an exclusive white shopping area, opened about a year ago with a policy of first-run foreign films, and eschewed segregation. According to Wender, who made it plain he was speaking personally, it has operated to capacity houses since its opening and the non-segregation policy apparently works.

Whether such a policy could be extended to other cities where there are other views on this question is still in doubt however. While the 46-year-old Maryland in Baltimore, which plays legitimate shows, has adopted a non-segregation policy after picketing, it is the general opinion of showmen that theatres will have to follow public sentiment in this matter, not try to lead it.

Difficulty?

St. Louis would appear to be a city where a non-segregation policy would have difficulties. Despite its large Negro population, a bill aimed at racial discrimination in theatres, hotels, died in the 1948-49 session of the city's Board of Aldermen. It stands a chance to be revived, but meanwhile the vast majority of motion picture houses are strictly for whites, while several cater only to Negro trade. In some Negro areas, both are admitted, with the whites being confined to the balcony—a Jim Crow in reverse. The St. Louis Municipal Opera and Sportsmen's Park admits Negroes practically to any part of the "house."

Denver Drive-ins to Day-and-Date With Downtown House in Warner Deal

Drive-ins will play day-and-date with an established downtown theatre in Denver, June 3, when Warner Bros. "Colorado Territory" gets its world premiere in that Rocky Mountain city.

The picture, which is booked into John Wolfberg's downtown Broadway for four weeks, will share the first week day-and-date with the West Drive-in, the second with the East Drive-in, the third with the North Drive-in, and the fourth with the South Drive-In, if construction on the last situation is completed in time. All these drive-ins are part of Wolfberg's Cinema Amusements, Inc., circuit.

Unique

While there were indications that this multiple run with drive-ins was causing some concern in the trade, the fact is that the Denver situation is unique.

In that city there are no large subsequent-run houses in the neighborhood. At present, there

(*Continued on Page* 16)

Screen Fare Is Responsibility Of Exhibitors, Says Richey

End of Block Booking Leaves Choice to Theatre, He Tells Women's Clubs

Exhibitors are directly responsible for what appears on their screens since block booking has been abolished, Henderson M. Richey, MGM's exhibitor relations chief, told a meeting of the Chicago Federation of Women's Clubs this week.

Expressing wonder on "how many people actually know how to go to the movies," Richey's address covered the industry fully—from business statistics and glamor, to production and trade practices and television. He did not anticipate television would be more than "just another form of competition to keep the industry on its toes," as do night baseball, hockey, basketball, bridge, etc.

It's Illegal Now

"Block booking," he told the women, on the subject of responsibility, "about which so much has been said, is now illegal and no theatre owner is compelled to buy any one, or a group of pictures, to secure others."

"Therefore," he continued, "the entire responsibility of what a theatre owner shows in his theatres rests directly on his shoulders. That cleans up block booking excepting, I am sure, the overwhelming majority of theatre owners would prefer to buy their pictures in blocks. . . . Actually single-picture selling . . . has been in effect nearly three years. Frankly I wonder if you honestly feel it has had any effect on the quality of pictures. Personally I doubt it, but it has more than doubled the cost of selling pictures."

Richey told his audience business was off when compared to the peak of the war but that "theatre owners are still making very good profits, attendance levels are off about seven per cent from the peak year so that all the hue and cry about motion pictures being on the down grade is somewhat reminiscent of Mark Twain's statements that reports of his death were 'greatly exaggerated'."

Know-How Movie-Go

Discussing attendance, Richey said:

"I wonder how many people actually know how to go to the movies. Now, when you make an investment to go to a legitimate show, it is probable you carefully read the reviews of the show when it opened, ascertained what type of story it is, decided in your own mind whether you liked the work of the particular players and then made up your mind whether you would go or not and when you did it's probable you were satisfied despite the high cost.

"But how do a great many people go to the movies? Too many times they pick a night that they have nothing else to do, pay no attention to what's playing, make no inquiry as to whether it is the type of picture they like or whether they like the star—they just go—and then sometimes run into a picture that is totally unsatisfactory to their taste. They come out and say 'that was terrible' and they say to us 'when are you going to make some good movies.' For example, I don't like horror stories so I never go but most any good drama or musical appeals to me and I can always get out of the average motion picture something well worth while.

Can Help

"Here is a place where great organizations like yours can wield a most telling influence. It is very difficult to guide the public taste but if fine pictures can have support of the people who demand fine pictures, then there will be a sufficient market for fine pictures, and fine pictures will be produced."

Johnston Backing Down?

Eric Johnston, President of the Motion Picture Association of America, this week appealed to the public in general for their help to fight censorship. Johnston's appeal, made in an address May 16 to the National Congress of Parents and Teachers, pointed out that the films did not have the same freedom rights as the press due to a Supreme Court ruling in 1915. He said nothing of the fight he had originally committed the MPAA to against censorship and the possibility of a rehearing on this rule in view of a passing remark by Supreme Court Justice Douglas more recently. In ruling on an appeal in the Government anti-trust suit, Justice Douglas declared he had "no doubt" that freedom of the press applied to motion pictures.

Need a Ballyhoo Boost? Get Gov't To Help—That's Australian Way

By GENE FRIEDMAN

Government participation in film advertising and exploitation would probably be regarded with considerable disfavor in this country, but Hal Haughton, Paramount exploitation chief for Australia and New Zealand, thinks it's wonderful.

Just winding up a month's visit to this country, Haughton, eager to be back, admits that conditions in Australia are quite different and consequently government cooperation is a tremendous advantage.

"Some of the ideas we use would be corny by Hollywood standards, I suppose," he confessed, "but exploitation is new to Australians.

"Newspaper advertising doesn't exist in Australia as it does here," he explained. "Consequently there are certain limitations which require some ingenuity. Film ads are limited as to size, but there is no limitation on the size of product ads. Naturally, tie-ups are the answer. To push 'Hazard,' we introduced a hazard brassiere and it went over big, with the department stores taking the ads and pushing the film at the same time."

But the big thing is the government's attitude. Haughton was able to affect a safety campaign tie-up on 'Road to Rio," using a trans-ocean broadcast from Bob Hope. For "Unconquered," stickers were plastered on mail trucks, envelopes, telegrams, etc., with Paramount paying only the cost of printing. "Unconquered" was further tied up with recruiting for the army. The government-owned telephone company collaborated on a "Sorry, Wrong Number" campaign after Paramount gave special screenings for operators all over the country.

Easter Help

Haughton took advantage of Australia's famouse Royal Easter Show, and projected safety trailers and film trailers in the safety booth. This was so popular that it jammed the show.

"When 'Beyond Glory' opened, the town of Adelaide was blacked out due to labor difficulties. Coal supplies all electricity and there was a definite problem. We borrowed some army equipment, had a lighted arrow pointing up the theatre, and that theatre was really jammed."

Not Tough

The Down Under exploitation chief said he had been told that government officials would prove difficult, but he's found out differently. "It's all a matter of selling yourself to the right person—after that, everything comes easy."

Virtually all of Haughton's work is centered in Australia's main six cities—Sydney, Melbourne, Brisbane, Adelaide, Hobart and Perth. The theatres in these cities follow suggested advertising, with Haughton working up a publicity program for each of the Australian states. He contacts the newspapers personally and works the newspapers and theatres together.

At present, Haughton is working on an ambitious project to tie up the opening around Christmas of Bob Hope's "The Great Lover" with a mammoth Christmas party for underprivileged children in Sydney's huge Hyde Park, which is similar to Central Park.

Haughton has already obtained permission for the show from Sydney's Lord Mayor and from the park commission. He is working with the Salvation Army and St. Andrew's Society, the two organizations which will designate the children. Gifts have been pledged by the city's department stores. Just before the party, there will be a special screening of "The Great Lover" to raise additional funds. Jack Davies, Australia's Bob Hope, will be master of ceremonies and act as Santa Claus. Hope too is expected to come in on a special international hook-up, and an attempt will be made also to bring in London's famous comic, Sid Field.

Although he has been in Australia only two years, Haughton likes his life there very much.

Pro-American

"Australians are strongly pro-American," he said, "conditioned through 25 years of film schooling. They are the greatest movie going people, per capita, in the world. They have very wonderful theatres, and their admission prices are about half of ours. Of course, their salaries are lower too.

'There are virtually no legitimate theatres Down Under and any traveling musical show is an instant success. The radio stations are hungry for new music and after playing 'Buttons and Bows' for weeks, they shot it right to the top again when it won an Academy Award."

What Do You Mean, Sir?

Movies have little to fear from television because video does not offer a "sense of touch or personal contact" that the theatre does, Irving Paul Sulds of the Independent Television Producers Association of New York told the Columbus Town Meeting of the air.

"There's no reason to think that radio, the movies and newspapers are doomed," Sulds added.

He did not say what he meant by "touch or personal contact" in the theatre.

Name Reade Chain In Trust Action

(*Continued from Page 7*)

against the Walter Reade circuit and four major distributors.

The suit claims that the Reade circuit "in conspiracy with the distributor defendants has exercised its pooled circuit buying power in Freehold, by refusing to lease or license any of the films of the distributor defendants in the Reade Circuit 'closed town' unless the distributor defendants agreed to license and lease their feature films exclusively to the Reade-Strand, in Freehold."

This alleged act, the petition continues, deprived the Liberty of needed product and caused it a loss since July 27, 1940 of $300,000 which amounts to $900,000 under the punitive provisions of the trust-laws, which allow triple damages. It also asks for an injunction outlawing the allegedly illegal acts.

Defendants named are the circuit, its 18 subsidiaries, its three controllers—Walter Reade, Walter Reade, Jr., and Walter Edwin Gage—and the following distributors—Paramount, Loew's (MGM), 20th Century-Fox and United Artists.

Judge Dismisses Monroe Suit

Suit of the Monroe Amusement Company under the anti-trust laws against several Chicago Theatre corporations and the eight major distributors, was dismissed by Federal Judge John Barnes this week upon condition that both defense and plaintiff pay their own court costs. No amount of cash settlement was reported.

Monroe, through the Trintz Brothers, had filed a monopoly suit against Balaban and Katz, Diana Theatre Corporation, Great States, Warner Theatres, Warner Bros., Paramount, 20th Century-Fox, RKO, Loew's (MGM), Columbia, United Artists and Universal.

Schine Asks Dismissal of 2½ Million Auburn Suit

Schine Circuit this week asked dismissal of the $2,500,000 suit filed against it by the Auburn Capitol Theatre Company of Auburn, N. Y. Reason for the dismissal request of the suit, also filed against Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, United Artists and Universal, alleging a conspiracy which deprived the plaintiff of product, is the statute of limitations.

Mars Amusement Files $720,000 Trust Suit

Suit for $720,000 triple damages under the anti-trust law was filed in Chicago last weekend by Van A. Nomikos' Mars Amusement Corporation against several major film companies and Balaban and Katz. The suit claims loss of profits from 1937 through 1940 and loss of lease in connection with the Ambassador on Chicago's west side.

Stop—For More Study

Move on the part of Ohio's Congress of Parents and Teachers against "objectionable" movie and radio programs is temporarily off in favor of concentrating on comic books, it was announced this week after several months' study and public hearings. The PTA found that movie and radio programs are "peculiarly different" and need further study.

Business Hypo

Pacific Drive-in Theatres has launched a series of one-night personal appearance shows to boost its summer patronage, Los Angeles reports. May 12 opening of the Pickwick in Burbank was augmented with the appearance of actor Tom Brown, a trick horse and filmites Ralph Byrd, Max Terhune, Eddie Dean, Pamela Blake and Bob Oates and his band. Another unit of Russell Hayden, Tom London, Monte Hale and five western vaudeville acts opened in San Berardino. The units will swing around the 12 Pacific Drive-In houses for one-night stands.

Paramount Minnesota Houses Face Changes

In order to meet the terms of Paramount's consent decree the Minnesota Amusement Company faces operational changes in four situations by September 2, sources in Minneapolis said this week. They are:

Duluth-Sioux Falls—Decision must be reached which house will be first choice and second choice first run; no move-overs are to be allowed from first to second runs.

Terminate partnerships in LaCrosse, Wis., Fairmont, Minn., Madison, S. D., and a pool in Jamestown, N. D.

Drop two first-run houses in Rochester and one in Winona.

Drop one first run in St. Paul, Minneapolis, Mankato, St. Cloud, Minn.; in Fargo and Minto, N. D., in Aberdeen, Huron and Watertown, S. D., and a first-run in Austin, Miss., and Eanu Claire, Wis., to open these situations to competition.

Paramount to Have 52 Shorts Plus News

Paramount's 1949-50 shorts subjects program will consist of 104 issues of the newsreel and 52 one-reel shorts, instead of the 70 shorts set for release in the current year, Short Subjects General Sales Manager Oscar Morgan announced this week.

The reduction in shorts results from dropping the Popular Science, Unusual Occupations and Speaking of Animals series. The 1949-50 program of 52 will comprise eight Popeyes, 12 Screen Song Cartoons, 10 Noveltoon cartoons —in color; six Paramount Pacemakers and 10 Grantland Rice Sportslights—in black and white —and eight Paramount Champions (reissues).

U-I Answers Marston; Wants Damages Too

Universal International filed a cross complaint in the suit Marston Productions has against it, asking repayment of $320,434.25 it allegedly made the producing company on "Casbah" plus attorney fees and all rights on the film. The cross complaint was in reply to a suit Marston had filed against U-I asking $250,000 damages for improper distribution.

St. Louis Fox to Close

Fanchon and Marco's 5,000-seat Fox in St. Louis is publicly announcing that it will close May 18. F&M had originally announced the house would close if top product at reasonable rentals were not obtainable but the exhibitor company had since closed with 20th-Fox and Paramount for limited product. The summer slump may be behind the move.

Will Sell to Suit Exhibitor—Fox

Twentieth Century-Fox will sell theatres either percentage on sliding scale or flat rental under its new sales plan, depending upon the preferences of the individual exhibitor, General Sales Manager Andy W. Smith, Jr., told a luncheon of the Independent Theatre Owners Association in New York last Friday.

Smith's statement was taken to mean, however, that rentals would have to be adequate. Weak pictures, if any, he said, would be sold flat and no formula had been devised yet to determine the flat rentals.

As to percentage films, Smith declared they should average from 25 to 50 per cent in one per cent steps with problem houses getting lower figures. Vice-President Al Lichtman, who attended the luncheon with Vice-President Charles Einfeld, declared at this point that the percentage deal on a problem house would have to be low enough to work. Smith told the meeting there was no deadline on the new sales plan and that it would remain in effect as long as "warranted."

Lost $16,000,000

Lichtman revealed that the major producers in the past year had lost $16,000,000 on production, figures assumably based on confidential information gathered by the Motion Picture Association of America.

Lichtman hit a tough one when Exhibitor Matt Sanders asked him how his subsequent-run house would know what a picture was worth if the house ahead of him went in for an extended run and milked it dry. The 20th-Fox executive said that a great deal of that would depend upon the salesman who should be familiar with the situation and who would work out a deal based on all the factors.

"Does that answer your question?" queried Lichtman.

"No," replied Sanders bluntly.

National Theatres Doing Twice As Well—Koegel

National Theatres are doing twice as well at present as they did during the opulent war years, 20th-Fox Counsel Otto Koegel told a meeting of that company's stockholders in New York Tuesday. Twentieth-Fox owns the giant National circuit outright.

The stockholders also heard that 20th-Fox had netted $3,017,736 for the 13-week period ending March 26, 1949, equivalent to earnings of $1.04 a share, an increase of $90,894 over the corresponding period in 1948 when the company's net profit was $2,926,842 or $1 a share.

Board Elected

At the elections held during the meeting the following were named to the board:

L. Sherman Adams, Robert L. Clarkson, Wilfred J. Eadie, Daniel O. Hastings, Robert E. Hannegan, Donald A. Henderson, Robert Lehman, William C. Michel, William P. Philips. Seton Porter, Murray Silverstone, Spyros P. Skouras, Darryl F. Zanuck.

The directors met and elected the following officers:

President Spyros Skouras, Executive Vice-President William C. Michel, Production Vice-President Darryl F. Zanuck; Vice-Presidents Joseph H. Moskowitz, A. Lichtman; Domestic Distribution Vice-President Andy W. Smith, Jr.; Ad, Publicity and Exploitation Vice-President S. Charles Einfeld; Secretary-Treasurer Donald A. Henderson; Comptroller and Assistant Treasurer Wilfred J. Eadie.

Declare Dividends

The directors also declared a $1.12½ quarterly dividend on its prior preferred, 37½ cents on its convertible preferred and 50 cents on its common, all payable June 1.

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THE FAN · CANADIAN PACIFIC · MOTHER IS A FRESHMAN · A LETTER TO THREE WIVES · THE SNAKE PIT · DOWN TO THE SEA IN SHIPS
YELLOW SKY · WHEN MY BABY SMILES AT ME

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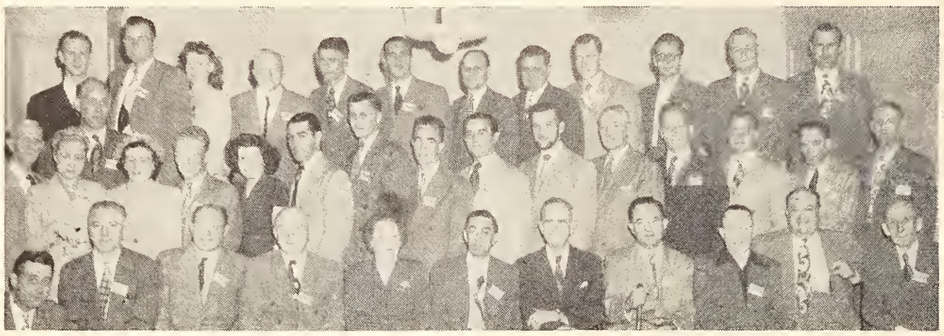

AND A GOODLY CROWD WAS THERE, as the above photo proves in connection with Tri-States Theatre Corporation's meeting of the Nebraska Theatre Association held May 11 in Grand Island. Bottom Row: Wally Kemp, Tom Gannon, Ed Gould, Mr. and Mrs. Elmer Tilton, Bob Livingston, Mayor B. J. Cunningham of Grand Island, Walt Janeke, Harold Schoonover, Robert Spahn, H. T. Kennedy. Middle Row: Ralph Falkenburg, Cleta Bowman, Ralph Ayer, Mrs. E. G. Gannon, Mr. and Mrs. C. J. Baughman, Ted Butterfield, Ralph Falkenburg, Jr., Mr. Burlop, Larry Jensen, Elmer Haines, Bill Boston, C. Biemond, William Ostenburg, III, Burns Ellison, Mr. Frasier. Back Row: Robert Hoffa, Mr. and Mrs. Ed Bartak, M. Biemond, S. Soliminsky, Howard Kennedy, Jimmie Pickett, Joe Cole, Ira Crain, George Monroe, A. C. Stalcup and Ed Schoenthal.

I.M.P.S. MEMBER REPORT

Carlson Books Month of Color Films To Celebrate Theatre's Anniversary

A double-feature
B theatre in the "sticks"
C celebrates its Anniversary Month.

And it wasn't as easy as a-b-c, either, even if it does look that way, take it from G. W. "Gus" Carlson, manager of the Peoples Theatre, Superior, Wis., and an I.M.P.S. member.

Now the Peoples is a small independent house. To keep it supplied with product even under ordinary conditions is hard enough, but to do what Gus succeeded in doing is even harder.

The theatre's anniversary was coming along, and "Gus" wanted to make it a very special occasion—something out of the ordinary in anniversary celebrations. So he got to work.

Gus set out to accomplish the well-nigh impossible: book one month solid of pictures in color. That meant 18 of 'em. Could he do it? Well, he worked like a trouper. He doesn't say so in his report, but we can just imagine him going from one exchange to another, begging, pleading, cajoling. Not that the fellows don't like Gus, but you just can't pick color pictures off a tree.

At any rate, the difficulties were quite obvious. But he overcame them. There, in his little date book, booked and confirmed, were 18 pictures—and every one of 'em in color.

With that job completed, there was now the job of letting the people know about this "first" in theatre exhibition history. (Gus believes it was a "first," advertised it as a "first," and we're inclined to agree with him. Ever hear of anyone else doing it?)

He ran trailers in advance, planted advance and current radio announcements on a three-a-day basis. He used pennants and cellophane streamers. He hung a valance out in front.

And he ran an eye-opening anniversary ad in the newspaper, part of the cost being paid for by merchant friends and film companies who wanted to congratulate him.

The thing that made that big ad an eye-opener was the fact that it, too, was in color. What more effective way than that to herald a month of pictures in color?

"Let's Celebrate!" was emblazoned across the top of the large display. Then: "It's our anniversary. It's your biggest entertainment event. See them all. For the first time in the history of motion pictures—one whole month, every picture in gorgeous color!"

Attractions for the entire month were brought to the reader's attention by means of individual picture ad elements placed in panels—eighteen of 'em. The panel mats and some of the display type was in blue; the individual picture ad elements were in black. Names of the local firms and film companies congratulating the Peoples were listed at the bottom of the large display.

Gus may have accomplished a "first" in motion picture history, but other showmen can follow his example and make it a "first" in their own communities. However, Gus will warn you, don't be too optimistic when you set out to book a month of pictures in color. But don't get discouraged, either. Just keep at it. And when you've succeeded, and have put over the kind of campaign that Gus did, you'll know how he feels when his patrons congratulate him on his extraordinary accomplishment.

Takes the Cake

Finding that an important scene in MGM's "Edward, My Son" showed the stars toasting "Edward" on his first birthday, Manager C. W. Couzens of the Apollo, Southsea, England, arranged a novel and effective tieup with a local caterer. A beautifully frosted cake weighing 13½ lbs. was produced and the title and stars were imposed on it in colored icing. Patrons were asked to guess the weight, and the response exceeded Couzen's wildest expectations. There were six correct results, and the cake was presented as first prize.

'Laredo' Debut Launches Week-Long Celebration

The premiere of Paramount's "Streets of Laredo" in Laredo, Texas, last Monday launched a week-long "Streets of Laredo Founding Fiesta" officially honoring the anniversary of the town, which was chartered May 16, 1755.

State and local officials joined Hollywood stars in the celebration. From Hollywood came Mr. and Mrs. William Demarest; Mona Freeman, star of the film, and her husband, Pat Nerney; Corinne Calvet and her husband, John Bromfield; Mr. and Mrs. Don DeFore; Songwriters Jay Livingston and Ray Evans, who wrote the title song; Dick Foote, of the film's cast; Fortunio Bonanova; Nan Leslie, star of western films, and others.

Following the Laredo premiere, the Hollywood troupe was to appear at premieres of the Technicolor western in seven other cities in the Texas-Oklahoma area, including Beaumont, May 17; Houston, May 18; San Antonio, May 19; Dallas, May 20; Fort Worth, May 21; Oklahoma City, May 23, and Tulsa, May 24.

The Laredo premiere celebration was dominated by an invasion of foreign troops on American soil when 300 Mexican troops under the command of General Pardinas Blancas crossed Laredo's International Bridge over the Rio Grande to cheer the Mexican Army's crack four-man pistol team as it competed with teams from the Canadian Army and a team from the U. S. Army Air Force. Six thousand school children turned out to serenade Songwriters Livingston and Evans, and a pre-premiere dinner honored Charles A. Guy, editor and publisher of the Lubbock, Texas, *Avalanche and Journal* and long-time officer of the Texas Managing Editors Association.

A unique guest star of the premiere was 97-year-old Noah Armstrong, of Coleman, Texas, the oldest living ex-Texas Ranger.

Preview, Reception For 'Lady Gambles'

Members of the New York newspapers, Broadway columnists and trade paper representatives were guests of Universal-International Monday afternoon at a preview of "The Lady Gambles" at Toots Shor's, followed by a reception during which John Scarne, authority on gambling and author of "Scarne on Cards," entertained with his card wizardry.

Hot Stove League?

The Schine circuit reports that Ray Helson will soon hold a cooking school at the Strand in Ogdensburg, N. Y., with a stove promoted as a major prize, and that the day before the local baseball team has its opening game Ray is having them on the stage of the theatre. Them lads play in the Hot Stove League?

Invited to Premiere

A dozen young residents of the American Boys Town in Nebraska were invited to attend the premiere of "Guaglio" (pronounced Walyo), Lux Italian release with English titles, at the Avenue Playhouse on Wednesday evening.

'Oz' Trio Parades Kansas City Streets

With "The Wizard of Oz" booked by MGM for one of its two reissue test runs at the Midland Theatre, Kansas City, Mo., Manager Howard Burkhardt put on a street ballyhoo that had the town talking and the citizens craning their necks for a further look at the oddly assorted trio of star characters in the picture—the Tin Woodman, the Cowardly Lion and the Scarecrow. Three men, dressed for the parts, paraded the business streets on the opening day. Burkhardt also got excellent results by furnishing albums of the "Oz" songs to disc jockeys on several of the city's radio stations. Their cooperation resulted in giving the song, Over the Rainbow, a local revival during the picture's run.

A further opportunity for promoting the film was found in the presence in Kansas City of MGM's starlet, Jane Powell, booked for an appearance with the Kansas City Philharmonic Orchestra at a pop concert at the Municipal Auditorium. Learning she had an open day on Friday, Burkhardt arranged with her to make personal appearances at the afternoon and evening shows. He advertised that she would be present at both shows with the result that the old film drew near capacity audiences. Business for the week bettered the average.—KAN.

Whiteman, Herman at 'Lambertville' Premiere

"The Lambertville Story," a Paramount Pacemaker short subject featuring Paul Whiteman and produced by Justin Herman, made its world bow on May 12 at the Strand Theatre in Lambertville, N. J. In addition to Whiteman, Herman and Assistant Director Edgar Fay, the premiere was attended by Mayor William R. Naylor and other civic officials.

"The Lambertville Story," which shows how the citizens of Lambertville solved its juvenile problems by organizing Saturday night teenage clubs and other activities, was recently selected the Father Short of the Year by the National Father's Day Committee and will receive the award from the National Father's Day Council on May 26, also date of the subject's release.

SOMETHING NEW in book store windows is this Bantam contest display used to call attention to the showing of Republic's "The Red Pony" at the Brooklyn Strand Theatre. The ten persons who guessed correct number of Bantam Books in the window received free tickets to see the picture. You can do something like this, too, not only on "Red Pony" but on most any picture adapted from a well-known book.

"WE'RE NOT completely asleep up here," writes William Hulbert, of Schine's Massena Theatre, Massena, N. Y. And just to prove it, Bill sends us a tear-sheet (reproduced above) of a cooperative ad promoted on RKO Radio's "So Dear to My Heart." Titles of songs from the picture were hidden in the ads, and passes were offered to readers bringing the longest correct list to the theatre. "Should have been a misspelled words contest," quips Hulbert, "the way the typesetter misspelled 'em!"

Buttons and Bows Style Show for 'Paleface'

The J. C. Penney Company sponsored a Buttons and Bows style show which became a big feature of Manager Joe Burns' campaign for "The Paleface" at the Van Wert, Van Wert, Ohio. The store took two ads in the newspaper, and the newspaper publicized the style show. Entries were obtained at the J. C. Penney store and contestants were to make a dress and model it at the show. First prize was $25 in merchandise, second was $10 in cash, with a month's free admission to the theatre as third, fourth and fifth awards.

All women employes of the Penney Company made up buttons and bows aprons and wore them. The store devoted a complete corner window to 8x10 "Paleface" stills and a one-sheet with playdates and a 30x40 sign. Stage decorations were flowers promoted from a florist.

The friendly county fair atmosphere led many patrons to request that the style show be an annual affair. All the ladies were taken to a local restaurant for ice cream and cake and all contestants and judges were invited to attend a screening of "So Dear to My Heart" the following morning.

They'll Cooperate If You Go After 'Em

Manager D. R. Cooper of the Kings in Shrewsbury, England, returned from a seven-week illness, jumped quickly into his showmanship harness and proved in connection with "Good Time Girl" that cooperation on campaigns can be had for the diligent asking. A Humber Super Snipe automobile is prominently featured in the film and Cooper felt that it was a natural tieup. Local dealers did not have the right model, however, British cars being earmarked for export these days. So Cooper put in a call to the Rootes Group headquarters and was sent his Super Snipe from the works at Coventry.

MGM 'Joe' Cartoon Gets Arkansas Premiere

Metro-Goldwyn-Mayer launched its new Technicolor Cartoon, "Meet King Joe," which deals with the role of the American working man in world economics, with a world premiere at the Rialto Theatre, Searcy, Arkansas, on Wednesday evening. Searcy is the home of Harding College, where the idea for the patriotic cartoon originated. The "King Joe" of the title is the American working man, who, the short points out, works fewer hours for higher wages than any other working man in the world.

The premiere was preceded by a reception at which Mayor B. L. Oliver, of Searcy, and Dr. George Benson, President of Harding College, were hosts. Harding College faculty and students, the Governor's and Mayor's Committee, the Searcy Chamber of Commerce and The American Legion participated in ceremonies preceding the showing. A special Premiere Edition of the Searcy *Daily Citizen* was distributed to premiere guests.

"Meet King Joe" will be released nationally by MGM on May 28.

Localized Photo Contest Sells 'The Naked City'

Amateur camera enthusiasts of Macon, Ga., formed the chief promotion angle for the showing of "The Naked City" at the Georgia Theatres' Ritz. Manager L. C. Smith, Jr., started the photography contest early, urging contestants to submit photos of Macon scenes and of its people. This "localization" was a big asset for the picture, garnering much extra publicity. Cash prizes of $10, $5 and $2.50 were offered, the judges being newspaper cameramen.

Tureman's Taxi Tieup

When Ben Tureman of Schine's Russell in Maysville, Ky., had a midnight show he tied up with a cab company for a co-op herald. The show consisted of Louis Jordan in "Look-Out Sister" and "The Harlem Globetrotters." Ben distributed three different color heralds around town.

A TICKET-SELLER. Could anyone imagine a person not seeing the above rear-of-the-lobby sign for "Command Decision" erected by Manager Russ Bovim of Loew's State, St. Louis? Or not being incited to buy a ticket? Not an inch of space is wasted. The six-foot color blowups of the quintet of stars are life-size and just about as natural as life. It's a display for which Russ Bovim should step forward and take a bow.

A NEW KIND OF ANNIVERSARY DISPLAY. Got an anniversary coming up? Looking for something different? Well, seems like everybody is reminiscing about "the good old days" right now, so Manager Frank Henson capitalized on that angle in connection with the celebration of the 20th anniversary of Loew's Theatre in Akron, Ohio. Henson made blowups of the pages of the special newspaper section which heralded the theatre's opening in 1929, then displayed them in the lobby. Copy asked: "Do you remember the events of 20 years ago as shown in the Akron Beacon-Journal?" Some of the movie attractions of that era, as gleaned from the pages above: Reginald Denny in "Clear the Decks"; Esther Ralston in "Paradise"; Monte Blue in "The Greyhound Limited"; Colleen Moore in "Why Be Good"; Fannie Brice in "My Man"; Richard Dix in his first All-Talking picture, "Nothing But the Truth"; Norman Kerry, Sally Eilers in "Trial Marriage"; Richard Ames, Sylvia Field, Willard Mack in "Voice of the City," which was Loew's inaugural attraction, along with five acts of vaudeville. Bet the folks hovered around Henson's display.

GRIST FOR THE SHOWMANSHIP MILL

Dan Duryea is currently on an 8-city tour on behalf of the forthcoming Pine-Thomas production for Paramount, "Manhandled." Cities being visited include Atlanta, Boston, Portland, Me., Buffalo, New Bedford, Fall River, Detroit and New York. Duryea is doing newspaper interviews and appearing on guest radio programs; no theatre appearances.

* * *

MGM will tee off its 25th Birthday Celebration with the Silver Anniversary Premiere of "The Stratton Story" June 1 at the Egyptian Theatre, Hollywood. Invitations are going out to most of Hollywood's star names to make the occasion a gala affair. Top film executives will also attend.

* * *

Through a tieup with Farrar, Straus, publishers, the book version of 20th Century-Fox's "It Happens Every Spring," by Valentine Davies, will be published at the same time the picture is released—June 14. Backed by an extensive across-the-nation campaign, the promotion will be given increased impetus with the release of recordings of the title song from the film for book and record tieups. The novel is based on the picture, with full credit to it and its stars, and will be given special initial publication handling. Farrar, Straus is taking large-space ads in the New York *Times, Herald-Tribune,* San Francisco *Chronicle,* Chicago *Tribune* and other papers to publicize the day-and-date release. Book dealers have been notified of the promotion and the release of the picture, book and records in June for advance planning on local tieups with theatres.

* * *

A novel tieup has been worked out by Cardinal Films with some 100 radio stations for the promotion of its film, "Concert Magic." Each of the radio stations will play musical excerpts from the film and also credit the music's source, namely "Concert Magic." In cooperation with the stations, a special script was prepared giving program notes on the music and also crediting the film.

* * *

Large size ads in *Life* and *Photoplay* magazines during June will feature Betty Grable and her latest 20th Century-Fox film, "The Beautiful Blonde From Bashful Bend" in a tieup recently completed by the film company with Royal Crown Cola. The Royal Crown ads will break coincident with the first mass series of bookings on the picture which kicks off Decoration Day, and has its key city first runs during June.

* * *

Walter Wanger has authorized RKO Radio to set up a new national magazine ad campaign on "Joan of Arc" for the benefit of thousands of theatres now following the key-city premieres with engagements of the Ingrid Bergman film. The campaign will consist of double-page spreads in five great weeklies and in top women's magazines, and is expected to reach 19 million readers.

Vacation as Prize

The pleasant spring air of recent weeks has made theatre patrons vacation-minded, as Manager Gene Pleshette of the Paramount Theatre, Brooklyn, N. Y., discovered when he arranged for a letter-writing contest for all adult patrons who attended the theatre during a specified period and offered as prizes, free, two-week vacations at swank Miami Beach Hotels for the seven winners, each of whom was permitted a guest. And did his patrons want to hie to the sunny Florida Beach! Twelve thousand of them wrote the letters which entitled them to enter the contest.

Admits Johns and Marys To See 'John Loves Mary'

A publicity stunt that succeeded almost too well was employed by Manager E. G. Wollaston of the State Theatre, Harrisburg, Pa., to promote "John Loves Mary." The stunt was a quest for 50 local married couples named John and Mary for whom Wollaston was to give a theatre party. "I never knew there were so many Johns and Marys in town, let alone married to each other," was Wollaston's comment when the responses rolled in.

With the cooperation of radio station WCMB and Bob Fohl, city restaurateur and entertainer, Wollaston offered a theatre party for the 50 couples, provided they gave their names, addresses and showed evidence of marriage. Seventy responded to the 20 promotional spots over WCMB.

Wollaston reserved a special section in the State for opening night when they were his guests, had a special stage show in which he presented all the women with corsages and men with merchandise certificates.

After the show Fohl entertained the couples at the 210 Club, and the following day entertained the couples married the longest and the shortest time at a dinner at his new Colony restaurant.—HAR.

Contest Launched for Most Beautiful Blonde

A nationwide contest to select the Most Beautiful Blonde has been launched by 20th Century-Fox in connection with "The Beautiful Blonde From Bashful Bend," which will have its world premiere at the Roxy Theatre, New York, on May 27. Contestants will submit photographs to the Roxy not later than May 26, after which a board of judges will select 16 finalists to appear on the Roxy stage the evening of June 2, when the Most Beautiful Blonde will be selected.

The grand prize winner will be flown to Havana, Cuba, by the Venezuelan Air Lines and will be the guest of the management at the Hotel Nacional de Cuba for one week. There will also be prizes for the other finalists.

She will also receive a complete exclusively designed wardrobe. The list of complete prizes for winners and runners-up includes one-week vacation at Hotel Nacional de Cuba; free air trip, courtesy Venezuelan Air Lines; Valentina gown; Lilly Dache hat; pair of Delman shoes; Koret handbag; complete Gotham nylon hosiery wardrobe; Perle wristwatch; Vogue jewelry; Emerson portable radio.

'Roseanna McCoy' Gets Louisville Publicity Break

Samuel Goldwyn's "Roseanna McCoy," which will have its world premiere in Louisville, Ky., during August, received a nice publicity break in the magazine section of last Sunday's issue of the Louisville *Courier-Journal.* In addition to a by-line article by Boyd Martin, the coverage includes scenes from the picture, with captions serving to outline the plot.

Krasnow Does Swell Institutional Selling Job

Louis Krasnow at the Coolidge Corner Theatre in Brookline, Mass., did some unusual promotion work in that Boston suburb recently in the way of tieins with stores at Coolidge Corner in Brookline and by way of radio tieins for interviews with leading citizens praising the part motion pictures have played in Brookline's progress during the past 10 years.

ADVENTURE

. . . as rugged as the wilderness!

THRILLS

. . . as towering as the mountain peaks!

ROMANCE

. . . as tender as a first kiss!

THE BIG CAT

COLOR BY TECHNICOLOR

Starring LON McCALLISTER

as DANNY . . . the boy they called a quitter!

PEGGY ANN GARNER

as DORIS . . . the girl who trusted her love—and nothing else!

PRESTON FOSTER

as TOM . . . whose burning hatred was a deadly weapon!

with FORREST TUCKER · SKIP HOMEIER · Produced by WILLIAM MOSS · Directed by PHIL KARLSON

Screenplay by Morton Grant and Dorothy Yost · Story by Morton Grant · Presented by WILLIAM MOSS PICTURES, INC. · Released by EAGLE LION FILMS

EAGLE LION'S Great Outdoor Action Hit . . . in Technicolor!

2 Legislatures Call On U. S. to Act

Repeal Admission Tax, Unfreeze Funds, Is Plea

Two state legislatures petitioned President Truman and the Congress on behalf of the motion picture industry this week.

The Tennessee legislature told the President and the solons that it had been called upon by the Tennessee Municipal League to enact legislation to the extent that the federal taxes are eliminated or reduced, and declared that full utilization of the admissions tax by local governments was impossible because of the high federal levy.

The California state legislature asked the President and Congress to urge the State Department to take necessary steps to get the release of the frozen film company assets in foreign countries. Such freezing, the joint resolution declared, has disrupted the economy of the industry and is causing widespread unemployment.

Fights Blue Law; Gets Jailed

Attempts by the manager and two employes of the drive-in near Boonesboro, Md., to fight Washington County's Sunday laws resulted in their arrest last Sunday. The Sheriff took into custody Manager T. W. North, Jr., Projectionist Clinton Karn and Cashier Jack McKee while the 500-car open airer filled to capacity. They were all released upon posting bond and their hearing was set for June 8.

North had declared his intention to fight the laws which he said are "invalidated in view of the activities in the county—baseball, auto racing and other things." The Sheriff said he would proceed against auto races if held on Sunday.

Producers Sign AFL Office Workers

Major producers and the Office Employes International Union, Local 147, AFL, have signed a five-year contract in Hollywood without wage increases. The contract, however, provides for reopening on the wage question at two-year intervals and stipulates union shop, new travel time and other conditions.

TOA Asks Distributors To Provide Video Trailers

Gael Sullivan, executive director of the Theatre Owners of America, this week called upon the motion picture distributors to experiment with and provide special trailers to advertise motion pictures over television.

The trailers, Sullivan told the distributors, should be made for the medium and run periods of 30 seconds, one-and-one-half or up to two and a half minutes, to meet the video breaks.

Ben Shlyen's Father Dies in Kansas City

Solomon N. Shlyen, 76, former Kansas City exhibitor and father of Ben Shlyen, publisher, and Jesse Shlyen, managing editor of *Boxoffice*, died Monday in Kansas City.

Shlyen had operated the Maple on the site of the present *Boxoffice* publication offices and printing plant. In addition to his sons—Ben and Jesse—he is survived by his daughter, Mrs. Lionel K. Nelson, a brother, a sister and two grandsons.

Damage Not Found

Chicago Adelphi Theatre Manager Ludwig Sussman received a $10 check and an unsigned letter from a mother who wrote that the money was in payment for damage to Adelphi seats which her children told her they had committed. Unable to find any damaged seats, Sussman is turning the check over to the Henri Elman Memorial at LaRabida Hospital.

Exhibitor-Backed Tax Bill Okayed

House Bill 526, the exhibitor-backed measure which would restore to the state the right to tax admissions three per cent and turn the money over to the communities in which it is collected, passed the Ohio House of Representatives tax committee by a vote unanimously this week. The bill is being supported by the Independent Theatre Owners of Ohio as the lesser of two evils in that it fixes the tax at three per cent.

Another measure which would outlaw frequent appearances of children on Ohio stages was approved 4-0 by the Senate Commerce and Labor Committee. It would limit children under 18 to performing twice a day within 24 hours, including rehearsal time, would require the child to be accompanied by a parent or a guardian and to work only under a permit issued by the school superintendent.

No Gambling OK

Illinois' House this week refused to approve a bill to legalize gambling if the proceeds were for religious, charitable or education purposes. Trial votes indicate the measure is doomed.

Bateman Leaves Screen Guild

Screen Guild General Sales Manager Francis A. Bateman will take a leave of absence from the firm on June 1 when his three-year contract expires, President Robert L. Lippert announced this week. Bateman may return to the company at a later date.

Calendar

MAY

16-June 30, U. S. Treasury's Opportunity Savings Bond Drive.

17-19, convention of Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

30-31, board meeting, national Allied, Dallas.

JUNE

2-3, (subject to change) second meeting of the Anglo-American Film Council, New York.

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association, Minneapolis.

DECEMBER

1-3, convention, Independent Theatre Owners of Wisconsin. Hotel Schroeder, Milwaukee.

Denver Drive-Ins In Booking Break

(*Continued from Page 7*)

are some three or four small houses at the most where rental scales are said to be strictly limited. Due to this situation, the Wolfberg drive-ins, which are among the most modern of that type of house, costing around $250,000 each, are practically considered subsequent-runs. The effect of the Warner engagement is to give Denver a long downtown first-run, with one-week runs in the immediate neighborhood at each end of the city.

The bookings are said to result from the fact that Wolfberg figured that with multiple runs he could offer much better terms to the distributor than a single-house run and that with the Fox interests frowning on bidding, he could by this way, cut himself into top product.

Worry Competition

However, exhibitors with regular theatres in other sections of the country have been tending to worry more and more about drive-in competition. These situations which up to now had been relegated to the last run following all regular theatres, have been moving up gradually by obtaining clearance cuts and in some instances better runs.

In Texas, Exhibitor Jack Farr has gotten a promise from RKO that he will be allowed to bid on product when available against theatres in Bryan and College Campus, to which he is considered opposition.

Farr has told SHOWMEN'S TRADE REVIEW that other companies are considering similar demands on his part and that RKO has notified him he could bid on the reissue, "Pride of the Yankees."

And where the drive-ins are not getting better run terms, they indicate a tendency to fight about it.

In Chicago the South Bend Drive-In Company has gone to court with an anti-trust suit against Balaban and Katz, 20th Century-Fox, Warner Bros., Loew's (MGM), Columbia, United Artists and Universal over the 30 days it has to wait for pictures after the B&K State, Granada and Palace.

Los Angeles Women Raise Red Protest

Protest that Columbia's "We Were Strangers" was "cleverly disguised propaganda to advance the Communist party line" was filed with President Harry Cohn last week by the Los Angeles district of the Federation of Women's Clubs, according to the Evening *Herald and Express*.

Kids Can't Get In, So They Picket

Two teenagers picketed the local house at Hapesville, Ga., this week with signs reading: "The Manager of this theatre is unfair to the children of Hapesville."

To bystanders they explained: "The old manager used to throw us out all the time but that was all right. But this new guy won't let us back in. That ain't fair."

Replied Manager Walter Smith: "These aren't fun-loving children. They're a wrecking crew. They tore up about 20 theatre seats." Smith said the house policy would be to make the theatre "comfortable for adults and well-behaved children."

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Roughshod

RKO Radio Western Drama 88 mins.

AUDIENCE SLANT: (Family) An entertaining and suspenseful human drama of the old west that will please the more sophisticated moviegoers as well as the regular western fans. Climax is an exciting rifle duel with three killers.

BOX-OFFICE SLANT: With carefully planned and executed exploitation, this will do better than average business in all theatres. Cast names will have but little draw and campaign should be built up around the very human and often exciting drama and the generally excellent acting.

Cast: Robert Sterling, Gloria Grahame, Claude Jarman, Jr., John Ireland, Jeff Donnell, Myrna Dell, Martha Hyer, George Cooper, Jeff Corey, Sara Haden, James Bell, Shawn McGlory, Robert B. Williams, Steve Savage, Edward Cassidy. Credits: Produced by Richard H. Berger. Directed by Mark Robson. Screenplay by Geoffrey Homes and Hugo Butler from a story by Peter Viertel. Photography by Joseph F. Biroc. Special effects, Russell A. Cully.

Plot: Robert Sterling and kid brother Claude Jarman, Jr., driving horses to their California ranch, give a lift to four girls driven from a gambling hall in a "reform" sweep. Sterling and the head girl, Gloria Grahame, fall in love, despite clashing wills and viewpoints. Nearing the ranch, Sterling spies three escaped killers, one of whom, John Ireland, has sworn to shoot him on sight. He sends Gloria and Claude packing, away from danger, but Claude returns, helps ambushed Sterling kill the convicts in a rifle duel and is wounded. Sterling and Gloria make up.

Comments: An entertaining and suspenseful drama of the old west that will please the more sophisticated moviegoers as well as the regular western fans, for its appeal is wide, the story is tightly written, the characters well worked out and highly individualized. Production, direction and camera work surpass the merely "good." The drama grows out of clashing wills and viewpoints of the two leading characters who fall in love despite themselves. The rifle duel in the rocky mountain fastnesses will give a thrill to the most jaded of moviegoers. The acting is generally excellent. Robert Sterling's rancher is down to earth and convincing throughout and Gloria Grahame gives a sharply individualized performance of a "touchy" and standoffish girl who believes, rightly at first, that Sterling despises her. Young Claude Jarman, Jr., gives another of his sincerely acted (and expertly directed) roles that is deserving of praise. Good performances are turned in by Killer John Ireland, Sara Haden, James Bell, Jeff Donnell, Myrna Dell and Martha Hyer.

Devil in the Flesh

(French Dialog—English Titles)

A.F.E. Corp. Drama 112 mins.

AUDIENCE SLANT: (Adult) Beautifully played story of a boy and a woman caught up in passion while her husband is away at war. Touchy treatment.

BOX-OFFICE SLANT: Long heralded by awards and controversy, this strong love story will attract more critical acclaim and continued controversy. Those and other selling points make it an art house prize.

Cast: Micheline Presle, Gerard Philipe, Jean Debucourt, Denise Grey, Palau, Jean Varas. Credits: Producer, Paul Graetz. Director, Claude Autant Lara. Screenplay, Jean Aurenche and Pierre Bost. From the novel by Raymond Radiguet. Photography, Michel Kelber. Music, Rene Cloerec. English titles, Elliot Paul.

Plot: Marthe and Francois fell in love in France during World War I. She was 20 and married to a soldier away at the front, he 17 and a schoolboy, but passion outran these circumstances and the efforts of her distraught mother and his understanding father. They lived together, dreading the end of the war when her husband would return, but their union ended otherwise. On the Armistice Day, amid general rejoicing, she died in childbirth.

Comment: "Devil in the Flesh" should be one of the art house prizes of the year, not only because of its considerable artistic quality but also because of other rather special attention-getting factors. The film comes here long heralded, having won festival awards in Belgium, Switzerland and Italy in 1947 and having then run afoul of our Treasury Department censors. It had run afoul of some critics in Europe, too; in fact, the controversy went back to the book upon which it was based, a reportedly autobiographical story written by a 17-year-old youth in 1919. It should attract more critical acclaim and continued controversy here, for it does indeed give beautiful but touchy treatment to a strong love story. The direction is sensitive, the photography fine, the music restrained but sustaining. However, the acting is the special merit of the production. Jean Debucourt as the father and Denise Grey as the mother are excellent, but mere cameos, for the young couple take almost all of the screen time. Micheline Presle, seen in other imports such as "The Chips Are Down" and currently at work for 20th-Fox, is full, warm, dewey-eyed. As the precocious boy, tragic-faced Gerard Philipe takes top honors. Cuckoldry of a soldier husband is a disturbing theme, added to here by the youthfulness of the rival; but what gives rise to controversy is the treatment of this theme with sympathy for the young lovers. The treatment, however, is hardly more than a report on the sad, albeit culpable, plights into which "the devil in the flesh," under encouraging circumstances, can lead most persons. There is, too, what may be interpreted as divine retribution. The book, the artistry of the film, the controversy and perhaps the players are exploitable. To the proper audience it should sell excellently. It moves just slowly enough, however, and suffers from just enough repetition, to fall short of the heights of French cinema.

National Reviewing Committees' Classifications

THE FORBIDDEN STREET (20th-Fox)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Reflects the acceptability of divorce.

HOME OF THE BRAVE (UA)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

ILLEGAL ENTRY (U-I)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

Colorado Territory

Warner Bros. Western 94 mins.

AUDIENCE SLANT: (Family) While the emphasis is on character and there is an adult approach, this western has sufficient action and romance to give it appeal for all.

BOX-OFFICE SLANT: As a very high-grade western with considerable suspense and excitement, a good and nameworthy cast and a well-written script, the picture has excellent possibilities at the box-office.

Cast: Joel McCrea, Virginia Mayo, Dorothy Malone, Henry Hull, John Archer, James Mitchell, Morris Ankrum, Basil Ruysdael, Frank Puglia, Ian Wolfe, Harry Woods, Houseley Stevenson, Victor Kilian, Oliver Blake. Credits: Producer, Anthony Veiller. Director, Raoul Walsh. Written by John Twist and Edmund H. North. Photography, Sid Hickox.

Plot: Bandit friends of outlaw Joel McCrea break him out of jail so he can help them stage a $100,000 train holdup. McCrea wants to settle down with Dorothy Malone, daughter of rancher Henry Hull, but agrees to participate in order to repay ailing bandit leader Basil Ruysdael for past favors. McCrea shrewdly outwits two planned double-crosses in the hold-up, but is wounded. Rebuffed by Miss Malone, he finds true love from dance hall girl Virginia Mayo. However, they are trapped and shot down by a posse.

Comment: This is a high-grade western which is successful in combining a thoughtful, intelligent story with adventure. The cast is excellent as well as box-office and the performances are on a level with the fine script from John Twist and Edmund H. North, Anthony Veiller's skillful production, Raoul Walsh's splendid direction and magnificent photography from Sid Hickox. McCrea is perfectly cast as the tough but very human outlaw who, like Miss Malone and Miss Mayo, aspires the marry above himself. Miss Mayo is convincing as the soiled but loyal dance hall girl. In a smaller role, Miss Malone does well as the treacherous girl from Georgia. In expert contributing performances are Henry Hull, James Mitchell, as another outlaw, Morris Ankrum, as a bright marshal, and Ian Wolfe as a double-crosser.

Neptune's Daughter

(Color by Technicolor)

MGM Musical 94 mins.

AUDIENCE SLANT: (Family) A colorful, tuneful, exceptionally amusing picture that provides excellent entertainment for every member of the family. Catchy songs, comedy by Red Skelton, music by Xavier Cugat and last, but certainly not least, the beauty of Esther Williams . . . all in Technicolor.

BOX-OFFICE SLANT: Should be a smash hit wherever it plays.

Cast: Esther Williams, Red Skelton, Ricardo Montalban, Betty Garrett, Keenan Wynn, Xavier Cugat, Ted de Corsia, Mike Mazurki, Mel Blanc, Juan Duval, George Mann, Frank Mitchell. Credits: Directed by Edward Buzzell. Screenplay by Dorothy Kingsley. Additional dialog by Ray Singer and Dick Chevillat. Photography, Charles Rosher. Technicolor color director, Natalie Kalmus; associate, Henri Jaffa. Musical numbers created and directed by Jack Donohue. Songs

(*Continued on Page* 20)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

3 MEN AND 3 PROBLEMS, WHAT TO DO

By Jack Jackson

This is to report the results of conversations with three men; one is a distributor of reissues and "B" or lower grade product; another is a roadshow producer-distributor-exhibitor of more than ordinary national prominence, and the third is a major operator in the Drive-In field. Since the problems of each have definite relation to a much-to-be-desired program of harmony within the industry, or serve to illustrate the aggravating inconsistencies that keep the pots of discontent boiling, their chronicling here may help a bit.

The distributor, like others in his class, is faced with a problem somewhat different than those confronting the exchanges of the majors. His staff is small, his storage facilities restricted and his print stock very limited. He was telling me of his struggles to climb the profit hill and how his low film rentals, which were welcomed by most independent exhibitors in the neighborhoods and small towns, demanded a maximum print activity in order to get over the hump. He enjoys only nominal business from circuits, making it necessary to engage in the expensive process of actually contacting the small fellows for playing time. In an office of this kind every possible effort is bent to keep the prints in action, and idle playing time is the ghost that constantly menaces the profit sheet.

One of the prime obstacles—and one that will eventually lead to higher prices unless exhibitors exercise more caution and show more consideration—is the tendency of exhibitors to abuse the privilege of cancellation. His office—and unquestionably the offices of other similar exchanges in the nation—accepts dates and reserves playing time for exhibitors on a two, three or more months in advance basis. The exhibitor's request for a playdate immediately ties up one of his few prints and when cancellations are received at the last minute there is practically no chance of securing a substitute engagement.

Occasions of this kind are entirely too frequent despite the fact that, in most instances, exhibitors are in position to give two to three weeks notice. Waiting until the last minute imposes a dollar loss on these little fellers that requires considerable difficulty in recovering from the small profit charged for exhibition of their films. Exhibitors would do well to make instant resolution to be careful to advise of a film cancellation immediately a substitute booking is contracted. The last-minute cancellation is a headache to the majors but for the small exchange independent operator with but few prints at his disposal it possesses the horrifying significance of impending death rattles. Why not pay more attention and give the little fellers a chance to stay in business? You all know what will happen if they fall out of the sellers' market and leave you with none but majors to deal with.

Uses Same Old Films With New or Novel Variations

My second chinning bee was with a chap exhibiting one of those pseudo-sensational attractions at a small downtown theatre in a big city. He has been doing it for years, using the same old films with new or novel variations in the way of supplemental fare. On his present go'round he is "Bringing Back Burlesque" with some 4 or 5 girls doing "Carny" dances to the accompaniment of a "shill" at a microphone and drums and piano for music. The house—seating capacity 235—only a few months ago was tabbed at a dime. Now the opening price is 74 cents and there is no dearth of takers. In addition to the cost for entry, the customers are plagued with candy, sex books and other "pitches" whose total aggregate sufficient revenue to pay off a cast of 8 and show a tidy profit on a 50-50 house deal. Midnight shows at a dollar on Saturday helps.

When I questioned the "pitch" he filled my ear with a lot of almost unbelievable information about the circuits he had played with a reissue of an old MGM circus film. I checked the details with one circuit manager and found every word to be true, so must construe that his other claims are accurate. He had managed to "sell" some of the finest show brains in the exhibition field on the idea that a candy pitch would provide atmosphere for the circus film and enjoyed a "carnival" privilege in some of the better theatres in bigger cities. The candy—packaged goods of the common "gyp" variety—was supposed to have "a prize in every package" and his pitchmen were among the smartest and gabbiest. He boasts of $2,200 sales in many big theatres as "his extra" on a percentage date. And he played entire circuits.

His salesmanship is to be lauded. He is adept in front display and novelty approach of the kind that attracts business. And his picture, the one from MGM, is acceptable entertainment for all classes. There can be no question of the ticket sales being such as to warrant all the playing time granted by the circuits he played. But in the same breath the stupidity of those who gave permission for the "candy steal" in connection with the exhibition must be deplored. For years I've been one of the many who endeavored to discourage the operation of theatres on an over-dignified basis on the premise that such practices placed us beyond the ken of our most valued customers—the common people. But the prize carnival candy package in any theatre—even the shooting galleries—is carrying matters a little too far into the mire.

If the basis on which the permission was granted—that of lending atmosphere to the feature—is to be considered at all, why not pass the privilege to the theatre concession stands? A good pitchman is available in any town and would jump at the chance of working a big theatre on percentage. Under such circumstances, the theatre could arrange for merchandise of quantity and quality that would satisfy patrons. Or, if the high forehead boys who went for this one consider their position justified on the ground that complaints were at a maximum, how about leasing out the pocket-picking privilege in connection with the next gangster picture. There should be some really big money in that. Fie on such practices in *any* theatre, much less the bigger houses of the supposedly super-administrated big circuits.

Drive-Ins are, of course, getting considerale consideration from the bigger companies as presenting a type of exhibition deserving of special attention. With this my friend, referred to earlier, heartily agrees. But if the kind of special attention to be given is in the nature of placing a still greater handicap on the most successful of these establishments in the form of high film prices, that's something else.

Muchly Desired

A year or more ago this column conducted an exhaustive investigation of the Drive-Ins and found them to be a muchly desired adjunct to the long conducted industry campaign for mass patronage. The Drive-In can and does cater to people who are not and never have been prospects for attendance at the conventional theatre. These include the halt and infirm, the considerate parents of small babes who are reluctant to expose themselves to complaints of those disturbed by the cries of their offspring, family groups from rural areas who can attend the outdoor emporiums without change from garments worn in daily labor, etc. In addition, there is a growing tendency among parents of kiddies from 3 to 9 to patronize the Drive-In where they can watch the picture and at the same time supervise the play of their youngsters in the play area.

My friend reviewed all these points and then went on to say that the Drive-In, more than any other branch of exhibition, is engaged in the worthy effort of endeavoring to attract—and actually getting—more people to attend movies. In his particular case, no expense is spared in instituting numerous services that will make the customer aware of the fact that his patronage is appreciated and service to their every expected—and sometimes unexpected—need a privilege.

The ramp attendant will heat the baby's milk to the exact required temperature—and even provide the milk and nursing bottle in an emer-

(*Continued on Page* 20)

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NEWSPAPERS, TRADE PRESS, MAGAZINES—EVERYBODY SAYS IT'S *Terrific*—AND IT'S DOING *Terrific* BUSINESS!

BOSTON

"One of the screen's most heart-stopping thrillers."—*Eve. American*

"Tops in shocking excitement and hair-raising suspense."—*Traveler*

"Ranks among screen's topnotch suspense stories."—*Herald*

"Keeps audience on tenterhooks."
—*Daily Record*

"A hair-raising melodrama of the super-suspense kind."—*Christian Science Monitor*

"Intriguing and unusual."—*Post*

"If you want to be scared half to death see 'The Window'."
—*Daily Globe*

SAN FRANCISCO

"Could easily be the next Academy Award winner."—*Examiner*

"A compact thriller."
—*News*

"Generates almost unbearable suspense."
—*Chronicle*

WASHINGTON

"Fine, tingling melodrama . . ."—*Post*

"A tingling thriller."
—*Times-Herald*

"Recommended without qualification."
—*Eve. Star*

"Merits the highest praise."—*Daily News*

MAGAZINES

"A first-class thriller . . . A masterpiece of built-up tension."—*Look*

"One of the best suspense films in ages."—*Liberty*

"A shocker . . . 73 minutes of taut, mounting terror."—*Coronet*

"A perspiring essay in suspense."—*Seventeen*

"One of the few genuine hair-raisers of all time."
—*Family Circle*

"Curious and stimulating . . . has feeling of truth in newsreel terms."
—*Good Housekeeping*

"Taut, almost unbearably suspenseful."
—*Saturday Review of Literature*

"Will be the picture of the week everywhere."
—*Hedda Hopper, Syndicate*

TRADE PRESS

"Gripping thriller . . . sure to have audiences talking."—*M. P. Herald*

"Unusual and highly original...should prove audience pleaser."
—*Boxoffice*

"Highly recommended... suspense excitement seldom equaled"—*Variety*

"Gripping melodrama... Rates much attention."
—*Film Daily*

"Continuous excitement and suspense . . . Apart from the usual run of melodramas."
—*M. P. Daily*

"Has as much suspense as has been seen in some time . . . Will grip audiences aplenty."
—*The Exhibitor*

"Tense, exciting tale fraught with almost unbearable suspense."
—*Showmen's Trade Review*

"A big-time hit . . . 73 minutes of thrill-packed excitement."
—*Hollywood Reporter*

"A socko show . . . suspense entertainment that is seldom equaled."
—*Daily Variety*

"Unique thriller . . . sure to capture wide-eyed attention."—*Film Bulletin*

"A sensational picture... boxoffice will be very good."
—*Exhibitorating, in Independent Film Journal*

RKO presents

THE WINDOW

DORE SCHARY In Charge of Production

starring **BARBARA HALE • BOBBY DRISCOLL • ARTHUR KENNEDY**
PAUL STEWART • RUTH ROMAN

Produced by Frederic Ullman, Jr. • Directed by Ted Tetzlaff • Screen Play by Mel Dinelli

RKO RADIO PICTURES

BACK THE U.S. SAVINGS BONDS DRIVE
MAY 16 – JUNE 30

Jackson . . .

(*Continued from Page* 18)

gency. Tire troubles will be cared for by special personnel who will also arrange for a supply of gasoline from the Drive-In's supply in case the tank goes dry. Properly supervised play areas are provided where the youngsters can romp in full view of their elders. The concession stands and rest rooms offer services and accessories far exceeding the line carried in the conventional theatre. Particular attention is given the needs of older patrons, with ramp attendants at call to run any errand that will add to their comfort without requiring these patrons to vacate their cars. All these, and many other services, go to make satisfied customers and are unquestionably accountable for no small measure of the gradual increase in Drive-In attendance. But they also cost money. Money to stock slow-moving merchandise. Money to pay the service personnel required to meet so many unusual demands. This money—every dollar of it—is the outlay of the Drive-In operator in the interest of building a higher customer quotient to see pictures.

My friend is disturbed over the fact that no producer or distributor is willing to take such matters into consideration when applying the price tag to films. He is still further disturbed over the ever-growing practice of distributors to go higher and higher with their demands for rental. He feels that he is doing a good—though mighty expensive—job of making the public conscious of the fact that movies offer the greatest possible entertainment bargain and that producers and distributors should show their appreciation of his efforts by lessening their exorbitant rental demands and thereby lowering the bar marking the spot where profit begins. He feels that consideration should be given the Drive-In weather problem.

No Question

There can be no question about all of these factors being worthy of sincere cogitation by the distribution heads. But—and now I'm relating what he tells me—when distributors sell pictures on flat rental terms to a neighborhood theatre of conventional type and then insist on percentage terms from the Drive-In playing the film at a later date, there seems no ground for justification.

My friend proposes what seems to be a fair formula in suggesting that run and seating capacity determine the price paid by Drive-Ins. He asks no favor beyond that point. If a neighborhood run of 1,000 seats enjoys clearance over the Drive-In and buys a picture for a stipulated sum, the Drive-In should be required to pay only a rental commensurate with its greater or lesser capacity, with allowance made for the dating deference shown the conventional competitor.

It is to be hoped that the occupants of the now contemplated Drive-In executive posts with major companies will engage in sincere and studied deliberation of the Drive-In problems—and particularly its ever constant bouts with the weather man—before setting any rigid policies of rental demands.

It is also to be hoped that executives of big circuits will be more careful in granting concessions to roadshow agents that set a precedent that could easily prove embarrassing and that have probably already done much to put the movies still further in the dog house with their patrons.

And it is to be further hoped that exhibitors will be more considerate of the distributor's print problem and give every possible advance notice of cancellation of contracted playing time.

Time Has Taken Nothing Away

Back in February, 1936, a Hollywood dispatch to SHOWMEN'S TRADE REVIEW revealed that, for several days following the preview of Paramount's "The Trail of the Lonesome Pine" in Pasadena, "patrons of the theatre were still talking about its beautiful Technicolor and magnificent scenic shots" and commenting enthusiastically on the "outstanding performances by Sylvia Sidney, Henry Fonda and Fred MacMurray." At the same time, STR's reviewer in New York hailed the Walter Wanger production as "a sure hit" . . . "of such tremendous depth and power that it will sweep any audience."

That was 13 years ago. This week in New York Paramount invited 60 major exhibitors, others, to a special "demand performance" and luncheon at Toots Shor's Restaurant paying tribute to Adolph Zukor for his presentation of the industry's first Technicolor outdoor production and marking the re-release of "The Trail of the Lonesome Pine."

Time has taken nothing away from the picture. It is as fine today as it was back in 1936, and those who saw it some 13 years ago will find it just as absorbing and entertaining in 1949 as will the millions of the present generation seeing it for the first time. "The Trail of the Lonesome Pine" appears to be ageless—an outstanding film of yesterday, today and tomorrow. Running time: 99 mins.

BOX-OFFICE SLANTS

Neptune's Daughter

(*Continued from Page* 17)

by Frank Loesser. Musical direction, Georgie Stoll. Produced by Jack Cummings.

Plot: This is the story of mistaken identity. Two sisters think they are in love with the same man, with obvious complications, until both men appear at the same time. Then each gets her man and all ends happily.

Comment: Built around a yarn that is of little significance, this picture still has all the elements that spell "box-office" wherever it may play. To enumerate, there is Esther Williams' beauty of form, both in the water and out. There is the magnificent Technicolor photography and the rib-tickling comedy of Red Skelton. Added to these is the music of Xavier Cugat, the fine performance and able singing of Betty Garrett and several catchy song numbers. One in particular, But It's Cold Outside, is one of those novelty tunes that the public usually goes for in a big way. It is a number that has already been played on the air. The preview audience was screaming at Skelton's antics, especially his trying-to-get-on-a-horse routine. Ricardo Montalban plays the romantic lead in his colorful Mexican way and Keenan Wynn does a little romancing as Esther Williams' business partner. Especially selected beautiful girls wander in and out of the picture in novel bathing suits and there are several elaborate water ballet sequences. Mel Blanc, the voice of "Bugs Bunny" and other cartoon characters, appears for the first time in front of the camera as Montalban's friend. The picture was directed by Edward Buzzell and produced by Jack Cummings, and will probably be recorded as one of the outstanding grossers in their individual credit album.

'One Woman's Story'

Reviewed in London under its original title, "The Passionate Friends" (STR, Feb. 12), this drama was praised by Jock MacGregor. He wrote: "Polished, brilliantly acted and technically excellent, this fine romantic drama should meet with universal acclaim, especially among better-class audiences. With Ann Todd and Claude Rains for the marquee, a first-class story and fine production values, it deserves to be strongly exploited." Released in this country by Universal-International, the film was accorded a Gala Bond Premiere at the Rivoli Theatre in New York this week. Running time, 91 mins.

Adam and Evelyne

(Reviewed in London)

Rank Comedy-Drama 92 mins.

AUDIENCE SLANT: (Adult) Light-hearted romantic comedy-drama with pleasing undercurrent of sentiment should make this "Daddy Long Legs"-style offering popular fare with general audiences.

BOX-OFFICE SLANT: With Stewart Granger admirably aided by Jean Simmons in her first grown-up role, this should do most satisfying business.

Cast: Stewart Granger, Jean Simmons, Edwin Styles, Raymond Young, Helen Cherry, Wilfrid Hyde-White, Beatrice Varley and others. **Credits:** From an original story by Noel Langley. Additional scenes and dialog by Lesley Storm, George Barraud and Nicholas Phipps. Music by Mischa Spoliansky and played by the Royal Philharmonic Orchestra. Produced and directed by Harold French. A Two Cities film presented by J. Arthur Rank.

Plot: Jean Simmons has been brought up in an orphanage and believes Stewart Granger is her father. Actually, he is a gambler who befriended her when her real father was killed carrying out a coup for him. Jean's presence around the flat prevents him running card parties and she is sent to a Swiss finishing school for two years when she discovers the truth about Granger. She returns, a sophisticated miss with an eye for her guardian, but he neglects her and his worthless brother takes her up. Jean tricks Granger into giving up gambling and he finds his true feelings for her.

Comment: With no great claims to originality, this "Daddy Long Legs"-style romantic comedy is nonetheless most satisfying entertainment for the general run of patrons. It is Jean Simmons' first grown-up role and she reveals a very definite flair for comedy acting; the scene in which she returns from a party slightly happy and decidedly flirtatious is handled with skill and assurance. Stewart Granger is much better served with material than for a long time and, with Miss Simmons, makes a team which should keep British box-offices ticking merrily. Discovery of the film is Edwin Styles as Granger's major-domo. He is a worthy addition to the ranks of the screen's butlers. Helen Cherry is a charming schemer. Harold French has directed well and turned in a picture which will be among Britain's bigger grossers of the year.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CINCINNATI

States Film Service, Cincinnati, is now handling complete shipping and inspecting for Screen Guild, according to Manager Frank Weitzel. . . . The local Eagle Lion branch, of which Al Glaubinger is manager, still holds top position in the Jack Schlaifer drive, which extends to June 2.

The area over which the Cincinnati office of Altec Service Co. has supervision has been enlarged to include states from Michigan to and including Florida. Cincinnati is the division office, with M. G. Thomas as division manager, and F. B. Mewborn, branch manager. Two new salesmen have been added—F. C. Dickley and E. C. Schreiber, and J. L. Brown is field manager, having formerly been territory engineer, Columbus.

Lee Goldberg, Realart Pictures, visited his Indianapolis exchange this week, and also spent the weekend in Louisville. Goldberg, Jack Frisch, Manny Trautenberg, Mort Perlman, and Nat Kaplan are assisting Co-Chairmen Maurice White and William Bein in the motion picture division of the Jewish Welfare Drive. . . . Dorothy Tipton, secretary to Robert J. Libson, Midstates Theatres, is wearing a sparkler on her fourth finger, left hand.

Lester Rosenfeld, Charleston, W. Va., is at home convalescing from a recent operation in the Cleveland Clinic. . . . Mr. and Mrs. R. L. Letsinger, Amherstdale, W. Va., recently celebrated their 28th wedding anniversary in Charleston.

Maurie Reichel, secretary to Maurice White, Cincinnati circuit exhibitor, is spending a vacation in Winterhaven, Fla. . . . Bill Blum, Universal Columbus salesman, suffered face cuts when his car overturned recently near New Concord, Ohio, causing extensive damages to the car.

KANSAS CITY

New offices for Durwood Theatres, occupying 2,000 square feet of floor space and providing a parking lot for employes' cars, are expected to be ready in July. . . . The Kansas-Missouri Theatre Association will move June 1 to 114 West 18th Street. The organization is supporting Senate Bill 80 which regulates aisle clearances, seating capacities, and the like. . . . Allied Independent Theatre Owners of Kansas-Missouri has set June 7-8 for its annual convention at the Hotel Muehlebach.

Film row news: Edwin Aaron takes up headquarters here for his new 20th Century-Fox division. . . . Joe Neger of Milwaukee will handle the 20th-Fox exchange during the illness of George Fuller. . . . Bob Herrell of Des Moines has joined Realart here. . . . Commonwealth District Managers R. V. Marchbank, southern; M. B. Smith, central; L. W. Morris, western; and Eddie Mansfield, city; met with Howard Jameyson, circuit head, last week on details of their annual King of the Sun summer drive. . . . United Artists Office Manager Morton Truog is on the sick list.

From the theatre fronts: Howard Burkhardt is back at Loew's Midland, after his Baltimore and New England vacation; the fishing was excellent. . . . Ralf Moore is the new manager of the Commonwealth Home Theatre, replacing Glen Beckett who has moved to the Regent as assistant to Eddie Mansfield. . . . Abbott Sher is happy over the fact that the decorative tiling on the front of the Jayhawk has been completed after a long wait for the material. . . . The Shawnee Drive-In, the area's newest, recently staged a full-fledged square dance to stimulate and attendance.

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ALBANY

Raymond Brooks, former Eagle Lion sales man in the mid-west, becomes office manager and booker here, replacing Bob Ferber, resigned. . . . Warner's Office Manager Ray Powers, week-ended in New York City. . . . Francis Willette, who operates the Town Theatre, Fonda, started construction on the new drive-in theatre at the Fair Grounds in Fonda. The new 250-car open air is expected to be opened June 1.

Warner Salesman Harry Fendrick is weekending in New York City. . . . Charles Bell, auditor from New York, is working at MGM for the next few weeks. . . . Mae Finin, telephone operator at Warner Theatres, is on vacation. . . . Irene Smith, secretary to Zone Manager C. A. Smakwitz, and Mildred Belkin, secretary to Contact Manager J. P. Faughnan at Warner Theatres, left for a two-week vacation in Florida.

Stage Shows in Cincy

For the first time in years the Shubert Theatre, Cincinnati, will have stage shows starting June 10. The RKO branch there does not yet know whether this will be a regular arrangement or on a spot basis.

ATLANTA

Republic has promoted former Booker Virgil Hopkins to southern sales manager; W. L. Griswold, who left Republic to join Screen Guild, is returning to a Republic booking post, and Secretary Alice Shaw has returned from a New York trip. . . . Ben Hill, former southern publicity chief for United Artists, is now with Universal-International. . . . Film Classics Head Booker Dick Regan resigned to join Kay Exchanges. . . . Mr. and Mrs. B. E. Adday have taken over the Shell, Shellman, Ga., from Martin and Thompson.

The town of Metter, Ga., has voted in favor of Sunday movies; Toccos will also vote on the matter and a petition is being circulated in Sylvania asking the city council to call an election on Sunday shows there. . . . Columbia Charlotte Manager Skinner Williamson visited here with Monogram Southern Exchange Manager Jimmy Hobbs. . . . Monogram Charlotte Manager Hal Jordan, J. E. Stout and J. E. McLeory were in town for conferences with Bromberg. . . . Mrs. Cora Roberts and Leola Delong of the Monogram office are on vacation.

Georgia Theatres President William K. Jenkins arranged for a stage and screen show at the Fox, Brunswick, Ga., May 18, for the benefit of Boys Ranch which gets the entire receipts. . . . The Atlanta Variety Club has moved into its new quarters at the Atlantan Hotel. . . . Bill Hutt, formerly with National Theatre Supply here, has been appointed special representative for Southeastern Theatre Equipment. . . . Paramount Manager Clyde Goodson, Sales Manager Eddie Fitzgerald, Publicity Chief Leonard Allen and Salesmen R. D. Word, Paul Morgan and Jack Flood have returned from a New York sales meeting. . . . Jules Mayfack and Bob Moscow of Sack Amusement's Dallas office visited the local branch. . . . Henrietta Knowles is a new employe at Theatrical Printing Company.

Motion Picture Theatre Owners and Operators of Georgia at the final business session at the Henry Grady Hotel reelected President J. H. Thompson, Vice-Presidents O. C. Lam, Nat Williams and J. S. Tankersley, Treasurer E. D. Martin, Secretary John Thompson.

BOSTON

Boston's Variety Club is swinging into action for its annual Jimmie drive seeking to raise a million more than the $250,000 it contributed to the cancer research fund last year. . . . Exhibitors and distributors were out in front congratulating the Brookline *Chronicle* on its 75th anniversary. The paper, which published a 64-page edition for the occasion, was the first to hammer away at Brookline's ban on movies, finally breaking the ice after the town had banned them for half a century. . . . The 1,100-seat Hancock Village Theatre opened Wednesday with a flash premiere.

American Theatres Publicist Paul Levi is active in the Publicity Club; ditto Joe Mansfield of Eagle Lion. . . . Barbara Brady, secretary to space grabber Art Moger, has added another B to her name. She's now Mrs. Barbara Brady Brown, wife of Bob Brown.

Jim Connolly has been promoted by 20th-Fox General Sales Manager Andy W. Smith

(*Continued on Page 22*)

REGIONAL NEWSREEL

(*Continued from Page 21*)
to manager of its Boston branch, succeeding Ed Callahan who was elevated the previous week to New England division manager.

Jack Jennings, 51, for the past 12 years salesman in Republic's Boston branch, died May 11 at his home in Quincy, Mass. He leaves a widow, Helen M., and three children.

SAN FRANCISCO

Jack McDougal, Fox West Coast publicist in Oakland and one-time theatre manager, is back in the latter category this week as he takes over at the Fox-Oakland to replace the deceased Robert E. Catley. Hank Kolmar, San Francisco publicist, steps into McDougal's ballyhoo duties. . . . "Horse Trade" Ed, San Francisco used car dealer and Variety Club member, is so proud of his baseball team that he advertised a $100 contribution to the Club's Heart Fund if his stalwart nine lost a recent contest. P.S. The Fund is now $100 richer. . . . Incidentally the Variety Club has a large scale picnic under study for the fall.

The Tivoli is still going strong with vaude; Max Bauer, billed as "the new clown of laughs," followed Billi Holliday and she is to be followed by the ice show "Icelandia." . . . Irving Ackerman is holding an art exhibit in the mezzanine of his Stage Door Theatre. . . . The Vogue has gone foreign on Wednesdays and Thursdays and duals on Fridays and Saturdays. House was the only single feature in the Bay Area section. . . . Palace Manager Joe Schwartz is back from Los Angeles where he booked product for his World, a foreign feature house. . . . S.F. Variety Chief Barker Jimmie O'Neill sent a note of thanks to Phyllis Vetterline, president of the Film Colony Girls, for the way they handled the information booth at the recent Variety Clubs International convention.

HARRISBURG

The month-long strike of AFL building trades members in this area has delayed work on at least two theatres, the Mark Rubinsky's uptown neighborhood house at Fourth and Schuylkill being constructed and the drive-in along the Hershey by-pass.

Joe Myers became aide to Sam Gilman at Loew's Regent following Charles Stewart's resignation. . . . Geraldine Wagner is the new usherette at the Colonial. . . . Colonial Maintenance Man Ike Davis represented the stagehands at the AFL convention here last week. . . . Among Harrisburg women active in Hadassah's regional conference here recently were Mrs. Robert Sidman, wife of the Senate manager, and Miss Ida Rubinsky, Capitol Theatre office manager. . . . Rio Cashiers Mrs. Bertha Olson and Mrs. Stella Hicks, who together have served the Harrisburg movie business more than 60 years, both celebrated birthdays recently.

CLEVELAND

Drive-In Theatre owners report business on the upswing with the arrival of warmer weather. . . . Albert Dezel of Albert Dezel Roadshow Attractions was in town visiting District Manager Edward Salzberg and Manager Justin Spiegel.

Arthur Isaacs, a Republic film salesman in Pittsburgh and Cleveland, is now an exhibitor, having bought the Ridge Theatre. Ohio Theatre Service will do the booking. . . . Normal Siegel of the Paramount publicity department

COMMEMORATION. Howard Dietz (right), Loew's, Inc., vice-president in charge of advertising, publicity and exploitation, receives from Morton Bernstein, vice-president of National Silver Co., a Silver Lion commemorating MGM's Silver Anniversary.

stopped off en route from a home office conference to the west coast for a visit with his folks. . . . It's a second grandson, Robert Bobbs, Jr., for I. J. Schmertz, 20th-Fox manager, born last week to Mrs. Esty Schmertz Bobbs at St. Luke's Hospital.

S. P. Gorrell, local circuit owner, is undergoing treatment for a minor ailment at Doctors' Hospital. . . . David Sandler of Theatrecraft Mfg. Corp. suffered facial burns resulting from an explosion when he attempted to light his furnace. He was at Huron Rd. Hospital, for treatment. . . . Bookers Irwin Sears and Art Young were the only men left in the Paramount exchange last week, the rest were attending a division sales meeting in Pittsburgh.

Louis Kaufman, Warner home office official, and United Artists District Manager Moe Dudelson were in town. . . . Jack Armstrong, general manager of the Carl Schwyn circuit, is back from a trip to the west coast. . . . Emery Thomas is new owner of the Grand, West Mansfield, O.

OMAHA

Frank H. Martischewski of Scottsbluff, Neb., and Walter J. Brown of Mitchell, Neb., have formed the Brown and Marty Theatre Company, capitalized at $50,000. . . . Marion Kemp replaces Marilyn Francisco as Paramount biller. Shirley Hudson is the new biller at RKO. . . . The Cass Theatre here is being reopened by Jack Holiday, new owner. . . . Mr. and Mrs. John Brandt sold the Scribner, Scribner, Neb., to Harry Hummell.

Vacationists include: Marion Sokey, contract clerk, and May Westerman, inspectress, 20th-Fox; Jean Usher, RKO-Brandeis; Inez Miller, Universal-International. . . . Theatre Owners of America held a regional meeting at Grand Island, Neb., under direction of State President Robert Livingston, Lincoln. . . A film booth fire has temporarily closed Bradley Grimes' Galva, at Galva, Ia. No one was injured. . . . A thirty-first wedding anniversary was celebrated by Mr. and Mrs. Carl White, Quality Theatre Supply Company owners.

Eagle Lion District Manager Harold Beecroft was here from Dallas. . . . Dr. Lawrence Acker of First Lutheran Church here is now at Culver City working on a third Lutheran film, "The Sickle and the Cross," starring Kent Taylor, formerly of Waterloo, Ia.

Tri-States President A. H. Blank and General Manager G. Ralph Branton attended the dedication ceremonies here on completion of the $10,000,000 Boys Town building.

In Bahston Yet

Passersby on Boston's Washington Street got quite a chuckle over a marquee after they got over the shock. The Modern, which has been renamed the Mayflower by the American Theatres Corporation was carrying the following marquee notice:

"The Mayflower — formerly Modern Theatre."

CHARLOTTE

J. F. White, Screen Guild franchise holder in the Carolinas, and Scott Lett have returned from trip to California. . . . Among recent visitors on film row were Harold Hall, W. F. Campbell, Henry Brown, Jodie Holland, B. C. Williams, O. K. Hogan, S. J. Workman, Harold Armistead, J. S. Hyatt and James Earnhardt.

Novie Olin Ross, operator of the Matthews in Matthews, N. C., was instantly killed last week in an auto wreck on the outskirts of Charlotte.

MINNEAPOLIS

Agenda for the annual convention of North Central Allied, May 23-24, at Nicollet Hotel, Minneapolis, includes a film-buying forum, annual report of President Ben Berger, and a discussion of the forcing of pictures, and the appearance of 20th-Fox Vice-Presidents Al Lichtman and Andy Smith, and Exhibitor Relations Chief Sam Shain. . . . The annual Past Chief Barkers' banquet of the Variety Club will be held at the close of the convention Tuesday, May 24.

Leo Peterson, South Dakota circuit operator, is recovering at his home in Rapid City after a long illness. . . . Dan Chamberlain, pioneer exhibitor, who has been retired for more than 20 years, was in town en route to the Mayo Clinic, Rochester, Minn., for a routine checkup. . . . W. L. Lakie, former exhibitor at Barnesville, Minn., has been named manager of the Bloomington drive-in, Minneapolis. . . . Lawrence Bonaventura will manage the Rex and Piller, Valley City, N. D. The houses recently were purchased by Sim Heller, Grand Rapids, Minn., from John Piller.

Drew Roddy, projectionist at the Gopher, Minneapolis loop house, was found dead in his hotel room at Duluth, Minn. He had been in that city on business.

BALTIMORE

Governor Lane has reappointed Edward Pugh, Carroll G. Bayne and Rodney Collier, all of Baltimore, to the State Board of Examiners of Moving Picture Machine Operators. . . . The Newt Craskadons are planning Sunday shows at the Music Hall in Keyser.

Local industryites attending the Preakness included Mrs. Sam Soltis of the Howard Theatre, Walter Gettinger, Sam Tabor, Bud Rose, George Ritche and Mark Silver. . . . The Morris Oletskys of the Windsor spent the weekend in Washington. . . . The Jim Welshes of Westernport celebrated a wedding anniversary recently with a New York trip. . . . Laurein Back, sister

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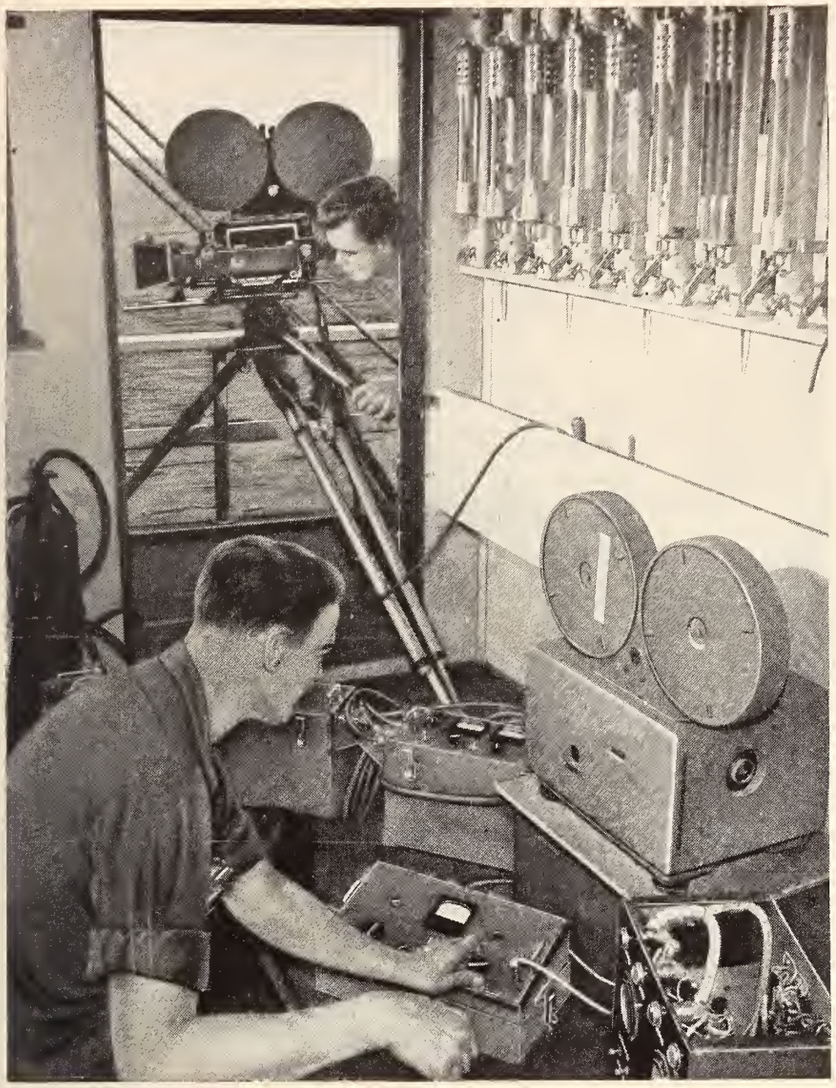

Western Electric "300" recording system in use aboard Navy Electronics Labaratory vessel at sea. (Official photograph U. S. Navy)

How the Navy uses Western Electric recording equipment

U. S. Navy scientists use Western Electric sound film recording equipment to make on-the-spot records of the operation of sonar, radar, fire control and other naval electronic equipment. These sound motion pictures provide a permanent record for laboratory study whenever and wherever needed.

Of particular value for use at sea—and beneath the sea in submarines—is the "300" recording system shown above. Compact and portable, with the dependability needed for extended cruises, this equipment effectively records the low frequency sound reflections and the high frequency transients encountered in sonar and radar studies.

It is this dependability and fine sound quality which have made Western Electric recording equipment the favorite throughout the world.

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REGIONAL NEWSREEL

(*Continued from Page 22*)

of Leon Back of Associated Theatres, was married recently to Screen Actor Leon Belasco.

The wife of Midland Booker Alex Cross was rushed to Keyser Hospital with pneumonia. . . . Jacques Shellman is up and around again. . . . Bill Schnader, motion picture advertising manager for the *News-Post,* is back on the job after a recent operation. . . . Loew's City Manager Joe Samartano is recuperating at home following his operation.

OKLAHOMA CITY

An explosion and fire destroyed the Texas theatre at Hamilton, Texas, on May 8 injuring several people. The fire was started in a theatre storage room but cause of the following blast was unknown. Owner H. H. Stroud placed damage at $50,000 to the theatre and three other buildings. . . . The Milan Theatre, Mila, Mo., has been sold by Chester L. Hurdle, Boulder, Colo., to Shelby O. Armstrong of Unionville, Mo.

MGM Boston Publicist Maurice N. Wolf addressed the Rotarians of Tulsa, Okla., and told them the basic structure of the industry is in the country's theatres and not the veneer of glamor of the studios. . . . The Will Rogers, May and Agnew theatres in Oklahoma City will feature a stage horror show this week with a double feature as an added attraction.

VANCOUVER

Plaza Theatre Manager Al Jenkins won first prize in the Odeon circuit's gift tickets campaign for 1948. . . . Doug Lewis of Sovereign Films is on a sales trip. . . . Film row visitors included Paul Gauthier of the Rex in Quesnel, Les Toffee of the Clova in Cloverdale, Sid Moskaluke of the Cameo in Whalleys Corners and Hymie Singer of the new Rio in Victoria.

Salmon Arms' 416-seat Salmar Theatre, managed by Kelly Hayter, is now in full operation. The old 260-seat Rex will be demolished. . . . Two new Famous Players 900-seaters, at Chilliwack and Kelowna in the interior, are expected to open next month. . . . Garvin Studios are giving the Rex, recently acquired by Alberta's George Brewerton, a face lifting which includes a complete new lobby and box-office.

Warner Bros. Billing Clerk Marion Smith has married John Homenchuk. She'll stay with the exchange. . . . Projectionist Bill Clayton of the Odeon in West Vancouver married a local girl last week. . . . Cashier Donna McLean of 20th-Fox has losther brother, a logging camp superintendent with four young children, in a plane crash on Vancouver Island.

WASHINGTON

Singing star Dennis Morgan helped to entertain at the patriotic rally at the Sylvan Theatre under the auspices of the four Washington newspapers. The rally was in honor of 7,000 District newsboys, who, together with other news carriers all over the country, will distribute literature and make talks on bond sales during the Savings Bond "Opportunity Drive."

Joseph DeMalo, formerly with the Kay Film Exchange, is now office manager and booker at Film Classics. . . . Corinne Cohan, daughter of 20th Century-Fox Salesman Joseph Cohan, is in the cast of the Catholic University musical "Thank You, Just Looking."

More than 350 persons attended the Variety Club Annual Mothers Day Luncheon at the Shoreham Hotel on May 9. Staged by the Associate Members, with Dr. Sylvan Danzansky and Harry Coonin as Co-Chairmen, the luncheon was a gala affair. There were corsages for all the ladies; pens for everyone present, inscribed for the occasion; and awards to the newest mother and the oldest mother present. Mrs. Helen Brylawski, mother of A. Julian Brylawski, was honored again as the oldest mother present. Newest mother was Mrs. Paul Wall, wife of the MGM assistant manager. Guest Mother for the Day was Mrs. Tom Clark, wife of the Attorney General.

Even Stephen

What seems to be an even theatre swap took place in San Francisco this week when Phil Zenovich traded his 500-seat Crest near Colma for the 640-seat State at Petaluma, owned by Ray R. Knight.

INDIANAPOLIS

Julian Lesser, son of Sol Lesser, visited the Monogram branch Thursday on his goodwill tour across the nation. . . . Laddie Hancock, former salesman at 20th-Fox, has joined Paramount, replacing his brother Guy as salesman. . . . United Artists Manager William Hames visited the Gregory Circuit in Chicago. . . . J. F. Heinlen, manager of the Arcade in Gas City has bought it from Alex Kalafat of Ft. Wayne. . . . Rodger Scherer, operator of the Rodeo, Ft. Wayne, and the Union at Liberty, Ind., spent several days in Cincinnati on business. .

Universal Student Booker William Horn was weekend guest of Star Patricia Morison in New York City. . . . Harry Kornblum, operator of the Rosedale, Evansville, is on the mend from an extended illness. . . . Meri Whallon is the new typist at RKO. . . . Gwendolyn Buckley has been appointed cashier and bookkeeper at Screen Guild. . . . Fred Franke of Film Classics home office is a visitor at the local branch.

TELE-THEATREMAN. Myron J. Kallet, who operates Kallet Theatres in Upstate New York and who is also president of Television Station WKTV, Utica, N. Y., signs an affiliation agreement with the National Broadcasting Company Television Network. Kallet is seated. Around him (l-r) are: Michael C. Fusco, WKTV general manager; William T. MacNeilly, WKTV vice-president, and Sheldon B. Hickox, Jr., NBC's manager of station relations.

Realart Exchange Manager Joe Bohn visited Cincinnati over the weekend. . . . Patricia Klein, Universal booker's stenographer, is on vacation. . . . Al Borkenstein, operator of the Wells, Ft. Wayne, is at Lake Wawasee preparing his summer cottage for occupancy. . . . Jean Baade, 20th-Fox cashier's clerk, is vacationing in Florida. . . . Chuck F. Kreighbaum, operator of the Arc, at Lafayette, returned from his Florida vacation, has gone to his summer cottage in Rochester, Ind.

PORTLAND

Parker Theatres' Jack Matlack will be married today (21) to Eloise Herder of Medford. . . . Evergreen Theatres President Frank L. Newman is vacationing at the apple festival in Wenatchee. . . . Frank Wilson and Edison Vickers have opened their new 400-car drive-in at Detroit, Ore. . . . Van Johnson, George Murphy and John Hodiak went to Olympia, Wash., to Judge the year's "Miss Olympia." On Seattle row for the special screening of 20th-Fox's "It Happens Every Spring" were Ralph Abbett, Carl Holbrook, Vete Stewart, Art Slater, Maury Daffle, Bob Clark, Bud Saffle, Glen Haviland, Don Hoidale.

Paramount Cashier Hannah Trager left on a motor trip to San Francisco, and Louise Wheeler of the same office has returned from visiting relatives in Nashville, Tenn. . . . Recent exhibitors booking on Seattle's film row were L. A. Knott, Esquire, Tieton; Corbin Ball, Ephrata, and El Keyes, Walla Walla.

SALT LAKE CITY

Howard De Weese replaces salesman Carl Lind, who resigned recently, in the Montana territory for United Artists. De Weese was in Denver for some time and previously worked this territory for Paramount and Republic. . . . Los Angeles Distributor Henry Sonnenshine has been visiting Manager Harry Kerer at the local Premiere distributing offices.

Paramount Manager Frank H. Smith had a visit from Bob Quinn of Paramount Denver. . . . Exhibitors Merv Riber of St. George and Earl Witaker of Circleville have been conferring with Columbia Manager Bill Seib and other exchange men here. . . . RKO Booker Hank Smith is back at his desk following an eye operation and vacation.

The forthcoming Motion Pictures Club Annual Roundup, reports Republic Manager Thomas McMahon, will definitely have a visit from Roy Rogers and Dale Evans.

NEW HAVEN

Plans fora huge in-person show here the latter part of September will be laid on behalf of the Variety Club of Connecticut by the following committee appointed by Chief Barker Lou Brown: Sam Wasserman, Dick Dargan, Harry F. Shaw, Abe Mattes, Dick Davis, Rudy Frank and James Milne. Members will hear a report from Arthur Greenfield on the San Francisco convention and make plans for coming events at a luncheon at the Hotel Garde May 24. . . . RKO Manager Barney Pitkin is chairman of the amusement division of the Jewish Welfare Drive. . . . State chairman of the 1949 Jimmy Cancer Fund Drive is Al Pickus, owner of the Stratford in Stratford. . . . MGM Head Shipper Michael Langello and his orchestra are making a hit in local night spots. . . . Dan Finn has been named concession manager of the drive-in at Milford.

REGIONAL NEWSREEL

Low Brown, director of publicity for the Loew Poli N. E. theatres, was in Worcester for a meeting of Worcester and Springfield houses on Loew's new show season. . . . Bijou Manager Bill Brown and his wife are observing their 31st wedding anniversary. . . . Getting ready to observe another one, too, are Poli Manager Morris Rosenthal and his wife.

MGM Contract Clerk Mary Worstell is visiting her family in Unionville, N. J. . . . Visiting his family in New York was MGM Salesman Phil Gravitz. . . . In Boston to visit his sister was MGM Booker Saul Shiffrin. . . . The mother of Murray Raider, manager of the Community Theatre in Fairfield, has died.

MILWAUKEE

The Pabst Theatre, one of the two old legits left and scene of an occasional screening, is in for a face lifting, according to Manager Myra Peache. . . . The Clayton McLarkys of the Park in Stevens Point were here to have their equipment checked for the summer season. . . .

Jack Lorentz has accepted the managership of the 20th-Fox exchange here. Health caused him to relinquish his traveling job as central division sales manager.

The Albert Behms of the State, Waupaca, were here on a booking trip. . . . Local 164 of the projectionists' union is reported to have received an increase in rates from $7.70 to $8.88 for the first two hours and from $2.94 to $3.00 for additional hours. . . . Astor's Charlie Koehler is a grandpa again. This time it's a boy, the other three being girls.

Paul Horwitz, Milwaukee and Minneapolis theatre manager, died May 8. He had managed the Alhambra, Palace, Empress, Pabst, Riverside and Fox-Wisconsin here before leaving for Minneapolis and the Alvin three years ago. At the funeral was Jack Yeo, Burlington operator, who was associated with Horwitz in vaudeville here years ago.

PHOENIX

It didn't take long for the local authorities to catch up with the two masked gunmen who heisted $600 from the College Theatre, Tempe, after tying up manager Dwight "Red" Harkins and his secretary before making their getaway. Both culprits were captured in Tucson less than 24 hours after the robbery and were returned to Maricopa County jail to await superior court trial on charges of armed robbery.

Paramount is taking a cast and crew of 160 to Sedona, Arizona, near Flagstaff, for filming of "Copper Canyon."

HARTFORD

Appointments: Johnnie Ricciutti, former Eagle Lion booker, as assistant manager of the New Haven Drive-In; Carl Griswold, former manager of the Strand in Willimantic, as manager of the Palace in Stafford Springs; Jane and Peggy Glackin, as managers of the Strand in the Sound View, summer resort town; James M. Reardon, replacing Earl Morin, as theatre inspector for the State Police.

A testimonial dinner at the Loew-Poli Palace honored Harvey King, charter member of IATSE Local 84 and a stagehand at the Bushnell Memorial Auditorium. . . . Herman Levy, MPTO of Connecticut executive secretary and TOA general counsel, attended the Georgia Theatre Owners convention. . . . The Connecticut legislature still has before it the bill which would require non-resident operators of summer theatres to pay an amusement tax.

Newly married are the former Ruth McCormick, E. M. Loew cashier, and Salvatore Catina, projectionist at the same theatre. . . . Harry F. Shaw, division manager of Loew-Poli New England, and his wife are back from a Florida-Cuba vacation. . . . The Hartford Theatres Softball League will continue Sunday morning games until June 5 and mark the end of its first season with a dinner-dance.

New Way

George A. Mason, manager of Paramount's Kenmore, Buffalo, N. Y., has inaugurated a new policy for children's matinees. He has discontinued the regular continuous Saturday programs. Now the matinees start at 2 and end at 5 at which time the house is closed. The theatre is re-opened at 6:30 P.M. for the regular evening shows which start at 7.

DES MOINES

Ground-breaking ceremonies for the Raymond Blank memorial lodge at the Boy Scouts Camp Mitigwa will be held on May 22. President A.H. Blank of Tri-States and Central-States, is presenting the building to the Boy Scouts in memory of his son, Raymond, the youngest U. S. boy ever to receive the Eagle Scout.

Manager Francis C. Gillon of the Paramount at Cedar Rapids, will be married June 3 to Elizabeth Jean Ragona. . . . Robert Herrell has been named Realart exchange manager in Des Moines. Joe Foley is salesman and Helene Jacobs will be booker and secretary.

The Northwood, Northwood, Ia., has been remodeled with the lobby expanded and the auditorium increased by 200 seats. . . . Art Farrell is managing the drive-in at Carroll, Ia. . . . H. L. Golladay has returned as manager of the Strand, Fort Madison, Ia. . . . National Screen Shipper Carl Phillipson has been hospitalized with pneumonia . . . Paramount Secretary Marjorie Winburn is ill with the mumps.

CHICAGO

Monogram Franchise Holder Irving Mandel has succeeded the late Henri Elman as chief barker of the Chicago Variety Club. . . . Large numbers of local industryites attended Elman's funeral. Burial was in Westlawn Cemetery. . . . Veteran 20th-Fox Cameraman Jack Barnett has resigned after 16 years with the company. Jack Lorentz of 20th-Fox has returned from Kansas City conferences. . . . United Artists District Manager Nat Nathanson is back from New York conferences. Ditto, Alliance Vice-President James Gregory and Assistant Pete Panagos.

Owner Sam Meyers of the Northshore, his wife, and Attorney and Mrs. Aaron Stein are back from the opening of the Beck Drive-In, Jacksonville, Fla. Meyers plans a baby-sitting staff at the Northshore. . . . Home from hospitalizations are Mrs. Ludwig Sussman, wife of the Adelphi manager, and Theatre Owner Lou Harrison. . . . Personality Pictures has been organized here by William J. Greer, Allen

(*Continued on Page* 26)

ANSWER TO YOUR TECHNICAL PROBLEMS . . .

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REGIONAL NEWSREEL

Camras and I. E. Erickson. . . . A drive is under way to bring Chicago television cameramen into the Cameramen's Local 666. Business Agent William H. Strafford is in charge.

Stewart DeLang, formerly a well known theatre manager here, died May 13 at the County Hospital.

PITTSBURGH

A daughter, their first child, was born to Mr. and Mrs. Brian McDonald in St. Paul, Minn., last week. Before becoming the master of ceremonies for "Icecapades" several years ago, McDonald was a local showman and associated with the Harris Amusement Company; the mother, Patti Philippi, was a star in "Icecapades" until she retired to await the "blessed event."

Paramount held a regional convention at the William Penn Hotel here on Thursday, Friday and Saturday, attended by almost 60 persons, including branch managers, salesmen, bookers and publicity men from the Pittsburgh, Philadelphia, Cleveland, Washington, Cincinnati and Detroit branches. . . . Among an influx of celebrities recently was Bing Crosby, who is spending a week or more here, mainly in connection with his part-owner interest in the Pittsburgh Baseball Club.

LOUISVILLE

Manager Harry F. Jones of Switow Amusement's Shawnee, west-end theatre, states the house was broken into, $25 in cash taken and an undetermined amount of candy from his office. . . . Eugene Roehm is managing the Indiana, New Albany, Ind., for Switow Amusement; his brother, Guy Roehm, is manager of the company's Grand, also in New Albany.

A. C. Wallace expects to open his new Kenwood drive-in, Strayberry Lane and Third Street Road, on June 4. . . . Charlie Wells of the Falls City Theatre Equipment has a smile that won't come off these days: he's received his share of the prize money won at the American Bowling Congress tournament held recently in Atlantic City.

In addition to his regular three changes weekly, Owner-Manager Clyde Marshall, Columbian, Columbia, Ky., is giving a special late show after Saturday night's regular program and repeating it at the Sunday matinee, the regular Sunday program being screened at the evening show. The theatre will be completely redecorated for the summer.

Among out-of-town exhibitors seen on film row were: Don Steinkamp, A. N. Miles, Clark Bennett, Tom Speer, Edwin St. Clair, J. C. Smith, Preston Southard, Arthur Morris, Reach McAlister and E. L. Ornstein.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century
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ARRIVAL. Sarah Churchill, daughter of the Rt. Hon. Winston Churchill, former Prime Minister of England, is greeted by "Jock" Lawrence, vice-president and press head of the J. Arthur Rank Organization, as she arrives in New York to aid in the American premiere of Rank's "All Over the Town," in which she is co-starred. Released here by Universal-International, the picture opens at the Embassy Cinema in New York on May 25.

COLUMBUS

George Dill is the new assistant manager of Loew's Ohio and Robert McKinley of Loew's Broad. . . . The Shea circuit has promoted Dale Thysinger from manager of the Midland and Auditorium at Newark, O., to city manager of its four houses at Ashtabula where he will also have charge of the new 1,800-seat, $1,000,000 Shea Theatre.

The Columbus City Planning Commission has asked state officials to build a 2,400-car parking garage under the State House and capitol grounds here. If built, the garage would open on State and other streets making it easily accessible for patrons of the Ohio, Grand, Majestic and Hartman theatres. The Palace and Broad are only half a square away from the State House yard.

Columbus Variety Club Chief Barker John Barcroft has entered into a contract with the Hamid-Morton circus to show in Columbus June 21-26 as a benefit for the Tent's Columbus Boys Club.

Edward Jacobs, 79, Cleveland *News* critic who retired 16 years ago, is dead of a heart attack. . . . Robert J. Harmon, 78, pioneer theatreman here and former owner of the Exhibit and Knickerbocker and an associate of the late Max Stearn, died last week after a two-year illness. . . . Henry Wilhelm, 64, assistant business representative for the International Union of Operating Engineers, was instantly killed in an auto crash near Lancaster, O.

New Theatres

Cleveland—Charles Brinkman and Howard Shulte, a drive-in at Tiffin, O.; Howard McCron, an open-airer at Andover, O.; the Ortts of Newcomerstown, a drive-in between that community and Coshocton.

Cincinnati—J. J. Oulahan and Ev Bennett plan a drive-in in Maryland.

Denver—Russell Graves, Denver realtor, his brother Claude Graves, Albuerque exhibitor, and Boulder City Manager Wilbur Williams, a 700-seater on West Alameda to cost around $175,000. H. M. Bennett, a 500-car drive-in, the Skyline, at Sheridan, Wyo.

Los Angeles — Western Amusement Company, a 1,000-seater at Barstow, Calif., and an El Rancho theatre at Victorville, Calif.

Buffalo—A community film theatre in a new store development at Abbott and Doirence Streets, South Buffalo.

Omaha—Goldberg Theatre Enterprises, three suburban Omaha theatres at undisclosed sites.

San Diego, Calif.—Under construction, the 700-seat $39,000 Solana Beach Theatre.

Milwaukee—Marcus Theatre Management, a 700-car dive-in on Ripon Road, near Oshkosh, Wis.

Vancouver, B. C.—Howard Fletcher, a 450-seater in the Capilano district of the North Shore across from Vancouver.

Toronto—H. Ochs of Cleveland, new drive-ins at Belleville and Kingston, Ont. Jerry Campbell, drive-ins at Chatham and Sudbury, Ont.

Hartford, Conn.—Silvio Williams, a 600-car outdoor theatre at Fitchburg, Mass. Francis McWeeney, a drive-in at Waterville, Conn.

Trenton, N. J.—Walter Reade Theatres, W. W. Smith and Melvin Fox, an 850-car drive-in under construction on Brunswick Turnpike two miles north of Trenton, and another of the same capacity to be erected southeast of Trenton.

NEW YORK

A big turnout last week greeted the luncheon which the Independent Theatre Owners Association held at the Hotel Astor to hear 20th Century-Fox executives discuss their new sales plan. The affair, which ran with the precision of a motion picture script, was presided over by Harry Brandt, with Max A. Cohen firing the prepared questions at Fox's Andy Smith and Al Lichtman. Seated on the dais were:

Sam Shain, Manny Frisch, Harry Goldberg, Fred Schwartz, Julius Joelson, William Brandt, Milton Weisman, Andrew W. Smith, Jr., Jack Kirsch, Harry Brandt, Max A. Cohen, Al Lichtman, Charles Einfeld, William C. Gehring, Martin Moskowitz, Seymour Florin, Jess Goldberg, Morton Sunshine, Oscar Doob, Si Fabian.

Plans for the amusement division part in the United Jewish Appeal were discussed Thursday at a luncheon presided over by Century Circuit's Fred Schwartz, chairman of the amusement section. . . . Helen Rosen, daughter of Fabian Circuit Executive Samuel Rosen, has been elected president of the class of 1950 at Wells College, Aurora, N. Y.

Dr. Hugh M. Flick on Monday took over his duties as director of the motion picture division of the New York Education Department. He will spend one day a week in the Albany office and the rest of the time in New York. He succeeds Dr. Walter C. Bower as chief censor.

President Maurice J. Miller of the New Jersey Chapter of the Theatre Owners of America has set the annual election of the chapter for May 25 at the Ritz ballroom in Passaic when national and state legislation affecting the industry, among other subjects, will be on the agenda. Following the session will be a beefsteak dinner honoring Gael Sullivan and Ed Lachman, co-chairmen for the industry in the Treasury's bond drive.

PHILADELPHIA

To meet the objections of the local Allied exhibitors, 20th Century-Fox has eliminated the sub-keys (second-run neighborhood houses) from its new zoning clearance.

There's talk that vaudeville may go into the State Theatre when the Goldman chain takes over the operation of the house the end of August. . . . The A. M. Ellis circuit has pur-

REGIONAL NEWSREEL

chased the Lawndale Theatre from Henry "Butch" Friedman.

On the sick list at RKO were Booker Bill Quinlivan, Telephone Operator Betty Hubbard and Bookers' Stenographer Jeanne Yanessa. . . . Universal-International District Manager John Scully became a grandfather once again last week when a son was born to his daughter, Mrs. Mollie Scully Burke, in Children's Hospital, Buffalo. . . . Marie Schaeffer and Virginia Everly, of 20th Century, are vacationing in Florida and Sam Venus has severed his relations with Capital.

Charlie Cohen, Penn Theatre Equipment, is up and around again after his stay at the Jefferson Hospital.

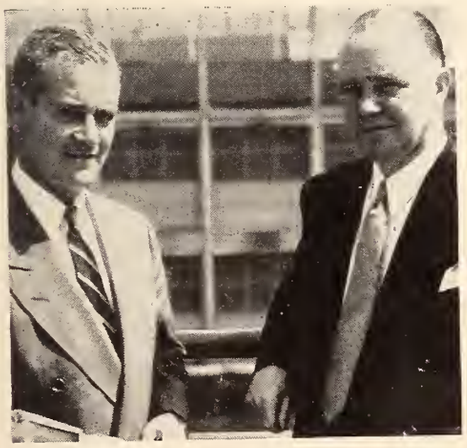
The Philadelphia Motion Picture Preview Group held its 15th anniversary luncheon at the Ritz-Carlton last week with Mrs. Arthur Goldsmith, president, as toastmistress. . . . Rose Kaplan is the new secretary at Screen Guild. . . . Twentieth Century-Fox Manager Sig Horowitz has been on the sick list. . . . Grace Ambrosini and Rose Shapiro, Eagle Lion contract clerk and biller, respectively, both celebrated their 21st birthdays last week. . . . Bud Freeman has been promoted to advertising manager for the A. M. Ellis circuit.

LOS ANGELES

Hap Simpson, manager of the Tracy Theatre, Long Beach, has resigned; Owner E. V. Tracy, will take over. . . . Stony Goad, who recently left Monogram as a booker, has joined Eddie Barrison. . . . Bernie Leavitt has merged his two houses in La Jolla with the two theatres in Coronado owned by Gus Metzger and Bill Srere and the four houses will be operated jointly. . . . Western Amusement Co. has taken over the Avo Theatre in Vista, giving it the city's only two houses. . . . Harry Nace has closed his Ritz in Mesa, Arizona, and the Falcon, Gilbert, Arizona, due to poor business.

Foreign Service Films Co. and Mexican Film Enterprises have moved to larger offices on Washington Blvd. . . . E. L. McKenzie, director of the Variety Boys Club, was visiting on the row. . . . MGM Western Sales Manager George Hickey is back from his Palm Springs vacation. . . . Annette Fuhrman, former clerk for Universal, was visiting on the row after two years of civil service in Europe. . . . Loew's Booker Bessie Brake is on a two-week vacation, while Harold Scott has joined the company as general clerk. . . . Sam Shirley, special Loew's representative, is in from Honolulu.

The Variety Club convention in San Francisco brought these visitors to Los Angeles: Tom Canavan, Altec representative in St. Louis; Lou Levy, Universal, Des Moines; Arthur Greenfield, Universal, New Haven; Jack Ellis, New York; Izzie Schmertz, Fox Cleveland manager; Moe Horowitz, Cleveland; Jerry Steele, Oberlin, Ohio; Moe Sanders, New York; Pete Dana, Universal, Cleveland and Pittsburgh; W. E. J. Martin, Buffalo, and Murray Whiteman, Buffalo.



FAREWELL. Norton V. Ritchey (left), president of Monogram International, bids farewell to William Moffat, managing director of Associated British Pathe, Ltd., London, before the latter's departure on the liner Queen Elizabeth for England.

TORONTO

What would probably have been the largest moving picture theatre in the world has failed to materialize because of the protests by the Motion Picture Theatres Association of Ontario and Famous Players Canadian Corp. Three applicants, associated with Canadian Odeon and Columbia Pictures of Canada, asked for use as an outdoor theatre of the 21,500-seat stadium owned by the city of Toronto, which, during the Summer is idle except for the three weeks of the National Exposition. The municipality looked forward to $5,000 to $10,000 a week on a percentage basis, but a special civic committee recommended that the proposal be rejected as unfair competition for the city's 115 licensed theatres.

The Community Theatre at Hamilton has been re-opened as an art house by 20th Century Theatres, after considerable alterations. . . . The Kent, a 550-seat neighborhood house in Toronto's North End, is to become a legitimate theatre every other week for amateur stage groups under a plan being developed by owners Frank Goldhar and Gus Soloway. They are also working on a special combination policy for the Mountain Theatre at Hamilton, which is scheduled to re-open May 23 after renovations. . . . The Toronto Hollywood has a new policy of added attractions on designated nights.

Canadian Odeon has appointed Gordon Beavis, formerly of the Centre in Ottawa, as manager of the newly-opened Odeon in the Canadian Capital. Frank Gallop has been promoted from the Ottawa Glebe to the Centre, Jack Gibson moves from the Ottawa Elmdale to the Glebe and William Bradbury from Toronto to the Elmdale.

Fifty pledges totaling $58,385 was signed at a film trade dinner in Toronto for the United Jewish Appeal. The special committee included Nat Taylor, H. M. Masters, Garfield Cass, L. I. Bearg, H. S. Mandell, Jule Allen, Garson Soloway and Ben Freedman.

ST. LOUIS

Mrs. Robert E. Colyer's installation as president of the St. Louis Better Film Council was set for May 20 at the Congress Hotel. A special memorial service for the late Fred Wehrenberg was also set for the meeting. . . . Belmont Amusement Company of Kansas City has been incorporated by R. Finkelstein, H. A. Stone and J. Brown to operated movie theatres and other amusements.

Robert Cox, former convict, and Ernest Taskey were sentenced to five years in the penitentiary after pleading guilty in circuit court at Clayton, Mo., to stealing a safe from the Wehrenberg circuit's Ronnie's drive-in, St.

(*Continued on Page* 28)

REGIONAL NEWSREEL

(*Continued from Page 27*)

Louis, last November.

Edwards and Plumlee circuit will award a ticket good for a year at any of its theatres to the person who suggests the name finally decided upon for its new drive-in under construction near Farmington, Mo. . . . July 4 is the opening date set for Grayville, Illinois, new 528-seat, $100,000 theatre, the Wabash, at Grayville, Ill. . . . Mr. and Mrs. Gerald Williams of East Alton, Ill., have bought the Aloma, Stewardson, Ill., from Mr. and Mrs. L. Gorski.

The Rodell family hope to open the theatre at Athens, Ill., being made over from the Legion Home about July 1. . . . Bloomer Amusement's drive-in at Belleville, Ill., will be called the Skyview. . . . George P. Thye has sold the Strand, Perry, Mo., to J. Paisley.

United Artists Western Sales Manager Fred Jack stopped off here en route from New York to Dallas. . . . New Eagle Lion District Manager Harold Beecroft was due here for a few days this week. EL Salesman F. J. Lee was in Columbia, Mo. Owner Art Blum of the Kozy, Kahoka, Mo., is making daily trips to Quincy, Ill., to see his daughter, Mrs. Marion Young, hospitalized there by a serious illness.

Mrs. Hilda Freeman, mother of Bentley S. Freeman of the local Will Rogers Theatre, and aunt of Manager Maury Davis of that theatre, died recently.

DALLAS

For the past several days, when you meet P. A. "Bob" Warner, you are sure to be shown the May 21 issue of the *Saturday Evening Post*. The reason—this issue contains the feature story by Arthur Bartlett, entitled "Popcorn Crazy" which tells of the start of Manley, Inc.

Paramount holds its first divisional meeting in Dallas, May 19, 20, 21. Southwestern Division Manager Duke Clark will act as host. . . . Two Warner Brothers film stars, Wayne Morris and Dane Clark, are in Dallas in connection with the opening of the United States Opportunity Pond Drive.

Col. H. A. Cole reports over 100 out-of-state reservations for the annual Texas Allied Theatre Owner's convention, scheduled for May 30, 31, and June 1. Almost every state in the Union will be represented.

BUFFALO

Plans for western New York theatres' participation in the Treasury's bond drive were drawn up here at a meeting of exhibitors and distributors at the Lafayette Theatre last week under the direction of Vincent R. McFaul, general director of local industry. Serving with McFaul on the exhibitors' committee are Co-Chairman George H. Mackenna, James B. Eshelman, Robert T. Murphy, Merritt A. Kyser, George J. Gammel and Henry Dillemuth; on the distributors' committee are Chairman Jack Chinnel, Jack Mundstuk, Phil Fox and Charles B. Kasco. On the publicity committee, headed by William Brereton, are Charles B. Taylor, Edward Meade, Jack Goldstein, Earl Hubbard, Richard D. Walsh, Gerald M. Westergren and Franklin B. Rogger.

Manager George Mackenna of the Lafayette observed his birthday by attending a long session of common council's expenditure committee of which he is a member. . . . Walter Dion has reopened his Lockport drive-in at Gasport, N. Y. . . . Showmen of Lancaster, N. Y., started their basketball season by winning over Canisius College and the Niagara Falls Bugays.

More Flesh

Stage shows will go into Walter Reade Theatres' St. James at Asbury Park, N. J., July 1, playing one-week stands on a four-a-day basis, with films. Shows will change on Wednesday and will mark the first time since the late 1920s when week stands of vaudeville played that city.

The Variety Club will give a testimonial dinner for Murray Whiteman, back from the coast with his bride, on May 23 when he will be thanked for his work in behalf of the "Bad Boy" benefit at the Hippodrome. . . . Paramount offices gave several parties for the new 25 Year Club member, Helen Huber. She left by plane Friday for a vacation with her sister in Pasadena, Calif.

Here from Canada for RKO Manager Jack Chinell's cocktail party in behalf of "Mr. Joseph Young of Africa" were Canadian General Sales Manager Leo Devaney, Toronto Manager Jack Bernstein, Canadian Western Division Manager Larry Bearg, Chief Booker Ben Gelvsaler, Publicity Manager George Begnon and Famous Players Ad-Publicity Director James R. Nairn. From New York came Terry Turner and Harry Reiner.

Paramount Manager Mike Simon has set up two friendly competing teams for the company's forthcoming drive in Buffalo—the Buffalo Bisons, captained by Salesman John Good, and the Paramount Buffaloes, headed by John McMahon.

DENVER

Richard Haberman and Robert Otwell have opened their new 300-car $50,000 drive-in, the West, near Cody, Wyo. . . . John Leo, special assistant to the Eagle Lion western sales manager, and John Vallin, field man, are looking things over at the local branch. . . . National Theatre Supply Manager Joe Stone flew to and from Los Angeles to attend the sales meeting. . . . Sam Reed, who operates the Fairplay, Colo., thatre operates a cottage camp and hamburger stand there and says that if any theatremen are going through Fairplay he can both bed them down and feed them.

Film row visitors from Colorado included Mr. and Mrs. Leon, Coulter, Loveland; Kenneth Powell, Wray; Mr. and Mrs. Fred Lind, Rifle; Robert Smith, Steamboat Springs; Elden Menagh, Ft. Lupton; Mr. and Mrs. Fred Hall, Akron; George Nescher, Springfield; Herbert Gumper, Center; Neal Beezley, Burlington; Mr. and Mrs. L. F. Flower, Estes Park; Frank Aydelotte, Ft. Collins.

NEW ORLEANS

A fire starting in the operating room of the Princess, Waynesboro, Miss., May 10, destroyed the theatre and the hotel just above. Sam Gardner, operator, was severely burned. . . . Leo Adler, traveling auditor, was at United Artists here last week. Universal Salesman Fred Wolf is on a two weeks' vacation.

Ann Luquet, Paramount ledger clerk, is vacationing in Mississippi, and Rosemary Borne, switchboard operator, will marry in June. . . . Kay Kaiser, Columbia cashier, announced her engagement to Michael Richard. . . . Charles Waterall of the Waterall circuit was a visitor at Columbia. . . . Mrs. Dorothy Snoddy, MGM cashier clerk, leaves this month to keep house.

Springsteen to Direct 'High School Daughters'

R. G. Springsteen will direct Republic's "High School Daughters," an original story by Albert DeMond with a screenplay by Robert Libott and Frank Burt. Production will start June 6 with Lou Brock as associate producer.

Walker in Starring Role

Robert Walker's next picture for MGM will be "Please Believe Me," in which he will star with Deborrah Kerr and Peter Lawford. Val Lewton will be the producer.

VIEWS ON NEW SHORTS

COMIN' ROUND THE MOUNTAIN (Para.—X8-4) Screen Song in Color. 7 mins. Mountain kids strike up the old song, with some new verses. The audience is asked to join in and follow the bouncing ball. Release date, 3/11/49.

THE LOST DREAM (Para.—P8-6) Noveltoon in Color. 8 mins. Little Audrey is the victim of a nightmare in this cartoon. Release date, 3/18/49.

MAGIC FLUKE (Col.—1702) Fox and Crow Cartoon. 7 mins. The Fox's leading of a symphony orchestra becomes eventful when the Crow gives him a magic wand for a baton. Release date, 3/24/49.

WHO DONE IT? (Col.—1406) Three Stooges. 16 mins. Posing as private detectives, these top slapsticker protect a millionaire from a murderous gang. They battle an ape man, knock one another out and run afoul of a blonde moll who tries to poison them, but they save the day. Release date, 3/3/49.

SUNK IN THE SINK (Col.—1425) All-Star Comedy. 16 mins. With his wife away Andy Clyde tries to improve on her housekeeping methods, but his dish-washing machine breaks every dish and his cake explodes. Release date, 3/10/49.

FRANK BORZAGE GOLF TOURNAMENT (Col.—1856) Screen Snapshots. 10 mins. Annual affair with a big Hollywood turnout including players Borzage, Bolger, Weissmuller and Brennan and spectators Mercer, Carmichael, Coogan, O'Keefe and others. Release date, 3/3/49.

PLUTO'S SURPRISE PACKAGE (RKO—94.112) Disney Cartoon. Technicolor. 7 mins. Pluto has a hard time picking up his mail, scattering it all over as he chases a walking package. The package contains a turtle which helps Pluto regain his letters. Release date, 3/4/49.

TREACHERY RIDES THE RAILS (WB—5805) Technicolor Adventure Special. 10 mins. A junior cast reenacts on miniature sets the days when the West was really wild. Release date, 3/19/49.

WATER WONDERLAND (WB—5504) Technicolor Sports Parade. 10 mins. Swimming, diving, fishing, sailing, yachting, surf-boarding and other water sports at Lido and Balboa Island, Newport Beach and Corona del Mar, all Southern California spots. Release date, 3/5/49.

PAYING THE PIPER (WB—5703) Technicolor Cartoon. 7 mins. Porky Pig, the Pied Piper, has a hard time getting rid of one last rat—a disguised cat who has resented the Piper's successful elimination of the rats. Release date, 3/12/49.

SPORT OF MILLIONS (WB—5505) Technicolor Sports Parade. 10 mins. Horse racing at tracks all over the world, including Santa Anita and Hollywood Park in California, Belmont Park on Long Island, San Isidro in Buenos Aires, two tracks in Rio de Janeiro, Club Hipico in Santiago, Egypt's Heliopolis track, Longchamps in Paris, India's Lucknow, the Hippodromo de las Americas in Mexico City and Florida's Hialeah. Release date, 3/26/49.

DAFFY DUCK HUNT (WB—5704) Technicolor Cartoon. 7 mins. Daffy Duck plays dead so that a dog can get into his master's good graces by retrieving a duck. The dog fails to release Daffy from the deep-freeze so Daffy frees himself and takes revenge. Release date, 3/26/49.

HEART OF PARIS (WB—5004) Technicolor Special. 20 mins. The domes of cathedrals, spires of churches, span of bridges, colorful sidewalk cafes, boulevards, parks, famous buildings and general excitement of a continental metropolis, as well as sports, nightlife, shopping and many scenes recalling the romantic history of Paris. Release date, 3/19/49.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Cesar Romero has been cast by 20th-Fox with Paul Douglas and Jean Peters in "Turned Up Toes," which Al Hall directs for Producer Fred Kohlmar. Picture is scheduled to start by the first of June. Kohlmar will also have "Front and Center" starting sometime next month with John Ford directing.

* * *

Ted Richmond, who has been producing the "Blondie" pictures for Columbia, just signed a term producer's pact with Universal-International. Richmond's last film for Columbia was "Make Believe Ballroom," based on the radio show of the same name.

* * *

Independent Producer Sam Bischoff has just launched a five-year program of pictures for United Artists release. Twenty-five pictures during that time. This program is in addition to the current production, "Mrs. Mike," starring Dick Powell and Evelyn Keyes.

* * *

Greer Garson's next starring vehicle for MGM will be "Europa," comedy romance about a beautiful and titled European noblewoman who falls in love with an American professor of art. Following this picture, Miss Garson goes to England to co-star with Walter Pidgeon in a sequel to "Mrs. Miniver." "Europa" is scheduled to start about the first of July.

* * *

William Bendix was signed by Ronnie Alcorn for the starring role in his first independent production, "Johnny Holiday." He will replace Wallace Beery, originally set for the part. Willis Goldbeck, formerly with MGM, will direct.

* * *

Shelley Winters and Stephen McNally are to be co-starred in Universal-International's "Java," which Michel Kraike will produce. H. Bruce Humberstone was signed to direct, with the picture scheduled to go before the cameras June 6.

* * *

Michael Wilding, British stage and screen star, has been handed the male lead opposite Jane Wyman in "Stage Fright," the Warner Bros. picture being made in England under Alfred Hitchcock's direction. Film co-stars Miss Wyman and Marlene Dietrich. Wilding recently received the British National Film Award as the best actor of 1949.

* * *

Barbara Fuller, who portrays "Claudia" on the radio program, "One Man's Family," has been signed to a long-term contract by Republic and assigned one of the leading feminine roles in "Crosswinds," which stars William Elliott and Adrian Booth. Picture is currently in production, with Joseph Kane as associate producer-director.

* * *

Roland Young goes into a key role in Paramount's forthcoming Technicolor production "Let's Dance," which will star Betty Hutton and Fred Astaire. This new starring team are busy at work rehearsing the song-and-dance numbers with Frank Loesser, so the picture can have an early start. Norman Z. McLeod will direct with Robert Fellows as producer.

* * *

Negotiations were completed between Universal-International and 20th-Fox for U-I to borrow Maureen O'Hara for the top feminine role in the Technicolor picture, "Bagdad." Miss O'Hara will co-star with Paul Christian and Vincent Price. At the same time it was announced that Yvonne DeCarlo, originally scheduled for this picture, will be starred in another Technicolor production, "Mademoiselle McCoy and the Pirate." Both pictures will be produced by Robert Arthur.

* * *

Edward Gross, co-producer on "Mrs. Mike," is setting up his own independent production unit following the completion of this United Artists film. First to go will be "Riding the Rainbow," a sequel to "Chicken Every Sunday," which Gross produced on Broadway and then sold. New picture, instead of revolving around the mother character as "Chicken" did, will follow the father character.

* * *

June Allyson will star in "Too Young to Kiss," an original story by Everett Freeman, purchased by MGM recently. Production is being prepared by Sam Zimbalist.

* * *

The John Huston-S. P. Eagle, Horizon Productions Company has signed with Columbia for two additional films. One will be directed by Huston after he returns from Europe and the other will be directed by an outsider to be selected. Eagle will produce both.

Berle in Warner Comedy

Milton Berle, who made last week's *Time* and *Newsweek* covers because of his success in television, will star in "Always Leave Them Laughing" for Warner Bros. Jerry Wald will produce, with filming to start in July.

Studio Roundup

There's certainly one confused ice cream enthusiast in Los Angeles these days. Director Lloyd Bacon put on a white coat and rode an ice cream wagon to obtain local color for Columbia's "Good Humor Man," which he is soon to direct. Down in the wholesale district of Los Angeles, a customer paid him for a double cone with a $10 bill. Director had his difficulties trying to find change for the bill and the exasperated customer began to lose his temper. As the argument gained volume, a chauffeur-driven sedan drove up and the liveried driver stepped out and up to the two men. "May I be of assistance, sir?" he inquired of Bacon. "Yes," yelled the director. "For goodness sake, give this guy change for $10." The chauffeur—Bacon's own driver—counted out the change, then stepped back into the car. Bacon got back on his wagon and drove off, leaving the customer standing there open-mouthed. Columbia is getting two more films into work. "Bandits of El Dorado," a Smiley Burnette-Charles Starrett western, rolled May 17, while "Chinatown at Midnight" started May 18, with Seymour Friedman directing. Ray Nazarro is the director on the western. At the same studio, Billie Burke has been added to the cast of "Baby Is Here."

MGM gave the gun to "Tension" on May 16 with John Berry as director. Cast is headed by Audrey Totter, Richard Basehart, Cyd Charisse and Barry Sullivan.

Over at Monogram, another pair of pictures went into production. Ray Taylor is directing "Mark of the Whip," which started May 16. Film is the second in the Monogram western series starring newcomer Whip Wilson. Cast also includes Andy Clyde and Reno Browne. Other new film is "Trail of the Yukon" which will star former Universal western actor Kirby Grant and Chinook, the dog. William Beaudine is directing the film and William Broidy is associate producer.

"Grand Canyon" has gone before the cameras

Film Credits Have Definite Value, Avers Rowland

Roy Rowland

In spite of all the gags and occasional complaints from cash customers which all showmen have to endure, the listing of proper though detailed credits at the start of a picture is reasonable and serves several important functions, important to the studio and the theatre alike, according to MGM Director Roy Rowland.

"Joke-writers, columnists, radio comedians and editorialists frequently find occasion to rib Hollywood about the number of credits which follow the titles of pictures," Rowland says. "Well, newspapers carry mastheads which list credits, and listen sometime to the credits which go with a radio show.

"Actually, screen credits are kept to a minimum. Besides, it has been proved that the credits have an actual box-office value. Not for the picture, possibly, but for future pictures. The critics themselves actually pay attention to the credits, as their reviews prove. There must be a million amateur photographers in the U. S. who are interested in which cameraman shot the movie. At least a dozen top cameramen are almost as well known to the general public as they are in the industry.

"And from a showman's point of view, the credits help settle the audience down into the picture's mood. They serve as an emotional transition from what preceded them, for they are usually accompanied by music."

Rowland recently completed directing "Scene of the Crime" at MGM. He brought the picture in in 29 shooting days and well within the $750,000 budget. Starred are Van Johnson, Gloria DeHaven, Tom Drake and Arlene Dahl.

PICTURES STARTED LAST WEEK

COLUMBIA. Bandits of El Dorado—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

MGM. Tension — Principals: Audrey Totter, Richard Basehart, Cyd Charisse. Director, John Berry.

MONOGRAM. Mark of the Whip—Principals: Whip Wilson, Andy Clyde, Reno Browne. Director, Ray Taylor.

Trail of the Yukon—Principals: Kirby Grant, Chinook. Director, William Beaudine.

SCREEN GUILD. Grand Canyon—Principals: Richard Arlen, Mary Beth Hughes, Reed Hadley. Director, Paul Landres.

20th CENTURY-FOX. Wabash Avenue (Technicolor)—Principals: Betty Grable, Victor Mature, Phil Harris. Director, Henry Koster.

WARNER BROS. Chain Lightning—Principals: Humphrey Bogart, Eleanor Parker, Raymond Massey, Richard Whorf. Director, Stuart Heisler.

Beyond the Forest—Principals: Bette Davis, Joseph Cotten, David Brian. Director, King Vidor.

INDEPENDENT. House by the River—Principals: Louis Hayward, Lee Bowman, Jane Wyatt. Director, Fritz Lang.

Devil's Weed—Principals: Lila Leeds, Alan Baxter, Lyle Talbot. Director, Sherman Scott.

TITLE CHANGES

"Beyond These Walls" (Col.) now PRISON WARDEN. "Piccadilly Incident" (MGM) now THEY MET AT MIDNIGHT. "Mark of the Whip" (Mono.) now CRASHING THRU. "Octopus and Miss Smith" (WB) now LADY TAKES A SAILOR.

for Screen Guild. Veteran film editor Paul Landres will be performing his first directorial chore on the feature.

Two independent pictures, both still without release, have begun shooting. "House By The River," which got going May 19, is the second for Howard Welsch and Robert Peters. Fritz Lang is directing a cast which includes Louis Hayward, Lee Bowman and Jane Wyatt. The other independent is "The Devil's Weed," first production for Franklin Productions. Richard Kay is producing and Sherman Scott directing.

At 20th Century-Fox, "Wabash Avenue" in Technicolor got under way May 18. Henry Koster is directing the film which stars Betty Grable, Victor Mature and Phil Harris.

Both "Chain Lightning" and "Beyond the Forest" started May 16 at Warners. Humphrey Bogart, Eleanor Parker, Raymond Massey and Richard Whorf are in "Chain Lightning," which Stuart Heisler is directing. Cast of "Beyond the Forest" includes Bette Davis, Joseph Cotten, David Brian and Ruth Roman. King Vidor directs.

Republic's secretly made "Deep Fathoms," on which a cast was not announced, has been completed as "The Red Menace," dealing with Communist intrigue.

Goldwyn Plans to Make 4 Films Before Year Ends

Back in Hollywood after spending three weeks in New York, Samuel Goldwyn met this week with writers completing the scripts of two pictures he will put into production within the next month. First to go is "My Foolish Heart," by Julius and Philip Epstein, to be directed by Mark Robson, with Dana Andrews and Susan Hayward starred. "Beloved Over All," which F. Hugh Herbert is writing for Farley Granger and Joan Evans, will follow. Goldwyn will also supervise final editing of "Roseanna McCoy," scheduled for its world premiere in mid-August, and plans to produce two more pictures this year: "Illinois Incident," which Bruce Manning is completing as a vehicle for Dana Andrews, Gigi Perreau and a top feminine star, and "Edge of Doom," which Ben Hecht is scripting for Farley Granger.

LONDON OBSERVATIONS

Better Understanding Seen Result of Anglo-American Film Council Meeting; Expect Changes in Censorship

By JOCK MacGREGOR

If no other advantage has been gained from the Anglo-American Film Council meeting, it would certainly seem that a better understanding will exist between the two industries. Sir Henry French, director general of the BFPA, looks hopefully for future differences to be discussed in conference and not aired as public utterances.

Jock MacGregor

When speaking, Sir Henry is cautious, and even his written press statement was not so detailed as Eric Johnston's. He was not to be drawn out either, and it appears that less news was revealed at his press conference than in Washington. Indeed, agency men trying to confirm cabled stories from New York had them strongly denied.

Sir Henry hedged and parried skillfully, but it would appear that the quota will be frozen at 40 per cent. He would not give any figures other than that the Americans wanted guaranteed playing time for a number of top features on the 3 major circuits. The agreement, he admitted, would include the ending of the unit program.

Not one of the lesser considerations will be the reactions of other countries. France now has a quota and she too may ask for guaranteed playing in Britain and America in return for a share of her market.

Now that the Anglo-American hatchet is buried, let us hope the BFPA can get together with the CEA, for there is far too much squabbling at home.

* * *

One of the pleasanter aspects of attending previews is that the unexpected picture can turn up a surprise winner. Grand National's "Murder at the Windmill" is such an offering. Made on a reasonable budget and a short schedule, this never pretends to be anything more than a programmer, but it has been made with enthusiasm and is acted with zest. Played around London's famous non-stop vaudeville house, it should hold most audiences with its spontaneous gaiety. Actually it is an important picture, for many of its young players will be the stars of tomorrow. Look out particularly for Diana Decker, Margot Holden, the dizziest of dumb blondes and only 17, and Jimmy Edwards. Val Guest directed.

* * *

Seeing as many films as is humanly possible, I find that I am being frequently contacted on various angles. Recently censorship has cropped up and I have been queried about precedents. Quite obviously this has been tightened up considerably, possibly as a result of the belting which arose out of "No Orchids for Miss Blandish." In the past few days, three producers have confided their cuts to me. In one case, four reels are involved; in another, a kiss which affects the whole plot. Oddly enough, its deletion casts a far worse implication on the situation. A historical character has been forbidden to kiss his mistress, and all open-mouth kisses are out.

The censors are, however, most reasonable when they discuss such problems with the producers. It is now generally believed that there will be changes in procedure when the commission investigating children and cinema offers its report. It is likely that the "A" or "Adults" certificate will be amended so that children under no circumstances see such offerings, thereby giving producers greater scope when dealing with some subjects, and in turn an easing of the "Universal" restrictions so that more films can fall into that category.

An indication of these views is contained in the granting of "Snake Pit" an "A" certificate subject to no children being admitted (normally children accompanied by an adult are permitted to see all but "horror" pictures).

* * *

The CEA General Council has been advised to place "West of Pinto Basin" on the barred list because it has been televised before completion of general release.

* * *

The CEA and KRS are jointly issuing a statement deprecating the production of certain shorts and featurettes compiled from old films showing famous stars as they were many years ago. The two associations consider such offerings damaging to the whole industry.

* * *

Sixty-five and two-tenths per cent of the population of England and Wales live in areas where Sunday openings are permitted.

* * *

The Bath Assembly will again feature an International Festival of Children's Entertainment films. These will be shown daily for two weeks.

* * *

While the West End was a bit slow with the light-up, several new neon installations have been completed at the London Pavilion, Plaza and Warner. The Odeon poster site in Piccadilly Circus has now been completely changed to animated neon and the first film to benefit is "Tulsa."

* * *

While business generally has been off, and two recent pictures have not lasted their West End runs, Sir Michael Balcon's sleeper, "Passport to Pimlico," has needed an additional week at both the Gaumont and Marble Arch Pavilion. "Last Days of Dolwyn" lasted one week at the Empire and is now being pulled from the 600-seater Rialto after only 2 more weeks.

* * *

John Paddy Carstairs, one of Britain's most prolific and enthusiastic directors, is off to New York now that he has completed "Chiltern Hundreds." His "Sleeping Car to Trieste" has broken records at the Trans Lux, New York.

To Direct 'East Side'

Mervyn LeRoy has been assigned to direct MGM's "East Side, West Side," screen version of the Marcia Davenport novel. Voldemar Vetluguin will produce.

Cummings, Blyth Teamed

Robert Cummings and Ann Blyth will co-star in Universal-International's "Hot Water," to be produced by Robert Buckner from his own script. Production will start in June.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All the King's Men	Col.
Always Sweethearts	WB
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Babe Ruth Story, The	Allied
Baby Is Here	Col.
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB
Come Be My Darling	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12	Strike It Rich (D)F	R Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Baby Is Here	R. Young-B. Hale			
Barbary Pirate	D. Woods-T. Marshall			
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Autry			
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Gold	G. Ford-I. Lupino	90	June '49	a2/5/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready	81	June '49	a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey			
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	R. Ney-V. Brown	76	6/30/49	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

Bandits of El Dorado	C. Starrett-S. Burnette			
Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	Apr. '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	Feb. '49	b4/30/49
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Alimony	J. Beal-M. Vickers			a5/14/49
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75	3/1/49	b5/14/49
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn-K. Brasselle		May '49	
Red Spy	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
Sofia *C (D)A	G. Raymond-S. Gurie-P. Morison	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	83	Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Annie Get Your Gun *T	J. Garland-H. Keel-F. Morgan			
Any Number Can Play	C. Gable-A. Smith		July '49	a3/5/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	*Company*
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dark Past	Col.
Daughter of Darkness	Para
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mono
Golden Madonna, The	WB
Golden Stallion	Rep.
Good Sam	RKO
Grand Canyon	SGP
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Idol of Paris	WB

Title	Company
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jackpot Winners	Mono.
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col.
My Brother, Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie		Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor		Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		8/5/49	a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson		Aug. '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
	Madame Bovary	J. Jones-J. Mason-L. Jourdan		July '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban		June '49	a1/29/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake		Sept. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse			
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	
4812	Jackpot Hitters	J. Yule-R. Riano		8/21/49	
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			a4/23/49
4827	Leave It to Henry	R. Walburn-W. Catlett		6/12/49	a5/7/49
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4817	Safety Pins	L. Gorcey-Bowery Boys		7/3/49	
	Trail of the Yukon	K. Grant-Chinook			

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4855	Cattle King	J. M. Brown-M. Terhune		8/14/49	
4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4864	Range Rogues	J. Wakely-C. Taylor		7/17/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49	b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

After the Storm	I. Bergman-M. Vitale		
Bail Bond Story	G. Raft-P. O'Brien		
Big Steal, The	Robert Mitchum-William Bendix		
Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
I Married a Communist	R. Ryan-L. Day		
Interference	Mature-Ball-Scott-Tufts		a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
Love Is Big Business	C. Colbert-R. Young-G. Brent		a5/14/49
Make Mine Laughs	R. Bolger-F. Langford-L. Errol		
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
Mighty Joe Young	T. Moore-B. Johnson		a5/14/49
Montana Belle *U	J. Russell-G. Brent		a3/19/49
Outlaw, The (D)A	J. Russell-W. Huston	115	8/20/49	b3/23/46
Renegade of the Rancho	T. Holt-R. Martin-E. Norris		
Roseanna McCoy	R. Massey-F. Granger-C. Bickford		a5/14/49
926 Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
Savage Splendor	African Travelogue	63	
She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
Strange Bargain	M. Scott-J. Lynn		
Trouble in Texas	T. Holt-R. Martin		
Weep No More	Cotten-Valli-Paar-Byington		a7/3/48

REPUBLIC

CURRENT

				Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

Avenger, The	J. Carroll-A. Mara		
Brimstone *U	R .Cameron-A. Booth-W. Brennan		a4/23/49
Crosswinds	W. Elliott-A. Booth-G. Withers		
Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
Flaming Fury	Geo. Cooper-R. Roberts		
Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
Hellfire	W. Elliott-M. Windsor		a2/12/49
Red Menace, The			

Westerns

Arizona Cowboy	R. Allen			
Bandit King of Texas	A. Lane-E. Waller			
864 Death Valley Gunfighter (W)F	A. Lane-E. Waller	60	3/29/49	b4/30/49
865 Frontier Investigator	A. Lane-E. Waller-F. Ford	60	5/2/49	
852 Law of the Golden West	M. Hale-G. Davis-S. Elliott	60	5/9/49	
Outcast of the Trail	M. Hale-P. Hurst			
831 Prince of the Plains (W-D)F	M. Hale-S. Davis	60	4/8/49	a4/23/49
862 Renegades of Sonora	A. Lane E. Waller-R. Barcroft	60	11/24/48	
863 Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
South of Rio	M. Hale			
Wyoming Bandit	A. Lane-E. Waller			

SCREEN GUILD PRODUCTIONS

4819 Arson, Inc. (D)A	R. Lowery-A. Gwynne	60		b5/7/49
4811 Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4822 Grand Canyon	R. Arlen-M. B. Hughes			
4804 Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	o11/27/48
4813 Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814 I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	Company
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Not Wanted	FC

O

Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
One Last Fling	WB
One Sunday Afternoon	WB
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-L
Partners in Crime	U-I
Pearl, The	RKO
Pinky	20th-Fox
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EI
Red Spy	FC
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegade of the Rancho	RKO
Return of October	Col
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Safety Pins	Mono.
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col
Side Street	MGM
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sky Dragon	Mono
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Station West	RKO
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SG
They Met at Midnight	MGM
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Trail of the Yukon	Mono.
Treasure of Monte Cristo	SGP
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58		a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
4820	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
4826	There Is No Escape	S. Thurston			
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake			
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	77	June '49	a2/5/49
	Collision	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Come to the Stable	L. Young-C. Holm			a2/12/49
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan			a2/5/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver			a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Three Came Home	C. Colbert-A. Marshall			
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			
	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
	You're My Everything *T	D. Dailey-A. Baxter		Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

	Africa Screams (C)F	Abbott & Costello-F. Buck	79		b5/7/49
	Black Magic	O. Welles-N. Guild	103	8/19/49	

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61		b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	bI0/16/48
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	bI2/4/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff		July '49	a1/8/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Come Be My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-Z. Pitts			
Illegal Entry	H. Duff-M. Toren-G. Brent		June '49	a2/19/49
Johnny Evans	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Take One False Step	W. Powell-J. Gleason		June '49	a2/19/49
Western Story, The *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	bII/I3/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	bI2/II/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Always Sweethearts *T	S. Temple-L. McAllister-B. Fitzgerald		
	Backfire	V. Lindfors-E. O'Brien-V. Mayo	8/27/49	a1/8/49
	Barricade	D. Clark-V. Mayo-R. Massey		
	Beyond the Forest	B. Davis-J. Cotten-D. Brian		
	Chain Lightning	Bogart-Parker-Massey-Whorf		
824	Colorado Territory	J. McCrea-V. Mayo	94	6/11/49	a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey	7/2/49	a8/28/48
	Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken	12/24/49	a7/24/48
	Golden Madonna, The (C-D)A	P. Calvert	90	b5/14/49
	Happy Times *T	Kaye-Bates-Slezak-Cobb	12/31/49	
	Hasty Heart, The	R. Reagan-P. Neal	8/13/49	
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett		aI0/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105	b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson	10/8/49	a4/2/49
	Lady Takes a Sailor, The	J. Wyman-D. Morgan		
	Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae	7/30/49	a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall	9/3/49	a12/18/49
	Night Beat	W. Douglas-A. Hale-R. Alda		a8/28/48
	One Last Fling	A. Smith-Z. Scott-J. Backus		a5/22/48
	Return of the Frontiersman *T	G. McRae-R. Calhoun		
	Task Force	G. Cooper-W. Morris-W. Brennan		aI2/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas		aI/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding	9/24/49	a1/8/49
	White Heat	James Cagney-V. Mayo-E. O'Brien		
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	81	5/28/49	b5/7/49

ADVANCE DATA
On Forthcoming Product

Rusty's Birthday (Col.) Principals: Ted Donaldson, John Litel, Ann Doran. Director, Seymour Friedman. A drama of a boy who builds up dislike for another boy through suspicion and misunderstanding, but is convinced in time to prove he is a man.

Safety Pins (Monogram) Principals: Leo Gorcey, Huntz Hall, Gabriel Dell. Director, Reginald LeBorg. A wacky comedy centered chiefly in a launderette and revolving around the attempts of a couple of mean aunts to cheat their niece out of an inheritance. The Bowery Boys defeat the attempt.

Strange Bargain (RKO) Principals: Martha Scott, Jeffrey Lynn. Director, Will Price. A simple bookkeeper gets involved in an insurance murder and because of his loyalty to his employer very nearly loses his own life.

Tell It to the Judge (Col.) Principals: Rosalind Russell, Robert Cummings. Director, Norman Foster. A woman attorney-at-law jeopardizes her chances for a federal appointment with her on-again, off-again comedy romance with her lawyer ex-husband, but both love and success triumph.

The Big Steal (RKO) Principals: Robert Mitchum, Jane Greer, William Bendix. Director, Don Siegel. A former U. S. Army officer flees to Mexico before he is able successfully to prove his innocence of a $300,000 Army payroll robbery and to capture the actual criminals.

NEWSREEL SYNOPSES

(Released Wednesday, May 18)

ALL AMERICAN (Vol. 7, No. 343)—Norfolk Journal wins Willkie award; Singer Etta Moten; Robot make-up man; Phila. Stars-K. C. Monarchs, baseball; Howard Univ. ROTC.

MOVIETONE (Vol. 32, No. 39)—Israel in U. N.; Berlin blockade ends; Reds executed in Shanghai; Bond drive; Bunche honored; U. S. marine helicopter invasion; Canadian glovers; Girls' baseball.

PARAMOUNT (No. 76)—Reds executed in Shanghai; Hague falls; Israel in U. N.; Marines invade in 'copters; Jet acrobatics.

TELENEWS (Vol. 3, No. 19B)—Gen. Taylor warns on Germany; Hirohito on constitution anniversary; Connally and Wherry on Chia aid; Jersey City TV school; Army camp shows; Israel in U. N.; Ford strike; Greek Easter; Girl bullfighter.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 247)—Israel in U. N.; Reds executed in Shanghai; Memphis cotton carnival; Berlin blockade ends.

WARNER PATHE (Vol. 20, No. 78)—Berlin blockade ends; Israel in U. N.; Parades in Israel on anniversary; Eisenhower on duty; Bunche honored; Gandhi's son here; Bond drive; Art students; Marines invade in 'copters; Great American Quiz; Grover Cleveland.

NEWS OF THE DAY (Vol. 20, No. 273)—Death in Shanghai; Berlin blockade ends; Helicopters for Marines; Israel wins U. N. seat; U. N. honors Bunche; Water skiers in wacky race.

(Released Saturday, May 21)

MOVIETONE (Vol. 32, No. 40)—Tunnel blast; Blockade ends; Women of achievement; I Am An American Day; Barkley salutes Israel; Navy plane repeats first Atlantic hop; Locke wins in golf; Preakness.

NEWS OF THE DAY (Vol. 20, No. 274) — Blockade ends; Tunnel blast; Grandma Moses honored; I Am An American Day; Preakness.

TELENEWS (Vol. 3, No. 20A)—Blockade ends: various cities, and Clay's farewell; Eisler caught; Tydings and Watkins on arms for Pact nations; Philadelphia Orchestra off for Europe; English naval conference; Girls exercise in Egypt; Preakness.

PARAMOUNT (No. 77)—Preakness; Blockade ends; I Am An American Day.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 248)—Blockade ends; Tunnel blast; Preakness.

WARNER PATHE (Vol. 20, No. 79)—Tunnel blast; Blockade ends; Dewey on vacation; Women's press awards; Japanese Emperior on constitution anniversary; Seals on Pacific isles; Fashions; Preakness; Swiss Guards.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	It Happened Tomorrow	O. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48
	Wizard of Oz* T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

1798	Geronimo	P. Foster-E. Drew	90	6/17/49
1589	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	139	6/17/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
	Dumbo	Cartoon	64	June '49
981	Fighting Gringo	G. O'Brien	59	June '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
983	Legion of the Lawless	G. O'Brien	59	June '49
982	Marshal of Mesa City	G. O'Brien	62	June '49
985	Prairie Law	G. O'Brien	59	July '49
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon	42	June '49
913	She	H. Gahagan-R. Scott		Dec. '48
986	Stage to Chino	G. O'Brien	59	July '49
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Devil's Weeds	L. Leeds		
House By The River	L. Hayward		
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	O. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3.48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (D)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	O. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (O)A	S. Signoret	95	b4/23/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (O)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

The Last Stop (Times Film) (O)A	T. Gorecka	110	b4/23/49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/48

SHORT SUBJECT BOOKING GUIDE 1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

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COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 5/7
1406 Who Done It? (16)..... 3/3 .....
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 .....
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½).... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½).. 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ....
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....
1446 Crazy Like a Fox (18)..... 5/16 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½)..... 3/3 5/7
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/2
1502 Lo, The Poor Buffalo (6½).11/4 1/
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....
1505 Cat-Tastrophy (6) ..... 6/30 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ....
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) .....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 ....
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/
1802 Acrobatic Babies (9½)...10/14 10/
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .....
1807 Lady of the Links (8)..... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....
1809 Rasslin' Riot ( )..... 6/23 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23 9/
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1/1
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 ....
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 .....
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....
1859 Hollywood's Happy Homes ( ) ..... 6/16 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
5657 Christmas Carols (10½)...12/9 ....

SERIALS

1120 Congo Bill (15 Chapters)..10/28 ....
1140 Bruce Gentry (15 Chapters) 2/10 .....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8) 10/
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 ....
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/
S-52 Pigskin Skill (8)..... 9/18 10/
S-53 Ice Aces (8).....11/6 2/19
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientifiquiz (9) ....
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues)

W-21 The Little Goldfish (8)....11/20 ....
W-22 Fine Feathered Friends (8).. 1/1 ....
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats ( )..... ...

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/12
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 5/7
T-14 Ontario, Land of Lakes (10). 2/12 .....
T-15 Calling on Michigan (10)... 3/5 .....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( )..... .
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/22
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 5/7
K8-6 My Silent Love ( )..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/19
P8-2 Hector's Hectic Life (7)...11/19 1/
P8-3 Old Shell Game (7).....12/17 2/15
P8-4 The Little Cut-up (7).....12/17 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 ....
P8-7 Little Red School Mouse (7). 4/15 .....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 ....
P8-10 Campus Capers (7)..... 7/1 .....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/19
X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) ..... 3/11 ....
X8-5 The Stork Market (8)..... 4/8 .....
X8-6 Spring Song ( )..... 6/3 .....
X8-7 The Ski's the Limit (8)..... 6/24 .....
X8-8 Toys Will Be Toys (7)..... 7/15 .....
X8-9 Farm Foolery ( )..... 8/5 .....
X8-10 Our Funny Finny Friends ( ) ..... 8/26 .....
X8-11 Marriage Wows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/15
Y8-2 Calling All Animals (10).... 1/7 2/26
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 .....
Y8-5 Goin' Hollywood (10)..... 6/10 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/18
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 .....
R8-6 Fairway Champions (10).... 5/6 .....
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

POPEYE

E8-1 Robin Hoodwinked (7)..... ...11/18 1/22
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Popeye's Premiere (11)..... 3/25 5/7
E8-4 Lumber Jack & Jill (7).... 5/27 ....
E8-5 Hot Air Aces (7)..... 6/24 .....
E8-6 A Balmy Swami (7)..... 7/22 .....
E8-7 Tar With a Star ( )..... 8/12 .....
E8-8 Silly Hill Billy ( )..... 9/9 .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/8
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10).... 3/11 .....
L8-4 The Fall Guy (11)..... 4/15 .....
L8-5 Flying Grandmother (10).... 6/3 .....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2/19
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 .....
J8-4 Air Force Fire Fighters (10). 4/29 .....
J8-5 Seaweed Science (10)..... 6/17 .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/22
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 .....

SPECIAL (2)

93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/
93402 Heart Troubles (16)..... 3/11 5/14

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18).... 2/18 5/7
93704 The Cactus Cut-Up (17)... 4/15 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5
93202 I Found a Dog (21)..... 4/1 .....

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 .
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 5/14
94206 Shake Hands With Success (8) ..... 3/18 .....
94207 Shush Money (8)..... 4/22 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 ....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Inferior Decorator (7).... 8/27 .....
94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Soup's On (8) .....10/15 .
94107 Three for Breakfast (8)...11/5 3/12
94108 Mickey and the Seal (7)..12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) 2/11 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 .....
94113 Sea Salts (8)..... 4/8 .....
94114 Pluto's Sweater (7)..... 4/29 .....
94115 Winter Storage (7)..... 6/3 .....
94116 Bubble Bee (7)..... 6/24 .....
94117 Honey Harvester (7)..... 8/5 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8)... 2/11 5/7
94307 Canadian Roughriders (8).. 3/11 5/14
94308 Sports' Top Performers (8). 4/8 .....
94309 Golf Masters (8)..... 5/6 .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 ..
93502 Range Rhythm (18).....10/15 .....
93503 Cactus Capers (17).....11/19 .....
93504 California or Bust (18)...12/24 .....

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....
94706 Ferdinand the Bull (8).... 7/15 .....

TRUE-LIFE ADVENTURES

Seal Island (27)..... 5/15 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

CARTOONS

Trucolor

881 Beyond Civilization to Texas (8) 3/15 3/12
882 The Three Minnies (8).... 4/15 5/7
883 Romantic Rumbolia (8)..... .....

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20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48 5
8255 Scenic Sweden (8)..... 6/48 6
8256 Riddle of Rhodesia (8).... 7/48 5
8257 Bermuda (8) 8/48 5
8258 Desert Lights (8)..... 8/48 8
8259 Portrait of the West (8)...10/48 ..
8260 Way of the Padres (8).... 1/48 ..

Black and White

8203 Sky Thrills (9)..... 3/48 5
8204 Majesty of Yellowstone (9). 7/48 6

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/ 5
8303 Everglades Adventure (9)..... 5
8304 Football Finesse (10).... 9/ 6
8305 Olympic Water Wizards (9).10/ 1
8306 Yankee Ski-Doodle (8)....12/ ..
8352 Aqua Capers (T) (8)..... 1/ 5
8353 Playtime in Scandinavia (T) (8).... 4/ 6

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/ 6
8513 Taming the Cat (7)..... 1/ 6
8514 The Magician (7)..... 3/ 6
8515 Chipper Chipmunk, The (7). 3/ 8
8516 Hounding the Hares (7)... 4/ 6
8517 Feudin' Hillbillies (7).... 4/ 6
6518 Mystery in the Moonlight (7) 5/ 6
8519 Seeing Ghosts (7)..... 6/ 6
8520 A Sleepless Night (7)..... 6/ 6
8521 The Witch's Cat (7)..... 7/ 9
8522 Magpie Madness (7)..... 7/ 8
8523 Love's Labor Won (7)..... 8/ 9
8524 The Hard Boiled Egg (7)..10/ 12
8525 The Mysterious Stranger (7) 10/ 12
8526 Free Enterprise (7).....10/ 12
8527 Triple Trouble (7).....11/ ..
8528 Out Again in Again (7)...11/ ..
8529 The Magic Slipper (7)....12/ ..
8530 Gooney Golfers (7).....12/ ..

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/ ..
8532 The Green Line (7)..... 5/ ..

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ 12

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/ 6

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/ 5
8602 Fashioned for Action (8).. 4/ 6

MARCH OF TIME

4 Report on the Atom (20). 4/15 ..
6 The Cold War ( )..... 1/ ..
7 Marriage and Divorce ( ). 2/20 3
8 Crisis in Italy ( )..... 3/ ..
9 Life With Junior ( )..... 4/44 ..
10 Battle for Greece (17).... 5/ ..
11 The Fight Game (19)..... 5/ 6
12 The Case of Mrs. Conrad (18) ..... 7/ ..
13 White-Collar Girls (18)... 8/6 8
14 Life With Grandpa (17)... 9/ ..
15 Battle for Germany (18)...10/ 10
16 America's New Air Power (18) 10/29 11
17 Answer to Stalin (19)....11/26 1
18 Watchdogs of the Mail (18) .....12/ ..

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3
9252 Quaint Quebec (8)..... 4/ ..
9253 The Golden Transvaal (8).. 5/ ..

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4
9302 Neptune's Playground (8).. 4/ ..
9303 Beauty and the Blade (9). 5/ ..

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4
9502 The Power of Thought (7). 1/ 3
9503 The Racket Buster (7).... 2/ 4
9504 Sourpuss in Dingbat Land (7) 3/ 4
9505 The Lion Hunt (7)..... 3/ ..
9506 The Stowaways (7)..... 4/ ..
9507 A Cold Romance (7)..... 4/ ..
9508 The Kitten Sitter (7)..... 5/ ..
9509 Happy Landing (7)..... 6/ ..
9510 The Catnip Gang (7)..... 6/ ..

MOVIETONE SPECIALTY (3)

9801 Struggle for Survival (9).. 2/ 4

DRIBBLE PUSS PARADE (1)

8801 Satisfied Saurians (8)..... 3/ 4

FEMININE WORLD

9601 Talented Beauties (11).... 6/ ..

MARCH OF TIME

1 On Stage (18)..... 1/21 1
2 Asia's New Voice (17).... 2/18 3
3 Wish You Were Here (18). 3/18 5
4 Report on the Atom (20).. 4/15 4

UNITED ARTISTS

LANTZ CARTUNES

Oog Tax Dodgers (7).....11/19 ...
Wild & Woody (7).....13/31 ...
Scrappy Birthday (7)..... 2/11 ...
Drooler's Delight (7)..... 3/25 ...

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TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	....
4328	Jukebox Jamboree (7)	5/30	....
4329	The Loan Stranger (7)	6/27	....
4330	Dizzy Acrobat (7)	7/25	....
4331	Dizzy Kitty (7)	8/22	....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	.....
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Maria ( )	6/13	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	.....
4345	Inch by Inch ( )	5/30	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch (15)	1/5	1/22
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	.....
4305	Symphony in Swing (15)	3/30	.....
4306	Ted Fio Rito & Orch. ( )	4/27	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11/16

MUSICAL WESTERNS (8)

4351	Sun Music (24)	1/6	..
4352	Cheyenne Cowboy (23)	2/10	....
4353	West of Laramie (26)	3/24	....
4354	Prairie Pirates ( )	5/5	....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	4/16	...
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	.....
5006	Cradle of the Republic (20)	5/28	.....

Reissues

5001	Sons of Liberty (20)	11/28	....
5005	Sunday Roundup (20)	1/29	...
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/25	
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	.....
5704	Daffy Duck Hunt (7)	3/26	.....
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	.....
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Knights Must Fall (7)	7/16	.....
5711	Bad Ol' Buddy Tat (7)	7/23	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)		.....
5505	Sport of Millions (10)	3/26	.....
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	.....
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....

MOTION PICTURE INDUSTRY PUBLIC RELATIONS SHORTS

1	Let's Go to the Movies (9)	RKO 5/13	1/15
2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ	1/15
4	The Art Director ( )	20th-Fox	1/15
5	The Sound Man ( )	Col	.....
6	The Screen Actor ( )	MGM	.....
7	A Film Goes to Market ( )	Para	.....
8	History Brought to Life ( )	Para	.....
9	Moments in Music ( )	MGM	.....
10	The Costume Designer ( )	RKO	.....
11	Screen Directors ( )	WB	.....
12	Screen Writers ( )	20th-Fox	.....

CLASSIFIED ADVERTISING

Showmen's Shopping Guide

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for price of 3. Money order or check with copy. Closing date: Monday noon preceding publication date. Address advertising orders and replies to box numbers to: SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

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STAR POPCORN MACHINES — ALL MODELS. Popcorn supplies. Central Popcorn Supply Co., 45 Arch St., New Britain, Conn.

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DRIVE-IN THEATRE, OVER 500 CARS, excellent equipment and location. Central Florida. Year around operation. Twenty acres land, six room house and five room apartment. Excellent business. Books available to responsible interested parties. Price $105,000.00 with $35,000.00 cash, balance arranged. Harry G. Elmore, Jr., Realtor, 942 Edgewood Avenue, Jacksonville, Florida.

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SOS COVERS A SQUARE BLOCK, AND YOU GET a Square Deal Here. Customers the world over built SOS and keep buying here, too! 1949 Catalog Ready. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

COMPLETE BOOTH EQUIPMENT—TIME DEAL INVITED—Dual Simplex outfit, F.S. projectors; lenses, 2000' magazines, changeovers, soundheads; Peerless LI arcs; rectifiers; speakers, good condition, $795.00; Dual DeVry XD Transportables complete, Rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00; $99.75; Simplex Mechanisms from $69.50. 1949 Catalog ready. Dept. b—S.O.S. Cinema Supply Corporation, 602 West 52nd Street, New York 19.

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ENCYCLOPEDIA OF EXPLOITATION. A standard source of practical ideas for sure-fire showmanship campaigns. This book of 10,001 ideas has won industry-wide recognition as an indispensable aid to the working theatreman in the preparation and execution of ticket-selling stunts for radio, programs, tie-ups, lobby display, newspaper advertising, window displays, ballyhoo and contests. Used by many of America's top showmen. Fourth printing, sturdily bound in handsome fabric covers. 440 pages, including famous "Barnum's Lexicon" to supply the right word for adv. copy. Price $5.00 postpaid in U. S. (in Canada add 25c; Foreign 50c). Cash with order—no COD's. Pal Printing Co., Inc., 1313 Paramount Bldg., New York 18, N. Y.

DOUBLE-UP YOUR POPCORN PROFITS ...WITH A *Manley* POPCORN MACHINE

MANLEY'S "3-M's" of popcorn merchandising were learned the hard way, over 25 years in the popcorn business. These "3-M's", representing "Machines", "Merchandise" and "Methods" are your guide to BIGGER and BETTER popcorn profits. And . . . if you always remember to add the all important fourth "M" of Manley to each of the first three, you have a money making formula that can't be beat.

First of all, consider the big sparkling bright Manley popcorn machine that attracts crowds like a magnet. Its extra big capacity and many automatic features make it easy to handle the happy throngs that clamor 'round for service.

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This campaign is only part of Manley's sales methods. Other important profit building ideas are incorporated in a 64 page book available to you free of charge. Send the coupon below!

ONLY *Manley* DELIVERS THE "COMPLETE PACKAGE"

Manley MACHINES ...fully service-tested. Dependable. Big capacity. Built-in "eye and buy appeal."

Manley MERCHANDISE ...that fine HI POP Popcorn. Pure Seasoning. Special Popcorn Salt. And, famous candy cane design bags and boxes.

Manley METHODS ...national advertising plus proven sales promotions to increase sales and profits at every good location.

Plus . . .

The only National Advertising Campaign aimed to sell more popcorn at your machine.

MANLEY, INC., Dept. STR 5-21-49
1920 Wyandotte St., Kansas City 8, Mo.

Please send me your booklet, "How to Make Big Profits from Popcorn."

Name.....

Address.....

City.....*State*.....

Manley, Inc. GENERAL OFFICES: 1920 Wyandotte Street, Kansas City 8, Missouri

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"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES: Atlanta, Ga. · Boston, Mass. · Buffalo, N.Y. · Charlotte, N.C. · Chicago, Ill. · Cincinnati, Ohio · Cleveland, Ohio · Dallas, Texas · Denver, Colo. · Detroit, Mich. · De Moines, Ia. · Indianapolis, Ind. · Kansas City, Mo. · Los Angeles, Calif. · Memphis, Tenn. · Minneapolis, Minn. · New Orleans, La. · New York, N.Y. · Oklahoma City, Okla. · Omaha, Nebr. · Philadelphia, Pa. · Roanoke, Va. · St. Louis, Mo. · Seattle, Wash. · Toronto, Ontario · Vancouver, B.C. · Washington, D.C.

JUN - 1 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture THEATRE *Equipment & Maintenance*

PICTURES REVIEWED:

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Reign of Terror	15
The Beautiful Blonde From Bashful Bend	15
The Red Menace	17

IN THIS ISSUE

NO PRODUCT SHORTAGE AHEAD IN VIEW OF HIGH INVENTORY

ST. PETERSBURG EXHIBITORS DEFEAT CITY ADMISSION TAX

FILM BUSINESS SLOWDOWN IS NORMAL, ASSERTS AD EXPERT

NEW PARAMOUNT SHORTS PROGRAM ANNOUNCED

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

MAY 28, 1949
Vol. 50 No. 22

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy. $3 a year.

more
terrific
than the
Atlantic
and the
Pacific
is...

M·G·M's Technicolorful

©C1B 195760

during the FOUR WEEKS ending May 7th, your

PRIZE BABY *Shipped*

1,029,224 accessory items and
233,848 trailers — or a total of
1,263,072 units

which means an average of *315,768* UNITS WEEKLY!

Our SERVICE Being On A RENTAL BASIS, it is apparent that practically the same number of Items (less posting-paper, heralds, etc.) is being RETURNED by Exhibitors, each week. These Items must be sorted, recorded and returned to Shelves and Vaults in NSS Offices.

this represents a CHECKING-IN, HANDLING and SHIPPING of

631,536 UNITS EVERY WEEK!

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NATIONAL *Screen* SERVICE
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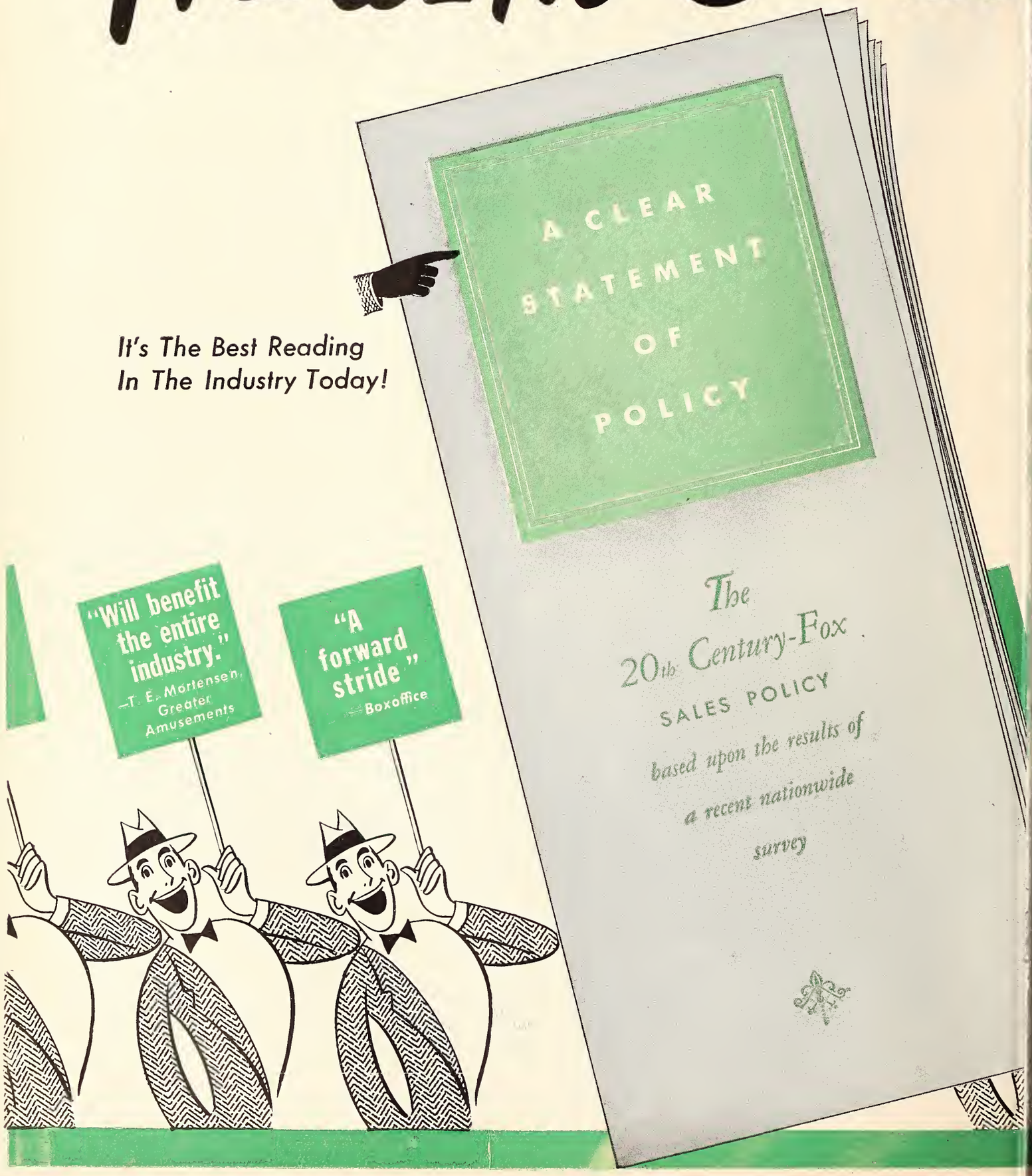
It's The Best Reading In The Industry Today!



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IT HAPPENS EVERY SPRING • MR. BELVEDERE
GOES TO COLLEGE • THE FORBIDDEN STREET
THE FAN • CANADIAN PACIFIC • MOTHER IS A
FRESHMAN • A LETTER TO THREE WIVES • THE
SNAKE PIT • DOWN TO THE SEA IN SHIPS
YELLOW SKY • WHEN MY BABY SMILES AT ME

Back the Motion Picture Industry's U. S. SAVINGS BONDS DRIVE, May 16-June 30

IT'S TERRIFIC

TULSA

COLOR BY TECHNICOLOR!

IN MORE THAN 600 PREMIERE DATES!

From **WALTER WANGER**, who gave you those giants of the screen "STAGECOACH" and "CANYON PASSAGE"!

Starring

SUSAN HAYWARD · ROBERT PRESTON

Pedro ARMENDARIZ · Chill Wills · Lloyd Gough · Edward Begl

Produced by WALTER WANGER · Directed by STUART HEISLER

Associate Producer EDWARD LASKER · Screenplay by FRANK NUGENT and CURTIS KENYON

Suggested by a Story by RICHARD WORMSER · An EAGLE LION FILMS Release

"TULSA" is setting a record-smashing pace from Boston to Los Angeles—from Chicago to New Orleans, in hundreds and hundreds of HOLDOVER DATES!

BUY U. S. SAVINGS BONDS
MAY 16 – JUNE 30

Another Great EAGLE LION Hit!

Get your share of "That Terrific TULSA" business

THE STR EDITORIAL PAGE

Post-Convention Observations

It's strange what an affection one can develop for an office. When we get away from our own we develop a sort of home-sickness, and returning is something like being "home" again. After four and a half weeks from our second home, we were certainly happy to be back, even though the experience was one of a rapid succession of phone calls, conferences, and interruptions.

That was quite a convention out there near the Golden Gate. Rotus Harvey, Abe Blumenfeld, Jimmie O'Neil and all the Barkers of the San Francisco Tent staged a terrific five days that left us all a little limp but aglow with that genuine warmth which goes with complete enjoyment.

Following the close of the Variety Clubs convention we played hookey for four days for an auto trip down the Pacific Coast. And, brethren and sistren, if you ever get to play that kind of hookey, don't pass it up. We'll remember always the unforgettable scenery along that coast line with the mountains and hills running down to the sea. Heck, we're beginning to sound like a sentimentalist. But we still like that scenery.

In Hollywood, we would have liked the opportunity of visiting all our friends in all the studios, but that requires weeks, so our eight days there were spent chiefly in our Coast office with Manager Ann Lewis.

Not having visited with Dave Lipton since he took over as head man for U-I's advertising and publicity, we were fortunate in catching him with an open luncheon date that became more a social call even if we did arrive just as Dave was giving the hypo to Pete Dana of Pittsburgh who, guess what? Yep, he's U-I branch manager. By the time Dave got through talking about the forthcoming product, we felt we'd like to sign a contract. We did pick up one morsel from Dave, besides the food. We liked his description of "built-in" exploitation. The idea is mighty interesting and you'll be hearing more of it because Gene Friedman of our Coast office will be giving you the details in a forthcoming issue.

Our visit with Charlie Skouras found him in his usual fighting fettle, but under all that bluster, Charlie can always be counted on to back up any worth-while activity for the good of the industry.

Happy to report that Dave Epstein is completing his rest cure and ready to bounce back into the center of the Hollywood ring. . . . Luncheon with John Joseph at Metro gave us an opportunity for a quick hello with Howard Strickling, Ralph Wheelwright, Nicky Nayfack and that perennial youngster Frank Whitbeck. . . . Over at RKO we caught up with Perry Lieber, Sid Rogell and Jack Gross and had a chance to see "The Window," which, if your patrons like suspense in capital letters, is really one to book. . . . A side trip to the "valley" makes it possible to report that Lou and Lillian Lifton's flower gardens are in super-condition.

Thanks to Paul and Besa Short, we had no transportation problems this trip—and the price was right, too. (Aside to P and B—can I make the same deal this Fall? OK it's on.) Paul was busier than that paper hanger getting ready to meet advanced shooting schedules for "Kid From Texas" at Universal, with Audie Murphy in his second starring role.

Wish there was space to carry on with mentions of people, pictures and events we saw and enjoyed on the trip. But we'll be back on the subject again soon.

▲ ▲ ▲

Slightly Colossal

A mere glance at the figures which appear in a current National Screen Service trade advertisement makes it pretty plain that this industry organization carries on what is perhaps the most far-flung handling activities in this or any other business.

The clerical work, organization of manpower, manufacturing operations and servicing techniques involved in transportation on schedule, which are requisite to such a huge task, become rather apparent when you learn that National Screen handles 631,536 units every week.

The figures, incidentally, were not pulled out of a hat, (much as their size might tempt one to believe) but are the result of painstakingly accurate statistical studies that have been carefully checked and authenticated.

The figures are well worth every exhibitor's time to study and evaluate as an index of the gigantic undertaking involved in servicing theatres with trailers, accessories and advertising material essential to operation and which must be delivered on time.

▲ ▲ ▲

For the Record

Thanks to some mighty good work on the part of the Johnston office's press representatives, the movies talk back to their critics through the informative round-table discussion in which Eric Johnston, Barney Balaban, Ned Depinet, Spyros Skouras, Francis Harmon and Joseph Breen participated, as reported in *Parade,* the magazine which receives wide national circulation as a supplement to Sunday newspapers around the country.

We make our prettiest bow of best respects to all those who are responsible for this constructive and illuminating statement of the industry's problems, aims and accomplishments.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

For some time now lobby advertising of big theatres in big cities has occasionally carried signs announcing a "sneak preview" in addition to the regular bill. Then they added the name of the preview picture, then they took to newspaper advertising because they found this novelty coupled with something for nothing paid off. This week, in California, the Pacific Coast Conference of Independent Theatre Owners took umbrage, claiming that what had once been a legitimate practice had degenerated into a racket and calling upon distributors to stop.

Meanwhile 8,000 houses had already booked "Let's Go to the Movies," first of the industry public relations shorts, and in Philadelphia 18 theatres were celebrating reduced clearance on the part of 20th-Fox with giant large-scale advertising and other special events.

But the federal report on amusement taxes, a pretty good barometer of motion pictures, more than bore out that April had been an off month. The Treasury reported taxes of $26,307,230 for that month compared to $34,716,075 for February and $31,146,236 for April, 1948.

Canada's Odeon circuit opened its Ottawa Odeon with a swank premiere which the vice-regent attended, and a tea lounge for everyday use; New York's Palace, long something of a white elephant to RKO when it played straight films, went into its second week of vaudefilm with record grosses. Whether the policy will hold up is a question of two things —time and talent.

In New York the picket lines were off the Paramount as a result of an agreement reached with the Brooklyn Paramount, where the trouble started. The Brooklyn, which had fired two operators, had gone non-union and was picketed. The picket line was extended to the New York house where the union continued to work, crossing its own line. This week management and labor agreed that a full union crew selected by the union should go back into the Brooklyn house and the parade of men shouting "pass 'em by," which has been before the New York Paramount for more than two weeks, stopped.

Exhibitor fronts meanwhile were active. St. Petersburg, Fla., showmen scored a knockout when the state supreme court declared that city's amusement tax law unconstitutional. Iowa-Nebraska Allied came out against 10 cents admission for tots and warned members to watch distributors who eliminate "time" clauses from their contracts. National Allied was to meet Monday and Tuesday in Dallas to discuss trade problems. North Central Allied held a convention at which President Ben Berger denounced forced playdates and percentage pictures for small towns, and in Japan, exhibitors were meeting with distributors "to air their grievances and offer suggestions for improvement in service and operations"—a phrase which has a familiar American ring and should have for the Motion Picture Export Association which is introducing open forums there.

Distribution

Paramount executives met on the coast this week to discuss product handling and sales policies. Meanwhile Paramount wouldn't say whether the competitive bidding it had introduced in Ambridge, where it allowed an independent to file a winning bid against its own affiliate, would be spread over the country. In Los Angeles Herbert J. Yates said he would spend $50,000 on premiere of his favorite Republic film, "Red Menace"; in New York Ellis Films announced it had closed for the reissue of "Major Barbara" and Motion Picture Sales had closed for the film version of the opera, "Pagliacci."

At Eagle Lion Leon Brandt was named director of advertising, publicity and exploitation. He was formerly exploitation manager. And David J. Melamed was raised to treasurer, replacing A. E. Bollengier. J. E. Fontaine and Alfred Delcambre were added to the Selznick sales staff.

General

The International Alliance of Theatrical Stage Employes and 10 Hollywood Studios this week signed a deal defining the IA's jurisdiction as over all "machine and mechanical work." Meanwhile the United Brotherhood of Carpenters and Joiners had filed suit in a preliminary move to collect back wages for 2,000 carpenters whom they said were locked out in the recent studio difficulty and whom the studios said struck. If they can make it stick all the way it will cost the studios $20,000,000.

And speaking of suits, the "hostile 10" are at it again with a $52,000,000 suit against the Motion Picture Association and its member companies over an alleged conspiracy to ban their work.

Stanley Kramer announced that he and John Sillman had dissolved Screen Plays; 20th-Fox petitioned the Government to extend its experimental television facilities; they are seeking color video for the theatre.

The British again cancelled an Anglo-American Council meeting while their Government told our Government they thought the quota was fair, and the Society of Independent Motion Picture Producers was seeking to get anti-trust action against the so-called Anglo-American plan which SIMPP claims freezes non-MPEA members out of the British market.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

British Think Quota Is Fair

Say So to State Dep't; Council Postpones Meet

The British Government reportedly told the U. S. State Department this week that it did not feel the present quota was too high considering British production capabilities and British need for American dollars and that at any rate, it feels no action should be taken on the matter until after the next Anglo-American Film Council meeting in New York.

There was no evidence when the British made this statement that they knew that the Anglo-American Council, scheduled for New York on June 2-3, has been cancelled and that the British side of the Council had asked that it be held in August instead. It was also reported that Eric Johnston would fly to Toronto next week to talk with Sir Harold Wilson there. Wilson is expected to urge the Canadians to give British product more screen time.

In an oral reply to the State Department's protest on the quota, Robert Burns, commercial counsellor of the British Embassy, also expressed the view that the Council would reach some basic agreement which should make possible the presentation of concrete proposals to Parliament.

Hopeful

Burns' attitude evidently indicates that the British consider the Anglo-American Council as representative of the American industry despite the pointed objection on the part of the Society of Independent Motion Picture Producers.

This group, represented by President Ellis Arnall and General Counsel Robert Rubin were in Washington on their protest again this week. Late last week Arnall had presented a letter on the subject of the past Anglo-American conference to the Justice Department but SIMPP had refused to reveal its contents, claiming such actions should come from the Attorney General's office. The Department said it is "studying" the complaint but declined comment.

Arnall Angle

The angle that Arnall is taking was clearly indicated in what he told SHOWMEN'S TRADE REVIEW last Friday. Reiterating the opinion that the Anglo-American Council, which comprises the British industry and the Motion Picture Association of America, did not represent the entire American industry, Arnall made the point that the Webb-Pomerene Act did not permit one section of an industry to shut out another.

The act, passed to assist American organizations to meet European cartels, and under which the MPAA's Motion Picture Export Association operates, exempts it from some provisions of the anti-trust laws, but these exemptions are specifically noted.

"They," Arnall said of American corporations using the Webb-Pomerene Act, "can conspire together as long as that conspiracy is directed against the nationals of other countries. But they can't conspire against the nationals of this country."

Confer

Arnall in Washington Wednesday conferred again with the Justice Department, lodged a complaint with the State Department, spoke to Florida's Senator Claude Pepper, an authority on trust-law violations and a student of alleged violations under the Webb-Pomerene Act, and conferred with Texas' Representative Wright Patman, chairman of the House Small Business Committee.

Give 'Em the Shakes

In conjunction with the Hawaiian Paradise Revue stage show at the National in Louisville, Ky., Manager Jimmy Robertson held a big Hula-Hula contest.

Film Business Slowdown Is Normal, Alexander Finds

Motion picture business is off but the drop appears to be no more than a normal leveling off noticed also in other business, J. Don Alexander, president of Alexander Films, declared in New York this week.

Alexander, who has just returned from a trip to northern and southern California, is now entering television with his library, serving ad sponsors over that medium in the same way that he is doing in film theatres. He finds the film ad business has held up and that he continues to keep some 23,000 advertising accounts in some 9,000 theatres. But his salesmen, some 135 of them, he said, report that theatre business has dropped.

"It probably is about in proportion to the drop in every business," he declared. "I don't think that the film business is worse off than the average business."

Alexander will leave here aboard his yacht, now anchored in the Hudson, during early June for a trip through the Erie Canal and then through the Great Lakes to Chicago.

No Product Shortage Seen; Box-Office Potential Ahead

Product with a box-office potential is a-coming.

The records show it's either on its way or is here, but the records show that it's not released, which brings up the big question "When?"

That "When?" is worrying the exhibitor right at the moment, reports from various sections indicate, for at a time when summer is battling the box-office, there has also developed a Sahara of what exhibitors feel is good product in several areas.

Moreover, figures based on the Booking Guide of SHOWMEN'S TRADE REVIEW establish that at the end of May, there are 218 features, exclusive of westerns, which were either unreleased or in production. Of these 13 are scheduled for June release, six more for July release and two more for release in August.

The feature inventory at the end of May, shapes up as follows:

ALLIED ARTISTS—3.
COLUMBIA—31, including "Anna Lucasta" and "Jolson Sings Again."
EAGLE LION—16, including the Ansco color Budin puppet version of "Alice in Wonderland."
FILM CLASSICS—2.
MGM—26, including Clark Gable's "Any Number Can Play," "Challenge to Lassie," "Mme. Bovary," "The Red Danube," "The Secret Garden," and "That Midnight Kiss."
MONOGRAM—7, including "Joe Palooka in the Return Bout."
PARAMOUNT—23, including "The Great Gatsby," "The Heiress," "Top O' The Morning."
RKO—19, among which are "After the Storm" with Ingrid Bergman, "I Married a Communist," "Love Is a Big Business," "The Man on the Eiffel Tower."
REPUBLIC—9, "The Red Menace."
SCREEN GUILD—8.
SELZNICK—3.
TWENTIETH-FOX — 19, "Bandwagon," "Father Was a Fullback," "I Was a Male War Bride," "Prince of Foxes."
UNITED ARTISTS—12, Abbott and Costello's "Africa Screams," "Home of the Brave."
UNIVERSAL—16, "Abbott and Costello Meet the Killer."
WARNER BROS.—26, "Beyond the Forest," "The Fountainhead," "House Across the Street," "Task Force," "Under Capricorn."

Paramount Chiefs Talk Sales Policy

Paramount's future releasing policies, together with the handling and sales policy which should govern some 11 unreleased features which the company considers top product, were among the topics discussed in Hollywood this week by a conference of Paramount executives.

The conference was reported to be considering whether the release scheduled should be stepped up in the near future to make more pictures available to the market. Paramount at present is releasing on an average of under two pictures a month.

The unreleased schedule includes "Sorrowful Jones," "The Heiress," "Chicago Deadline," "Song of Surrender," "Bitter Victory," "Special Agent," "Top O' the Morning," "The Great Gatsby," "Rope of Sand," "My Friend Irma," "Red, Hot and Blue."

Also understood to have been discussed was the handling of "Samson and Delilah," with indications that the film would receive special handling and probably get assigned to it an individual crew whose only duties would be to ballyhoo this latest opus of DeMille's.

Present at the conferences were President Barney Balaban, Production Chief Henry Ginsberg, Board Chairman Adolph Zukor, Studio Vice-President Y. Frank Freeman; General Sales Manager A. W. Schwalberg, his assistant, Ted O'Shea; Ad-Publicity Director Max E. Youngstein; Studio Ad-Publicity Director Norman Siegel.

St. Petersburg, Fla., Exhibitors Beat City Tax, But Town is Caught Short

Exhibitors in St. Petersburg, Fla., won a victory this week but the town took a severe financial blow when the state supreme court at Tallahassee declared its 10 per cent admission tax to be unconstitutional.

The tax law was attacked by Florida Coastal Theatres (Paramount), which operates the Florida State Theatres operating nine theatres in St. Petersburg. They charged that the city levy was discriminatory, arbitrary and unreasonable, and that the city charter did not authorize such a levy.

Where the city faces difficulties, however, is that when it put through the levy, it estimated that it would yield $230,000 annually and included this anticipated income for the current budget. A total of $15,05.63 collected to date is being held in escrow and will now be refunded, but meanwhile City Manager Ross E. Windom declared the revenue loss to be a "very serious matter."

Youth Speaks Up

St. Louis teen-agers think their parents ought to cough up at least 55 cents a week more on allowances and allow them to stay out 55 minutes later at night, according to a survey completed by Rev. Kenneth Murphy, pastor of the Compton Hill Congregational Church, who did a bit of inquiring to find out what those between 13 and 18 years of age think about various things.

He also found out that girls see twice as many movies as boys, with the girls averaging six a month and the boys only three. The youngsters want to stay out until 10:40 P. M., on school nights instead of the 9:45 deadline set up by Pa and Ma. On non-school nights they want to stay out till 11:15 or 15 minutes later than the parents allow. Both boys and girls averaged $1.50 a week spending money with the girls thinking they should receive $2.10 and the boys $2.

Movies Here to Stay, St. Louis Minister Says

Motion pictures are here to stay and won't be discarded just because a few bad pictures come out of Hollywood, Rev. C. Oscar Johnson, pastor of St. Louis' Third Baptist Church, told a meeting of the Better Films Council of Greater St. Louis last Friday.

"This is a good business without a question," Dr. Johnson said, "and it needs the help of your organization not only to make it good but to keep it good." He added that his personal experience convinced him that more and more producers, distributors and exhibitors were seeking to get better pictures on the screen.

Dr. Johnson termed motion pictures a tremendously important influence for good or bad in the world today and declared their effect on the young was tremendous.

The minister deplored the fact that television shows are not always backed by the types of business that met with the approval of those who sought the welfare of children. His remarks were thought to refer to advertisers of potables.

Watch for Time Clause, Warns Allied

Allied of Iowa and Nebraska this week warned its members to be sure their contracts had a time provision under which a picture may be approved or rejected. This clause, usually for two weeks, the Allied unit said, had been dropped from the contracts of some companies.

Paramount Silent Over Affiliate Sellaway

Paramount division offices in Cleveland this week refused to say whether the new sales plan in Ambridge, Pa., whereby Paramount sold away from its affiliate to an independent through competitive bidding, would be continued or whether it would be extended to other spots in the Central Division.

The Ambridge deal marks the first known time where Paramount sold away from an affiliate. In what appeared to be a three-way bid between the Notopoulos interests, which are affiliated with Paramount, Warners' theatres, and Exhibitor Henry Friedman, Friedman won out on "Miss Tatlock's Millions," "Accused," "My Own True Love," all of which he has already played, and "A Connecticut Yankee."

Not Bad, Eh?

Impressed with the success of the character of Lynn Belvedere, who appears in both "Mr. Belvedere Goes to College" and its predecessor, "Sitting Pretty," San Francisco trade sources are considering teaming them together as a double bill for a second go-round.

'Equal Opportunity' Is Slogan Governing Rotus Harvey

To H. V. (Rotus) Harvey of San Francisco, the new board chairman of the Pacific Coast Conference of Independent Theatre Owners, his course is charted by one firm slogan. That is, to hear him express it:

"Every exhibitor must have an equal opportunity to stay in business with full assurance of the American right of free and open competition." To this he adds:

"We are willing to take our risks if we can merely have the same chances and rights."

Rotus Harvey

Those who know him say Harvey acquired this belief in 30 years of show business where he battled his way independently to the place he occupies today, where, in association with the Westland Corporation, he is interested in the management of 18 theatres, not including a new 1,000-seater he is building near Sacramento.

Equal Opportunity

They point out that in these 30 years Harvey had ample opportunity to learn about "equal opportunity" and certainly that in that time he has faced quite a few risks.

One lesson, which took in both the school of "equal opportunity" as well as that of risk, came in the days when sound made it very loudly plain that it was here to stay.

At the time, Harvey was in charge of a group of theatres whose chances of getting equipment were not only bad because of the fact that equipment was scarce, but were further complicated by the fact that each theatre did not have the $25,000 needed to buy the standard sound equipment of the time.

So Harvey went scouting and scrounging and made makeshift equipment do while keeping his houses in business. Maybe the sight of affiliated theatres, with deeper pockets for financing, being able to get equipment might have set him to thinking of "equal opportunity." Maybe the battle for product had already made him think in that direction. He doesn't say so, but anyway over the years he has grown more and more active in organized exhibitor activities.

No Fanatic, He

Not that Harvey is a fanatic. He is a tall, graying man, who seems to think three or four times before he speaks and who is very insistent that whatever he says is phrased carefully. He has decided opinions on scores of things and he has one demand about motion pictures.

"They must have entertainment value," he says. He has some very definite and strictly personal opinions about motion pictures and acting also.

"I can't see types like 'Rope,' 'Snake Pit,' or 'Sorry, Wrong Number.' I prefer a 'Sitting Pretty' or, in the past, 'King of Kings.' Though it was religious in theme, it was still excellent entertainment. Or 'A Connecticut Yankee' with Will Rogers.

"Anything," he continued, "that gripes me in pictures are old stars who try to kid themselves into acting younger or young ones trying to act old. I like any actor or actress who is well cast in the right story." Harvey pointed to "Family Honeymoon" as an example of what he meant, saying it contained excellent casting.

Harvey himself keeps his feet pretty well planted on the ground. He started life on a farm, got into exhibition indirectly as a kid, got out of it, got into it and out of it again and now is firmly in it.

He was born in San Francisco, Sept. 12, 1899, of parents who made the trip by covered wagon. He entered show business indirectly when his father procured a print of "The Great Train Robbery" and gave exhibitions of it, cranking the projector and gathering up the used film in a barrel. The elder Harvey didn't think much of the new business and got out of it. Rotus went ahead with life, was graduated from Biggs High School, went to the University of California and did his World War I stint in the Signal Corps of the U. S. Army. In 1919 he was cranking the projector for and managing the YMCA Theatre in the Mare Island Naval Base at Vallejo, Calif.

Romance

There was a charming young lady working in the Vallejo postoffice who eventually agreed with Rotus that they should go up and see his grandfather—a circuit-riding Methodist minister—to get married.

They did and the Harveys got out of show business, moved to Buffalo, N. Y., where Rotus stayed long enough to find the weather "frightful" and then back to California where Harvey acquired his first theatre at Watsonville, which he ran until 1936.

At that time, with his Brother Rodda, he launched the Harvey Amusement Company and the Harvey Construction Company, an enterprise which was later joined by another brother, Julian, and which eventually had 25 theatres in California. Today he's president of the Harvey Amusement Company, secretary-treasurer of the Westland Theatres, an active exhibitor organization chief and one of the spark plugs of Variety's San Francisco Tent.

All these activities keep his friends wondering how he can keep so "many balls going in the air at once." They wondered even more when he put a workshop in his garage. When, they asked, was he going to get time to work in a shop when he was so busy that he often did not get to swim in his pet private pool at his home until after midnight.

Academic

That question, however, is purely academic. For they acknowledge that Harvey seldom does anything without thinking it out ahead of time and thinking it out several times. In fact, they're willing to bet that he'll not only find time to make a gadget, take a swim, visit his two daughters, but also take his elder daughter's two-and-a-half year old son, Johnnie, on his first fishing trip.

For that's Harvey's second hobby—"a little fishing on the side—either fly, spoon or spinner." His first, he says is "Association work." In addition to having been a trustee for the PCCITO since its founding nine years ago, he has served the Independent Theatre Owners of Northern California and Nevada during the past 18 years either as president or secretary-treasurer.

Family Increase

Motion pictures generally are increasing their quotient of family entertainment and moving farther away from "adult only" fare, a study of Box-Office Slants in Showmen's Trade Review for the first five months of 1949 reveals. During this period family pictures made up 112 or 59 per cent of the 190 offered, with only 78 pictures making the purely adult classification. Last year for the first five months, there were 108 adult films and 111, or 51 per cent of the total, meeting the requirements of the family feature.

Tumble

March box-office receipts, as expressed by the federal amusement tax returns for April, took a tumble compared to those of March, 1948 and still more of a tumble when compared to February, 1949, figures released by the Treasury Department this week revealed.

The April levies, which reflect the business done in March, totalled $26,307,280 as compared to $31,146,236 for the same month last year and $34,716,075 which represents the taxes collected for amusements in February, 1949.

Brandt Named Eagle Lion Ad-Publicity Chieftain

Leon Brandt, who recently rose from exploitation manager to assistant advertising, publicity and exploitation director for Eagle Lion, Wednesday was promoted to director of those three departments by Eagle Lion Distribution Vice-President William J. Heineman.

Leon Brandt

Brandt, who replaces Max E. Youngstein, resigned to take over a similar post at Paramount, came into the film business by way of exhibition, where he was a manager for Fox Theatres. He left that organization to found his own publicity office which he ran for a number of years. In 1942 he joined United Artists, where he served as home office representative and handled national tieup promotions.

After four years in that post he resigned in 1946 to join Eagle Lion as midwestern exploitation representative with headquarters in Chicago, after which he was brought to New York as head of the entire Eagle Lion exploitation set up.

Calendar

MAY

30-31, board meeting, national Allied, Dallas.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

9-11, Warner Bros. international sales meeting, Hotel Waldorf-Astoria, New York.

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association, Minneapolis.

DECEMBER

1-3, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

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Here's How It Works

1. In 1949-'50 Paramount will release 52 one-reelers—every one top-quality!
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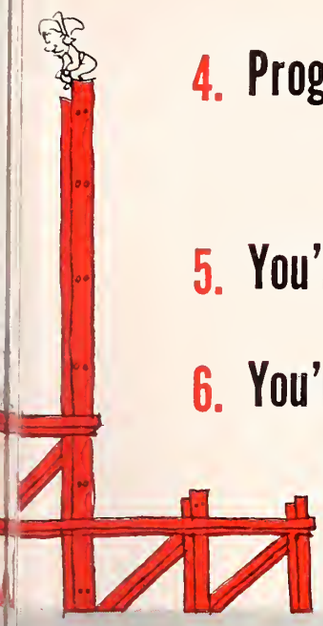
3. Every one will be coordinated to the great Paramount feature it fits best.

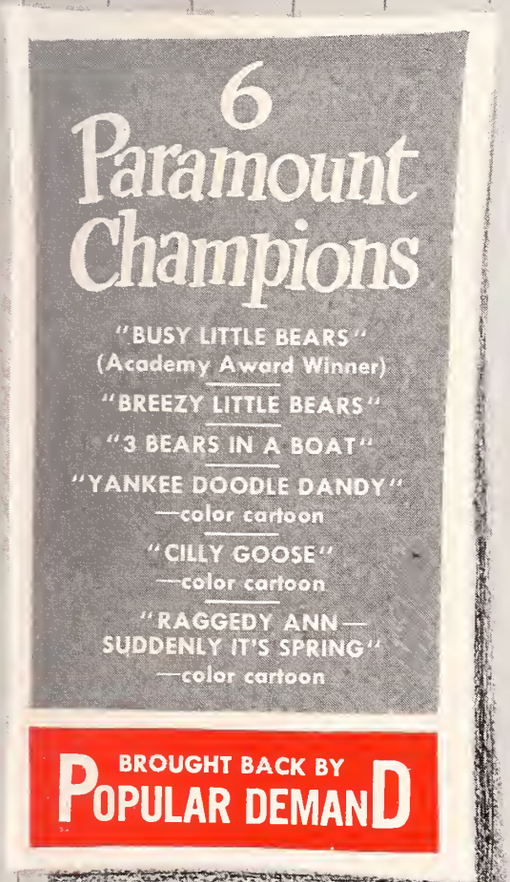


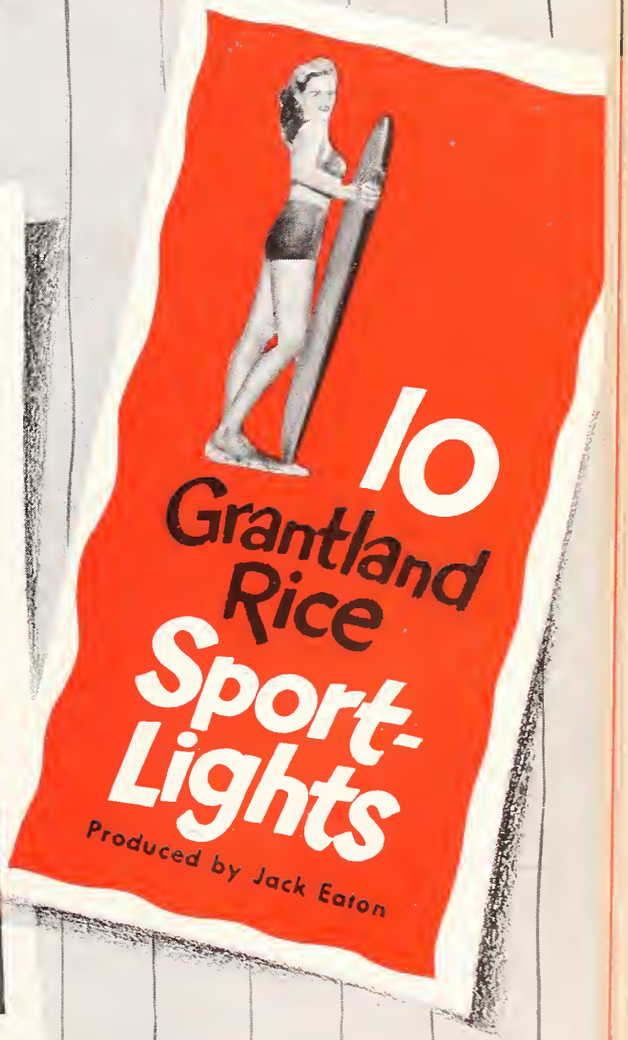
4. Programming will be specially planned and furnished to you thru Paramount press books and direct news bulletins.

5. You're assured of variety with 6 totally different tried-and-proved series.

6. You're assured of top audience appeal with 33 cartoons that showmen prefer—and 63% of the entire program in color.

O STREAMLINED LINE-UP





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thru this new program building service that makes it a pleasure to book and boast:

"'IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN'— AND AT *THIS* THEATRE PARAMOUNT IS THE *WHOLE* SHOW!"

And of course you can't build any program without The Greatest NEWS of All:

TWICE A WEEK

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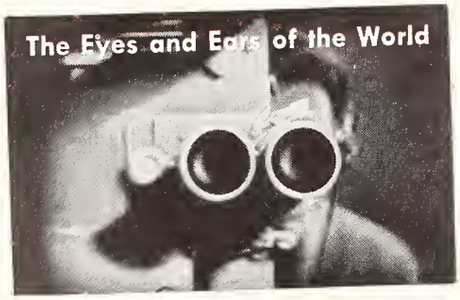
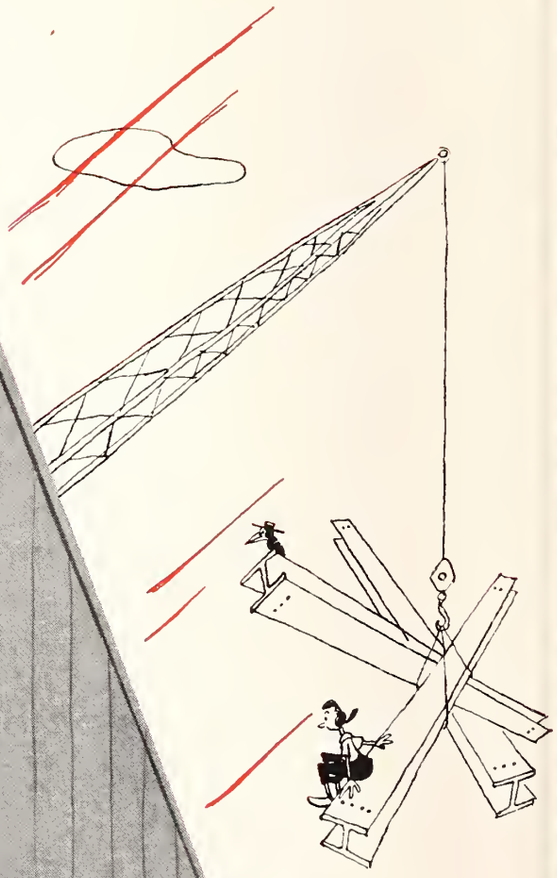


TWICE AS GREAT

with its new policy of NEWS COVERAGE *PLUS* NEWS ANALYSIS



Newspaper Hits Box-Office Tax

Small theatres are a "service to the masses" and should not face additional box-office taxes, the Dade City (Fla.) *Banner* declared editorially this week, commenting on the history of amusement taxes, both federal, and proposed state levies. Said the *Banner*:

"During the war years the federal government put a tax on theatres of 20 per cent on gross receipts, with the understanding that when the emergency was over the tax would be removed. Although some taxes have been lowered and some removed by the federal government, the theatre tax has remained the same and there is no sign that this tax will ever be removed or lowered. The theatre patron as always pays the tax.

"Presently the state of Florida is considering levying a 5 per cent tax on theatres, which will make a total of 25 per cent, counting the 20 per cent already existing.

Can't Exist

"Very few businesses can exist under a 25 per cent sales tax, and the future of the small movie houses is questionable. The theatre cannot pass any additional tax on the public, and the public from past experience will not pay the increase. This means less people will go to the theatres, and which in turn causes the theatre income to decrease. Then they will turn to the exchanges for cheaper pictures.

"Movies are the poor person's main form of amusement and it certainly should be allowed to exist. If entertainment is to receive additional taxes, they should be placed on the luxury class of amusements.

"We are in sympathy with the small theatres, realizing they are of service to the masses of people, and oppose any new tax to be placed on them."

Vice-Regal Turnout For Odeon Opening

Odeon circuit's newest house—the 1,540-seat Odeon at Ottawa—made local history last Friday when for the first time in Canada's history the vice-regal representatives attended an opening.

On hand for the modern new unit were Governor General and Viscountess Alexander of Tunis, flanked by the society of Canada's capital city, all in evening attire. Sarah Churchill, daughter of the former prime minister, also attended.

Art Gallery

The new house has an art gallery attached to it on the mezzanine, which at present is featuring pictures on ballet dancing which tie in with the current attraction—"The Red Shoes." Another feature is a sumptuous tea lounge which looks through the great window of the theatre facade to the street below.

Gordon D. Beavis is manager of the new house with Berry Carnon, formerly of Associated British Cinema, as his assistant. Regular prices now prevail with "The Best Years of Our Lives" next on the schedule.

Ellis Closes Deal To Reissue Shaw Show

Ellis Films, which has been handling the reissue on Bernard Shaw's "Pygmalion" has closed with Producer Gabriel Pascal for another Shawer—"Major Barbara."

Day-and-Date

Leo Yassenoff of Columbus, Ohio, has booked "Tulsa" as a first-run single into six of his Academy theatres day-and-date, departing from his usual neighborhood policy. Opening hour of the six theatres — Beechwold, Lane, Esquire, Cleve, University and Westmount—has been advanced to 5 P.M. Local theatremen are keeping a close watch on Yassenoff's policy change.

Hold Percentage to Big Time—Berger

There is no reason why more than 2,000 theatres in the United States should play percentage pictures, North Central Allied President Ben Berger this week told the 200 exhibitors attending the annual convention of his organization at the Hotel Nicollet, Minneapolis.

Berger, who was emphatic in his criticism of percentagers, especially as far as small towns are concerned, said:

"We will fight this obnoxious policy as long as there is breath left in us."

He also asked that film companies establish a policy whereby the small towns should play only the best films, a policy, he said, followed in Europe.

Still Forcing 'Em

The NCA president told his audience that forcing of playdates is still commonplace, but cited no examples, and declared competitive bidding is being used to boost rentals. The major triumphs of NCA during the year, he declared, were the decisions against the American Society of Composers, Authors and Publishers, the defeat of adverse film legislation in Minnesota and the Smithberger conciliation plan.

The convention heard MGM's H. M. Richey declare that taxation is a dangerous fire which spreads from one community to another and that it and public relations were the major industry problems today. It also heard 20th-Fox Vice-Presidents Al Lichtman and Andy W. Smith, Jr., discuss the Fox sales "plan," which Lichtman said is designed to increase Fox revenue, but only in conjunction with the mutual benefit of the exhibitor.

The convention reelected the following officers:

President Berger; Vice-Presidents E. L. Peaslee, Martin Lebedoff; Secretary Jack Wright; Treasurer Ted Mann. George Gould was named to the board to replace John Piller, resigned.

Allied Board Will Study Industry Trade Practices

National Allied's Board, which meets in Dallas Monday and Tuesday, will consider industry trade practices, General Counsel Abram F. Myers declared Wednesday in Washington.

On the schedule are: Fox selling plans, forced percentage playing, film rentals, bidding, television, theatre insurance, print shortage, better screen trailers, "cryptix"—a system of ticket counting—the Fineran plan to discipline "bad" actors, and the various anti-Ascap suits.

8,000 Theatres Sign Industry Short

Eight thousand theatres have already contracted to show "Let's Go to the Movies," first of the series of industry public relations shorts entitled "The Movies and You," it was announced this week through the Motion Picture Association of America. RKO is distributing.

PCCITO Attacks Preview 'Abuse'

Members of the Pacific Coast Conference of Independent Theatre Owners this week charged that crowding of sneak previews into affiliated theatres had degenerated into a racket which should be stopped.

In a handbill sent out to members, the PCCITO pointed out that a large chain of affiliated theatres in San Francisco, said to be Fox West Coast, had had three previews in the same Fox Theatre within a week and called upon the distributors either to stop the practice or to make previews available to all houses. According to PCCITO Chief H. V. (Rotus) Harvey, the sneak preview should be unannounced.

Salt in the Wound

What seemed to be pouring salt into the independent wounds is that the house has been advertising these special extras.

"Affiliated Theatres have enjoyed special privileges," the PCCITO handbill says. "They have enjoyed special deals, preferential treatment, etc. . . . until the federal court put a stop to most of it.

'Special Privilege'

"Previews (are) a special privilege to a select few. Previews started innocently enough. In the beginning the studios would take a completed picture to some theatre unannounced and unadvertised, run it, watch audience reaction and then take the picture back to the studio and, in many instances recut . . . or even make retakes.

More 'Bucks'

"Then the affiliated theatres . . . saw possibilities of making an additional 'buck' for themselves by running a preview with their regular program. At first they hung out a banner reading, 'preview tonite' . . . it helped but did not reach enough people, so they put a trailer on their screens . . . this also did not reach enough people so now, in addition to banners and trailers, they advertise previews in the newspapers."

'Baby Sitting for a Dime' —There Ought to Be a Law

"Baby sitting for a dime"—meaning the extremely low 10-cent admissions for children, should be abolished, a discussion on the subject by the Allied Independent Theatre Owners of Iowa and Nebraska, made public this week, reveals. The members declared that "the ridiculously low 10-cent children's admission should be increased" and pointed out "the damage done by these little folks and the difficulties of keeping order among them."

Smakwitz Named Variety Int'l Representative

Warner Bros. Theatres Albany Zone Manager Charles A. Smakwitz this week was appointed International Representative of the Variety Clubs International, International Chief Barker R. J. O'Donnell announced. Smakwitz succeeded Murray Weiss, recently elected International Property Master.

4 for 1

Dual features are almost the rule instead of the exception and places there are where they play triple features, but it takes the Harrisburg Broad to come up with the four feature idea. Bill offered last week "The Dreamer," "Love in Syncopation," "Return of Daniel Boone" and "G-Men Never Forget."

THE BRIGHTEST LIG

AT THE
VICTORIA THEATRE

NOW IN ITS 3rd SENSATIONAL WEEK followed by big openings in Boston, Los Angeles, Chicago and other major keys

"HOME OF THE BRAVE"

PRODUCED BY
STANLEY KRAMER

DIRECTED BY
MARK ROBSON
SCREEN PLAY BY
CARL FOREMAN
FROM THE PLAY BY
ARTHUR LAURENTS

Victoria
HOME OF THE BRAVE

Victoria
HOME OF THE BRAVE

SCREEN PLAYS CORP. presents

"Home of The Brave" with DOUGLAS DICK • FRANK LOVEJOY • JAMES EDWARDS • STEVE BRODIE • JEFF COREY • LLOYD BRIDGES

PRODUCED BY STANLEY KRAMER • Based on an original play by ARTHUR LAURENTS • Screenplay by CARL FOREMAN

Associate Producer ROBERT STILLMAN • Directed by MARK ROBSON • Musical Score by DIMITRI TIOMKIN

HITS ON BROADWAY!

AT THE GLOBE THEATRE

NOW IN ITS 8th TREMENDOUS WEEK and in Boston, Los Angeles, San Francisco, Pittsburgh, Detroit and everywhere the box-office "champion"!

TWO SCREEN PLAYS CORP. HITS thru UA!

Screen Plays Corp. presents KIRK DOUGLAS in Ring Lardner's "CHAMPION"

co-starring MARILYN MAXWELL · ARTHUR KENNEDY with PAUL STEWART · RUTH ROMAN · LOLA ALBRIGHT · Luis Van Rooten

Produced by STANLEY KRAMER · Associate Producer Robert Stillman · Directed by Mark Robson · Screenplay by Carl Foreman

Musical Score by Dimitri Tiomkin

Palace Policy Hits High Gross

First Vaudefilm Week Crowds Broadway House

New York's Palace, once the pinnacle of two-a-day vaudeville and recently a straight film house, went into its second week as a vaudefilmer Wednesday with crowds indicating that the policy has more than an even chance —provided the shows hold up.

While the straight eight acts of vaude backed by the feature—"Canadian Pacific"—were a novelty which was undoubtedly responsible for the first week's attendance of the reopened house, the fact remains that grosses were higher than the normal, even though admissions were lower than they had been under a straight film policy. Further, the audience liked the acts.

Admissions

Adult admission is 55 cents till noon; 65 cents from noon till 5 P. M.; 95 cents from 5 P. M. till after the last vaude show when it drops to 85 cents for the picture only. Saturdays, Sundays and holidays the top admissions are $1.20. Children at all times 50 cents. Four complete shows daily, with a new show every Wednesday.

The show itself was weak on names but smart in that it was paced rapidly to keep the acts from overplaying and hogging up time. There was no emcee and the old proscenium annunciators were back in use. Stage and light handling was on its toes; new settings were good.

First Bill

First week's bill was made up of Hoofers Marge and Karr; two instrument imitators billed as The Chords; a British comedian named Norman Evans, who clicked strong; The Three Marvellos, a satirical magic act; Singer Jerry Wayne; Comedienne Lorraine Rognan; Hoofers Cook and Brown; the novelty dance act of Dolinoff-Raya, an old vaude turn, and Pat Rooney. Rooney did his soft shoe routine and spoke on vaude to a strong hand. Don Albert and his orchestra are in the pit.—W.S.

18 Houses Advertise Reduced Clearance

Eighteen Philadelphia neighborhood theatres Thursday took large cooperative ads in the Philadelphia *Inquirer*, the *Bulletin* and the *Daily News* to plug the fact that they were cutting down clearance and playing "Mr. Belvedere Goes to College" and an earlier period under a day-and-date plan. Several of the houses also indulged in special ballyhoo and kid matinees.

IATSE, 10 Studios Reach Jurisdiction Pact

Agreements between the International Alliance of Theatrical Stage Employes and 10 major Hollywood studios were signed Monday giving the IA "sole jurisdiction over all machine and mechanical work in the industry"—a step which practically shuts out the claims of the Conference of Studio Unions altogether.

Studios signing the agreements were: Paramount, MGM, Warner Bros., 20th Century-Fox, United Artists, Republic, RKO, Columbia, Hal Roach and Universal-International.

Fontaine, Delcambre Rejoin Selznick

J. E. Fontaine and Alfred Delcambre have rejoined Selznick as sales chiefs in Washington and Dallas, respectively, Sales Vice-President Sidney G. Deneau announced this week.

On With the Dance

From Cleveland comes word that James Ramicone has instituted free dancing on a specially constructed dance floor on the property of his Gala Drive-In near Akron, O. Music is provided by a juke box, giving the young folks something to do until it is dark enough for the pictures to be thrown upon the screen. Ramicone reports that the stunt is attracting new business.

Flesh Hypoes Grosses, But...

Stage Shows Raise Costs, Midwesterner Finds

Stage shows can hypo the business a theatre normally does to towering proportions, especially when they are new to a town which has not seen them in years, but the question is whether they bring actually more profit into the house, a mid-western circuit executive told SHOWMEN'S TRADE REVIEW this week.

The executive, who requested that his name be withheld, declared that recent experiments in one city alone had sent grosses soaring, adding: "You do a devil of a gross but it's a question if you do more dollar-wise."

Chief drawbacks, he said, were the extra expense added onto the operating costs by extra stage help, the cost of the acts and the fact that the picture percentage also rose when the gross rose.

Theatre business in his territory, he added, is good, but theatres are not taking in any tremendous profits. Several of his houses, he pointed out, were doing a profit of eight to nine per cent of the gross.

Fox Asks FCC to Extend Theatre Video Permits

Twentieth Century-Fox this week asked the Federal Communications Commission to renew its experimental facilities for theatre television, declaring that it was also seeking to test out color for theatre video use.

In a report to the commission prepared by Fox Movietone Earl I. Sponable, Fox said that experiments had progressed to the point where "it is believed that the art has been sufficiently advanced and adequately proven to warrant its introduction to the American public as a new medium of entertainment."

The report also declared theatre video to be not only possible but practicable.

Fox has been said to be readying a closed circuit television network to present specially prepared shows in some National theatres on the West Coast. However, National executives, while acknowledging there are several such plans on the fire, said nothing concrete had been done about them.

Kentucky Newsreel Set By Hopewell & Harnden

Kentucky Eagle Studios has been formed for the purpose of taking and marketing regular newsreel features for presentation in Louisville and small town Kentucky theatres and for television screens. The enterprisers are Jesse Hopewell, currently projectionist at the Scoop Theatre in Louisville, and Phil Harnden, long-time local newsreel cameraman. Coverage at first will embrace nine general subjects groupings, such as water sports, land sports, police and fire activities and special events, plus a dash of local history.

'Hostile 10' At It Again

Hollywood's "hostile 10"—those writers, directors and producers, who refused to answer questions on their political affiliations put to them by the House Committee on Un-American Activities during its inquiry into motion pictures—Monday filed asuit for $52,000,000 triple damages and injunctive relief against the Motion Picture Association of America and its nine member companies in federal court at Hollywood.

The suit, another legal outgrowth of the MPAA action, at the time taken with the reported concurrence of the Society of Independent Motion Picture Producers, by which the industry decided it would not hire Communists and discharge those who refused to answer congressional committees, is said to have been precipitated by 20th Century-Fox's action in deciding not to produce "The Journey of Simon McKeever," written by one of the ten—Albert Maltz. Fox bought the story for a reported $35,000 then decided against using it after protests had been received. The suing 10 claim, according to their attorney, Robert Kenny, that this action "indicated they were acting in restraint of trade," and confirmed the belief that studios had agreed not to use the work of any of those suspended.

Injunction

Kenny asks for an injunction against any bans on his clients' employment. The clients individually ask for the following damages: Maltz, $3,750,000; Lester Cole, $6,435,000; Edward Dmytryk, $8,350,275; Adrian Scott, $6,942,600; Ring Lardner, Jr., $7,147,500; Dalton Trumbo, $7,233,000; Alvah Bessie, Samuel Ornitz, John Howard Lawson, Herbert Biberman, $3,000,000 each.

The MPAA member companies are Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Universal, Columbia, Republic and Monogram.

File 6 Fraud Suits

Six suits alleging percentage fraud against Mrs. Nazera Zegiob, who operates the Dreamland, Elvira, and Peral Theatres in Lorain, Ohio, and the Liberty in Vermillion, Ohio, were filed in federal court at Cleveland Tuesday by Columbia, Universal, RKO, Loew's (MGM), 20th Century-Fox and Paramount.

Mankiewicz Wins Directors' Award

Joseph L. Mankiewicz this weekend received the first annual award of the Screen Directors Guild in Hollywood for "best directorial achievement" in "A Letter to Three Wives." Quarterly awards for the best work during their respective periods went to Fred Zinneman for "The Search," Howard Hawks for "Red River" and Anatole Litvak for "The Snake Pit."

The Guild reelected George Marshall president, Mankiewicz vice-president, Lesley Selander, treasurer, and elevated Al Rogell from the post of secretary to that of vice-president, hitherto held by Raoul Walsh. Vernon Keays replaces Rogell as secretary.

Broadway Booking For Lloyd Reissues

Motion Picture Sales is booking the first of its silent Harold Lloyd reissues into the Globe Theatre on Broadway, New York, shortly.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Law of the Golden West

Republic Western 60 mins.

AUDIENCE SLANT: (Family) The latest in the Monte Hale western series has routine action but plenty of it. Paul Hurst is humorous as an old-timer.

BOX-OFFICE SLANT: Lots of action and a big cast, but for selling it's just another western.

Cast: Monte Hale, Paul Hurst, Gail Davis, Roy Barcroft, John Holland, Scott Elliott, Lane Bradford, Harold Goodwin, John Hamilton. Credits: Associate Producer, Melville Tucker. Director, Philip Ford. Screenplay, Norman S. Hall. Photography, Ernest Miller. Music, Stanley Wilson.

Plot: When his father is killed in a wagon train raid, Monte Hale (as the young Buffalo Bill) goes out for vengeance and discovers that a local lawyer is master-minding raids all over Kansas. Eventually coming out in the open as an avowed guerrilla for the Confederate Army, the lawyer smooth-talks Monte's gal and his pal—brother and sister—over to his side. Monte gathers evidence, the lawyer becomes cocky, and the film ends with a sizable clash of raiders and Hale-organized militia.

Comment: The latest in the Monte Hale black-and-white western series has routine action but plenty of it. As a Southerner Monte is easy-going but quick fisted. He's pretty quick in a horseback getaway, too, showing that discretion is the better part of valor. His opponents here are a large band of raiders, whose special victims are wagon trains. Thus there are a pretty big cast and production for a series western. Another routine angle but a well-done one that keeps the picture going in spots is the humorous oldtimer characterization of Paul Hurst. As for selling, there's nothing unusual enough to make this more than just another western, but it should be quite satisfactory within that category.

Reign of Terror

Eagle Lion Drama 89 mins.

AUDIENCE SLANT: (Adult) Powerful, stormy, engrossing and generally excellently acted drama of the French Revolution that will impress itself vividly upon the minds and imagainations of all who see it.

BOX-OFFICE SLANT: "Reign of Terror" is first rate box-office with which exhibitors should do a very satisfactory business. By exploiting extensively and intensively, they can expand that "satisfactory" into "excellent."

Cast: Robert Cummings, Arlene Dahl, Richard Hart, Arnold Moss, Richard Basehart, Jess Barker, Norman Lloyd, Wade Crosby, William Challee, Georgette Windsor, Charles McGraw, Ellen Lowe, John Doucette, Frank Conlan, Wilton Graff, Charles Gordon, Beulah Bondi. Credits: A Walter Wanger Production. Produced by William Cameron Menzies. Associate Producer, Edward Lasker. Directed by Anthony Mann. Story and screenplay by Philip Yordan and Aeneas MacKenzie. Photography, John Alton. Special photographic effects, Roy W. Seawright. Musical director, Irving Friedman.

Plot: Robert Cummings as Charles D'Aubigny is sent by the exiled Lafayette to help Barras (Richard Hart) prevent Robespierre (Richard Basehart) from being made dictator of France at the revolutionary convention in Paris. Robespierre, believing Cummings the dreaded executioner of Strasbourg, gives him full power, even exceeding that of Police Head Fouche (Arnold Moss) but warns him he has but 24 hours to discover a stolen black book in which Robespierre has entered the names of those to be guillotined once he is proclaimed dictator. Cummings is suspected by Fouche and Saint Just (Jess Barker), Robespierre's confidant, but finds a helper in a former sweetheart, Madelon (Arlene Dahl), now serving in the underground against Robespierre. Cummings finds the black book which Robespierre had hidden in his library, having reported it stolen only to bring into line those opposing him and who might fear their own names were inscribed there. There are many stirring adventures, flight, torture before Cummings and Miss Dahl are reunited. When Robespierre and Saint Just appear at the convention, its members, who have actually seen their names in the black book, denounce them and rush them to the guillotine.

Comment: "Reign of Terror" is a powerful and engrossing drama of the French revolution and the downfall of Robespierre, would-be dictator. It is stormy with intrigue, hatred, mass hysteria—and a reawakened love. It has several very excellent characterizations and enough of the pulse and terror of the revolution to set the nerves of jaded moviegoers a-tingle. Not strictly "entertaining" in the literal sense of that word, the film will vividly impress itself upon the minds and imaginations of all who see it. The expert hand of William Cameron Menzies, its producer and a former art director, is evident throughout and Director Anthony Mann has kept the action and suspense sizzling to the end of the tightly-woven script. Photography is excellent. Cummings, in his first costume role in years, though modern and American in appearance, makes his role believable and gives it the right tone. Arnold Moss as the shifty, crafty, slippery police chief gives an outstanding "character" impersonation. Richard Basehart's Robespierre is correctly cold, cruel and bloodthirsty, perhaps not altogether historicaly justified, but quite effective cinematically. Richard Hart as Barras and Jess Barker as Saint Just are in there hitting the ball at all times. Arlene Dahl is luscious to look at and acts her part effectively. Beulah Bondi is tops in a short, grandmotherly appearance. "Reign of Terror" is first-rate box-office with which exhibitors should do a very satisfactory business. By exploiting extensively and intensively with emphasis on its drama, intrigue, suspense and love, and its generally excellent acting, they can, in all likelihood, expand that "satisfactory" into "excellent."

National Reviewing Committees' Classifications

MAKE BELIEVE BALLROOM (Col.)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

SPECIAL AGENT (Para.)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

THE WINDOW (RKO)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

MY DREAM IS YOURS (WB)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

Lust for Gold

Columbia Western 90 mins.

AUDIENCE SLANT: (Adult) A dramatic offering that pulls no punches and gives the individual spectator, if he be interested in this type of fare, an exceptionally good evening's entertainment. Not a picture for children.

BOX-OFFICE SLANT: If correctly sold (the title may be misleading and folks may think this is just a series-western), this should bring in surprising returns.

Cast: Ida Lupino, Glenn Ford, Gig Young, William Prince, Edgar Buchanan, Will Geer, Paul Ford, Jay Silverheels, Eddy Waller, Will Wright, Virginia Mullen, Antonio Moreno, Arthur Hunnicutt, Myrna Dell, Tom Tyler, Elspeth Dudgeon, Paul E. Burns, Hayden Rorke. Credits: Produced and directed by S. Sylvan Simon. Screenplay by Ted Sherdeman and Richard English. Based upon the book, "Thunder Gods Gold," by Barry Storm. Photography, Archie Stout. Associate producer, Earl McEvoy.

Plot: The descendant of the owner of a lost mine decides to see if he can find its location, for it is supposed to contain twenty million dollars worth of ore. Before he gives up the unsuccessful search, he finds himself involved in a murder and also learns of the horrible deeds his ancestor committed in order to gain possession of the mine.

Comment: This film's title might make the average individual think that this is one of a western-series. Actually, it is a human drama that deals with the hunt for gold, and has been so splendidly done in every department, that one could almost compare it with that outstanding picture of last year, "Treasure of Sierra Madre." It is a lusty, out-door story that pulls no punches. Returns at the box-office, however, will probably depend on the individual taste of the patronage, but where it is liked, it should do exceptional business. Cast are all splendid, with Glenn Ford, Ida Lupino, William Prince, Gig Young and the other members all turning in convincing, human portrayals. Archie Stout's photography does credit to the locale where the picture was made and S. Sylvan Simon's production and direction handling is a credit to his ability in both fields. Correctly sold, this film should bring in surprising returns.

The Beautiful Blonde From Bashful Bend

(Color by Technicolor)

20th-Fox Farce-Comedy 79 mins.

AUDIENCE SLANT: (Family) A zany satire on western films that has Betty Grable in the role of a rootin'-tootin'-shootin' gal. The Grable fans will be delighted, for this is her picture and she gets her chance to "show" her ability as a comedienne. For those who like a screwy comedy, without rhyme or reason, there are many belly-laughs.

BOX-OFFICE SLANT: Should do satisfactorily in most situations. Has the Betty Grable, Cesar Romero, Rudy Vallee and Preston Sturges names for marquee strength and exploitation.

Cast: Betty Grable, Cesar Romero, Rudy Vallee, Olga San Juan, Sterling Holloway, Hugh Herbert, El Brendel, Porter Hall, Pati Behrs, Margaret Hamilton, Danny Jackson, Emory Parnell, Alan Bridge,

(*Continued on Page* 17)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

STOP NEGLECTING THEATRE MANPOWER

By Jack Jackson

For some reason or other, recent years have indicated a pronounced inclination among higher theatre executives (and as the higher-ups think, so go the show shops) to emphasize the mechanics of the theatre as being more important than its manpower. To my way of thinking, no more spectacular error has ever been, or could ever be, made. Just what portion of the business drop can be attributed to these fumblings of the personnel structure will always be a moot question, but any study of existing conditions indicates the loss from this cause to be severe.

Prices of necessities have been consistently declining during the past several months while the number of employed—at all-time-highs in wages—has exceeded all postwar years. But theatre admissions, nationally, continue sliding down the cellar door with price cuts, giveaways and added attractions doing little to brake the fall. During the same period of our business skid, baseball, football, wrestling, bowling, to mention but a few—with all of them selling at far higher prices—have broken one attendance record after another.

Right at the start let's admit that Hollywood has not been playing par for the production course and that the quality of product as a whole has been sorely lacking in box-office magnetism. That's been no small drawback but, with the fact existing that there have been many attractions that exerted the "old pull" on the customers' purse strings, it does seem that we could have done a better job of holding our own in an era when competitive enterprises were consistently hitting the target for record scores. The answer, as I see it, is our neglect of and inattention to the matter of allotting priority A to theatre manpower and the morale of manpower.

Checking the executive effort of the past couple of years will show that no expense has been spared in renovating, remodeling and refurbishing. Theatre fronts have blossomed—at least a great number of them in the more verdant customer spots have—into veritable dreams of modern architectural design and artistic embellishment. Theatre lobbies have undergone similar extensive and expensive treatment with even the concession counters being treated to costly face-liftings. New seats, carpets, booth equipment, draperies, etc., have been installed. Mind you, I am not contending that executives should ignore the physical aspects of their theatres and refrain from buying new equipment and making improvements when they are necessary; but I do think that this should not be done at the expense of neglecting theatre manpower.

Believe it or not, I could actually name many theatre executives who were so busy supervising front remodelings and interior renovations—that they were not available for booking, buying and administrative duties.

Watched the Mechanical Factors, Forgot the Human Factors

While all this was going on, what was happening to the gang whose job it would be to introduce the new scheme of things to the folks who buy the tickets? Nothing, exactly nothing! It never seemed to occur to the boss troop that the greatest good to the theatre would result from a liberal smearing of smile polish and a heavy dose of eye brightener applied to the visages of the greeter staff. They gave so much attention to the mechanical factors that little, if any, thought was given the extremely important human factors. In chasing the PDQs of remodeling and replacement they entirely forgot the ABCs that form the very foundation of the successful theatre. They either never learned or didn't believe the oft-proved credo that a gay smile from a cashier, a happy greeting from the door attendant and a cheerful welcome from the usher will make the customers quickly forget even the dingiest walls and the creakiest of seating accommodations. And, inversely speaking, the most ornamental and decorative detail will go unnoticed and unappreciated if it is accompanied by lack of cordiality and robot-like attentions.

Just how long it will take for theatre owners to arrive at the very obvious conclusion that, so far as the customer is concerned, the members of the greeter staff of the theatre are his personal representatives is as difficult to fathom as the aims and ambitions of Joe Stalin. To the customer the service staff is the honest reflection of the theatre owner's appreciation of their patronage. If the service is lacking in any detail, it is the owner who gets the blame and the box-office that suffers. If the service staff evidences the cheerfulness of a happy family group and goes about the job of attending the wants of patrons with those glad-to-do-it-for-you smiles, it is the owner who gets the credit and the box-office that prospers.

For entirely too long, there has been serious neglect of the vitally essential job of thoroughly training the service personnel. And it's not the local manager's fault. Retrenchment has added loads of extra effort to his job while at the same time reducing his staff to skeleton size. The trouble is with the executive and supervisory groups who refuse to acknowledge that the task is the most important in or about the theatre and fail to allocate duties and provide personnel and time for its accomplishment.

These underpaid yet over-ambitious youngsters are not difficult to handle. While they do present a character-building responsibility for the manager, they can be easily induced to construct their own codes of conduct and actually see to it that staff member associates are a credit to the group as a whole. Given the opportunity—coupled with encouragement from superiors—they will build their own Temple of Pride in and around the theatre and its aura will shine so brightly that customers, old and new, are certain to be impressed and induced to more frequent attendance.

Month-to-Month Award

Some few circuits are profiting materially from studied effort toward improving theatre service staffs. A month-to-month award is contested for and the winning of the award is accompanied by a theatre party in which all members of the winning group play host to the staffs of other theatres in the city or area. The manager of the theatre sees to it that the winning of the award is properly publicized and that newspapers carry a complete list of the names of his staff. This gives the Pride germs a hypo and nurtures the competitive instinct in the staffs of other theatres in the chain.

Let the Members Know

It should be top-rung authority that supervises the training of the youngsters. Whenever a district or division head is in a city it should be his first duty to attend a service staff meeting and let the members know how important their work is to the general success of the institution. As of now, the attitude seems to be one that brushes past the doorman as though he were not deserving of notice and to pretend that floor managers, ushers, etc. just don't exist. If the visiting executives would just take a little time to chat a moment or so with various members of the staff; ask the manager to introduce such members as are deserving of special commendation and give out with the words of praise; make a few pleasant inquiries about unusual experiences, etc., the service staff members would be more inclined to exert themselves to win his recognition during future visits. There is nothing that peps a youngster up like a few words of commendation and recognition of a job satisfactorily done. And the higher the spot from which the recognition comes the more lasting its effect.

The owner of one theatre has an easy task

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BARGAIN HUNTING!

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

compared to that of the large circuit executive. The little fellow can get on a chummy basis with all his help while the chap covering ten to twenty houses has quite a job remembering names and occasions. Regardless of the effort involved, the pepping-up of service staffs should be a MUST with every theatre head. We are badly in need of patronage, and the best, cheapest and surest way of attracting and holding them is through polite, courteous, efficient theatre greeters.

Managers, particularly circuit managers, are inclined to ape the attitude of their supervisors, and there are no end of theatres today where the local theatre head actually feels it beneath him to be on speaking terms with the service personnel. Since the atmosphere of a theatre is equally important to its feature attractions, this state of things should be instantly corrected. Theatre personnel should give the impression of "being one big happy family" to the ticket buyers, and the manager who can't get on the very friendliest of terms with every employe of his theatre without losing the smallest iota of his authority should divert his effort to other fields. Let's get away from the "hey boy" stuff and trek back to the days of the Stoddard-Sullivan supervised staffs where every member was "Mister." Maybe it won't help tremendously, but I've observed that more box-office activity exists in theatres where the practice is in vogue.

Why Not Use Names?

With chain grocers, drug stores, banks, etc. all trying with might and main to get their employes on speaking terms with their customers, why should not we of the theatre follow suit? What's the matter with putting a small sign in plain view of ticket buyers carrying the name of the cashier? Why not a sign on the ticket receptacle telling the patron the name of the attendant? Why not a neat badge on the breast of the usher uniform with similar information? These new people we're trying to inoculate with the go-to-the-theatre germ all like to know the names of the folk who serve them. Let's do it the way they want it done. Aside from that, it goes a long ways toward creating that friendly feeling for a theatre that brings them back again and again.

Let's get about the all-important task of personalizing our service staffs. Build their confidence in themselves and in their superiors. Let them know how essential they are to our success and how utterly dependent we are on their proper conduct and deportment. Then watch them pep up and get on the friendliest of speaking terms with the patrons. That means business, the kind of satisfied business that results in waiting lines at the box-office, Mr. Showman.

'The Spirit of '49'

This one-reel short subject was prepared by the motion picture industry for showings in theatres throughout the nation in connection with the Treasury Department's Opportunity Savings Bond Drive which started May 16 and runs until June 30. With Jack Benny starred and Rochester in a supporting role, the subject embraces scenes from "The Covered Wagon," "Union Pacific," "The Thundering Herd" and "San Francisco." There is a humorous but effective story pointing up the importance of investing in bonds, and Benny makes a brief bond-selling appeal at the end. Production was by Richard Goldstone under the supervision of Dore Schary from a screenplay by Allen Rivkin. Distribution is by Universal-International.

BOX-OFFICE SLANTS

The Beautiful Blonde From Bashful Bend

(*Continued from Page* 15)

Chris-Pin Martin, J. Farrell MacDonald and others. **Credits:** Written, directed and produced by Preston Sturges. Screenplay based on a story by Earl Felton. Photography, Harry Jackson.

Plot: A dance hall girl, quick on the trigger, has to leave town because in trying to kill her two-timing sweetheart, she accidentally shot a political leader. She ends up by taking the place of a school-teacher in another town and gets into plenty of trouble there.

Comment: This picture starts off as a satire on western films and in the first part succeeds in developing the idea. Thus there are many real belly-laughs and the kind of screwy entertainment average audiences will enjoy. However, the picture gets wilder and wilder as the story progresses, so that the original idea gets lost somewhere in the telling. Tremendous excitement prevails throughout and there is a constant repetition of individual gags, but, since the preview audience was in hysterics at the zany goings-on, there is a good chance that this may hit the public taste and go over with a bang. Needless to say, the Betty Grable fans will be delighted, for it is her picture and she gets a chance to "show" her ability as a comedienne. As for the rest of the cast, the only one who really counts is Olga San Juan, and she does a good job. Sterling Holloway and Danny Jackson play two stupid hillbilly boys, which some may find amusing. Entire picture was Preston Sturges' idea, for he wrote, directed and produced it.

Mighty Joe Young

RKO Radio — Drama — 93 mins.

AUDIENCE SLANT: (Family) The novelty of this feature guarantees tremendous general appeal. It abounds in hokum but of the type that's popular.

BOX-OFFICE SLANT: Certainly one of the most exploitable pictures in many a year, this feature, admittedly inspired in part by the success of "King Kong," should bring smashing returns to its makers and exhibitors.

Cast: Terry Moore, Ben Johnson, Robert Armstrong, Frank McHugh, Douglas Fowley, Denis Green, Paul Guilfoyle, Nestor Paiva, Regis Toomey, Lora Lee Michel, James Flavin. **Credits:** An Arko Production. Producers, John Ford and Merian C. Cooper. Director, Ernest B. Schoedsack. Screenplay, Ruth Rose. Original story, Merian C. Cooper. Photography, J. Roy Hunt. Technical creator, Willis O'Brien.

Plot: Robert Armstrong, about to open a new nightclub in Hollywood, goes animal hunting in Africa to get publicity for his night spot. There he meets young Terry Moore who has made a pet of a monstrous gorilla, an animal which obeys her commands. Fast talking Armstrong persuades her to sign a contract to exhibit the animal at his nightclub, and Miss Moore, fascinated by a chance to visit a world she has never seen, agrees. The gorilla is a smashing success, but neither his master nor her cowboy sweetheart, Ben Johnson, are happy, particularly since the gorilla grieves when confined to a cage. Some drunks get the animal intoxicated and it goes berserk. When police plan to shoot the animal, an attempt is made to "smuggle" the gorilla out of the country. As police close in, the gorilla is a hero at an orphanage fire and the animal and its two masters return "home" to Africa.

Comment: Certainly one of the most exploitable pictures in many years, "Mighty Joe Young," admittedly inspired by the success of "King Kong," should bring smashing returns to its makers and exhibitors. Abounding in hokum, but of the type that's popular, the picture, obviously tongue in cheek, manages to introduce laughs and sentiment without bogging down the spectacle, and a tremendous spectacle it is. The nightclub set alone is an amazing sight. The players are all competent, but chief credit probably belongs to the technicians, headed by technical creator Willis O'Brien, for their realistic and very natural monster. This Arko production was produced by John Ford and Merian C. Cooper, directed by Ernest B. Schoedsack.

The Red Menace

Republic — Drama — 87 mins.

AUDIENCE SLANT: (Adult) Trenchantly written and directed drama against Communistic doctrines and practices that will hold the attention and interest of all loyal American citizens. Its "ideology" is true and unescapable.

BOX-OFFICE SLANT: Because it preaches sound Americanism and shows up the falsity of Communistic teachings, "The Red Menace" will doubtless do good business in most theatres.

Cast: Robert Rockwell, Hanne Axman, Betty Lou Gerson, Barbara Fuller, Shepard Menken, Lester Luther, William J. Lally, Floyd G. Davies, Norman Budd, Leo Cleary, Kay Riehl, William Martel, James Harrington, Duke Williams, Napoleon Simpson, Robert Purcell, Royal Raymond, Gregg Martell, Jimmie Hawkins. **Credits:** Directed by R. G. Springsteen. Screenplay by Albert DeMond and Gerald Geraghty from a story by DeMond. Photography by John MacBurnie. Executive Producer, Herbert J. Yates.

Plot: Robert Rockwell, an ex-GI, fleeced out of $2,500 by a phony real estate firm, is lured into the Communist camp by its promise of righting his wrongs and those of other GIs. Hanne Axman, party member from childhood in the old country, is named by the committee chairman to indoctrinate him into the Communistic ideology. They fall in love and are gradually disillusioned when one member, who couldn't see eye to eye with the party, is beaten up and murdered and another driven to suicide. They flee to Texas where kindly Sheriff Robert Purcell preaches to them the true liberty in America and tells them to get married and raise a family.

Comment: A trenchantly written drama of the Communist menace in the United States, its methods of gaining recruits through promises of social betterment for the masses—promises never intended to be kept, but used to enslave them to the totalitarian viewpoint through strict obedience to the party. Direction is also trenchant, stressing the drama of conflict between human sympathy and emotions and cold-blooded Communistic doctrine. Both story and direction overemphasize some points, not because they aren't true, but because they're a little too pat, the dramatic dice having been "loaded" in advance. Photography is good and the acting is generally very effective. The picture is practically a sermon against Communism, its doctrines, its members and "pink" followers. On that account it will doubtless do good business in most theatres. Its "ideology" is true and unescapable.

MARK THE DATE

WHEN THE BIGGEST PICTURE IN TEN YEARS BACKED BY THE BIGGEST AD CAMPAIGN OF THE YEAR WILL PLAY TO THE BIGGEST BUSINESS OF 1949!

EDWARD SMALL

presents

BLACK MAGIC

Based on *Alexandre Dumas'* CAGLIOSTRO from "Memoirs of a Physician"

Boxoffice magic thru UA

EDWARD SMALL presents

"BLACK MAGIC" starring ORSON WELLES and NANCY GUILD with AKIM TAMIROFF • FRANK LATIMORE • VALENTINA CORTESE

MARGOT GRAHAME • Produced and Directed by GREGORY RATOFF • Screenplay by CHARLES BENNETT • Additional Scenes and Dialogue by Richard Schayer

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Hillbilly Music Livens Country Store Giveaway

A new twist to an old standby is the way I.M.P.S. Member D. W. Goodwin describes what, new or old, sounds like a very attractive program extra.

Goodwin started a weekly "country store night" recently at the Peak Theatre in Dallas, Tex., with tie-ins affording generous giveaways and added entertainment.

Local merchants furnish the groceries in 12 giveaway baskets, with a local doughnut factory contributing fresh sacks of sinkers and a bottling works taking care of the thirsts.

Hillbilly music, according to Goodwin the current rage, enlivens the program. It's played between giveaways by a band furnished by a plumbing supply dealer.

Screen advertising and stage and lobby mention satisfy the sponsors and the increased theatre business satisfies Goodwin.

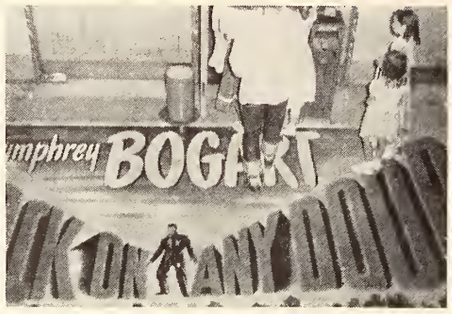
Hoosier Area Premiere Set on 'Green Promise'

Backed by a heavy radio and newspaper campaign along with strong support of active 4-H Clubs and county agents throughout the state, an area premiere of Glenn McCarthy's "The Green Promise" has been scheduled by RKO Radio for June 1 in Indiana, Kentucky, and Illinois.

Over 100 theatres are participating, the great majority of them in Indiana, with Evansville and Indianapolis as spearheads. Some ten towns are represented in Illinois, three in Kentucky. Robert Paige, co-star, and Indiana's own Jeanne LaDuke will make personal appearances with the opening day in Evansville on June 1 and in Indianapolis on June 2-3.

A 'Summons' Throwaway

Bernie Depa had a different kind of throwaway to advertise vaudeville at Schine's Malone in Malone, N. Y. Here's how it read: "1949 Department of Entertainment, Village of Malone, N. Y. This ticket is to summon you to the Malone Theatre to enjoy that arresting entertainment that is vaudeville. Should you fail or neglect to do so, you will miss the best in stage and screen amusement."



POSTER ON FLOOR. I.M.P.S. Member Reg Streeter, relief manager of Warners' Fresno Theatre, Fresno, Calif., mounted a 24-sheet of Columbia's "Knock on Any Door" on the outer lobby floor one week in advance of playdate. The poster did all right, Streeter reports.

I.M.P.S. Member Report

Ads Pays for Dodge's Monthly Calendar

I.M.P.S. Member Elstun Dodge, manager of the Elstun Theatre, a neighborhood house in Cincinnati, puts out a monthly program of his attractions. Two center columns are devoted to the month's films, while two outside columns and space at the bottom are taken by advertisers.

Half of the back of the calendar lists attractions and events for children's Saturday matinees, and the balance of the space is for addressing purposes.

Brother Dodge doesn't give any figures in connection with his mailing list, but we'll wager he has a large number of patrons who look forward to receiving the calendar.

And because of the advertising, this selling accessory probably more than pays for itself.

'Words and Music' Ad On Record Bags in Mesa

The Times Theatre, Mesa, Ariz., obtained a lot of publicity through the town's Melody Shop which allowed the theatre to imprint the back of the bags with a three-column ad for "Words and Music" containing potrait heads of the seven stars, two feminine dancing figures and all film credits, even to the fact that records of the film's hit tunes were available on MGM Records. Bags were large enough to hold 10-inch records.

HOW CLOSE CAN YOU GET TO THE BOSS? Just as close as the smiling quintet shown above, who gathered around Max Youngstein, Paramount's new national director of advertising, publicity and exploitation, following his first meeting with the staff recently in the company's home office. From left to right are Sid Mesibov, Carl Clausen, Youngstein, Paula Fraser, Joe Rosner and Fred Goldberg.

'Spring,' Stars Bow in St. Louis, Pittsburgh

Highlighted by the appearance of three of the company's most important stars—Linda Darnell, Paul Douglas and Jean Peters, Twentieth Century-Fox this week launched its new comedy, "It Happens Every Spring," with premieres in St. Louis and Pittsburgh.

The St. Louis opening on Thursday (26) was also to embrace some 30 theatres playing directly after the premiere over the Memorial Day weekend.

The stars arrived in St. Louis on Tuesday, setting off a round of parties, personal appearances and radio broadcasts over the next three days. In a public ceremony on Wednesday they were greeted by the city's mayor, and then feted by the St. Louis Cardinals. They also appeared at Stix-Baer and Fuller, leading department store, and were present at a "Premiere Cocktail Party" on Thursday where they met local fourth estaters as well as press representatives from Chicago, Milwaukee, Kansas City, Des Moines, Omaha, Dallas and Houston.

The main events leading up to the premiere at the St. Louis Theatre on Thursday night received complete newsreel coverage.

Following the St. Louis premiere, the contingent was to fly to Pittsburgh for the next day's premiere (Friday) at the J. P. Harris Theatre. The Senator Theatre was to show the picture on opening day only to accommodate the crowds anxious to see the stars, who were to make personal appearances at both houses. During the day the stars were to be taken on a whirlwind tour of the town, stopping off for press interviews and radio broadcasts.

In both cities there was intense advance plugging of the title tune over regular musical and disc jockey shows, and book stores cooperated with displays of the Valentine Davies novel.

Studio Publicity Dept. Now Like a Newspaper

The present system of unit men and planters is eliminated through a realignment of the Universal-International studio publicity department and its operational structure, according to Studio Publicity Director Al Horwits.

Under the new plan, the department will function in the same fashion as a newspaper editorial staff with a city editor, reporters, feature writers, legmen, photographic editor, in addition to the national newspaper and magazine contacts.

All members of the department will visit the sets and other studio departments to accumulate information for the various outlets. Then, instead of one unit man charting the course, each picture will benefit from the activities of the entire staff.

Filmack Father's Day Trailer Available Gratis

A special Father's Day Trailer featuring John Garfield, selected by the National Father's Day Committee as the "Screen Father of 1949," has been produced by Filmack Trailers and is available gratis to exhibitors who forward their requests direct to the National Father's Day Committee, 50 E. 42nd St., New York City.

"EXCITEMENT AND THRILLS!"

FOR "OUTPOST IN MOROCCO" – Hollywood Reporter

"OUTPOST IN MOROCCO"

IN THE BOOKINGS

with top playing time on all the top circuits coming up immediately — **Loew's, Fox, Warner's, Paramount, RKO** — in LOS ANGELES • MILWAUKEE • NEW ORLEANS HARRISBURG • READING • RICHMOND • BOSTON CLEVELAND • DETROIT • CINCINNATI • ROCHESTER SYRACUSE • TOLEDO • KANSAS CITY • ST. LOUIS NORFOLK • PITTSBURGH • BRIDGEPORT • JOHNSTOWN SPRINGFIELD • ATLANTA • PROVIDENCE • WILMINGTON COLUMBUS • DAYTON • EVANSVILLE • HARTFORD WASHINGTON, D.C. • LOUISVILLE • INDIANAPOLIS MIAMI • NASHVILLE • AKRON • BUFFALO • CHICAGO

IN THE TRADES

"A terrific lift to the finale. Spectacle values rarely achieved!" — *HOLLYWOOD REPORTER*

"Top quality! Stirring, should please every type of audience. One of the finest photographically!" — *DAILY VARIETY*

"Suspense, drama, action. Well-knit with vigor and imagination. A film spectacle!" — *MP HERALD*

"Exciting and unusual. A chance for some good old time exploitation and ballyhoo. Welcomed at the boxoffice!" — *INDEPENDENT*

"Color, intrigue and adventure, suspense and an abundance of drama and action!" — *MP DAILY*

"Love, adventure, fighting and hard-riding to please the most ardent of action fans. Something to arouse intense excitement and cheers!" — *SHOWMEN'S TRADE REVIEW*

"Spectacular chases and desert battles. Realism of action and magnificent photography. Will insure boxoffice draw!" — *BOXOFFICE*

"Much in spectacle, excitement values. Strong thrill note!" — *FILM DAILY*

"OUTPOST IN MOROCCO"
starring
GEORGE RAFT
with
AKIM TAMIROFF • MARIE WINDSOR
AND A CAST OF THOUSANDS
Executive Producer SAMUEL BISCHOFF • Produced by JOSEPH N. ERMOLIEFF
Screenplay by CHARLES GRAYSON and PAUL DE SAINTE-COLOMBE
Directed by ROBERT FLOREY

boxoffice action thru UA!

KILLING FIVE BIRDS WITH ONE STONE. When MGM's "Little Women" played at Loew's, Dayton, Ohio, Manager H. W. Reisinger took the occasion to boost not only that picture but four more to come by erecting a lobby display urging patrons to "watch for the stars of 'Little Women' in their delightful new MGM pictures." Advertised in the layout were June Allyson in "The Stratton Story," Margaret O'Brien in "The Secret Garden," Janet Leigh in "Forsyte Saga" and Elizabeth Taylor in "Conspirator."

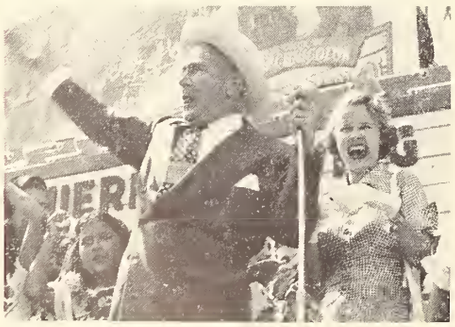
Stage Photo Contest For 'Miss Windy City'

A quest for a Chicago girl with talent for a screen test at RKO's Hollywood studio is being arranged by the RKO Palace, Chicago, and Goldblatt's Du Mar Photo Studio. The girl, over 18, who is selected as "Miss Windy City" will get the screen test.

Fashion Parade

The studio will take full-length photos of girls entering the contest free and the John Powers Model Agency in New York will select a few girls each week for semi-final judging on three Tuesday nights beginning May 31 on the stage of the Palace. Judges will be chosen from newspapers, radio and magazines with the finals on June 21 featuring a fashion parade with girls from the Models Service Club and celebrities who will be introduced by radio's Hank Grant.

Officials of the theatre state that the girls will be judged on voice, face, figure, carriage and personality. The winner will be given a trip to Hollywood on a Skycoach Airtravel plane and will receive a sports suit, a hat and shoes.



GREETINGS. In front of the theatre at Laredo, Texas, Hollywood's William Demarest greets the throngs who gathered for the ceremonies in connection with last week's world premiere of Paramount's "The Streets of Laredo." Mona Freeman, star of the film, is at the right.

College Paper Breaks for 'Mother Is a Freshman'

College newspapers in the Hartford, Conn., area proved a fertile field for the exploitation of "Mother Is a Freshman" at Manager Lou Cohen's Loew's Poli in Hartford. All of them printed stories on the coming film and through them Cohen and his assistant, Norman Levinson, issued invitations for any mother attending college to be theatre guests at a showing of the picture.

Cohen and Levinson obtained excellent promotion for "Little Women" through a downtown window display of the costumes worn by the cast of the picture, and through a tieup with the Chicken Coop, local restaurant, which took over the Saturday morning performance to which it invited underprivileged children as its guests.—HFD.

GRIST for the SHOWMANSHIP MILL

Through a tieup between Columbia Pictures and the Kellogg Company, manufacturer of breakfast cereals, cut-out figures of Glenn Ford will be used on the "Variety Packages" unit, containing 10 individual boxes of the company's most popular cereals. Timed with the release of "Lust for Gold," in which Ford is starred, the package tieup is expected to reach more than six million homes. Cartons will contain credits for the film, and distribution will be extended over a two-month period to assure the widest possible coverage at the most propitious time.

* * *

Grosset & Dunlap has completed plans to publish a 1,000 special printing of the novel, "Under Capricorn," by Helen Simpson, upon which the picture of the same title, starring Ingrid Bergman, Joseph Cotten and Michael Wilding, is based. The novel will be illustrated with scenes from the Transatlantic Pictures production directed by Alfred Hitchcock and distributed through Warner Bros.

Clayton-Nutt Stresses 'Belinda' Starting Times

That the public appreciates being informed of the time when a movie theatre's feature starts was proved by Manager H. Clayton-Nutt's campaign for "Johnny Belinda" at the Broadway Cinema, Eccles, Lancaster, England. He printed 15x2-inch strips in color with title, playdate and "Every picture goer *must* see it," giving under the title the starting time of the four "Belinda" screenings, and put up the strips in all kinds of places in the theatre so that no one, once inside, could miss seeing them.

The screening time was also advertised in 4,000 handbills, the cost of which was paid by a local laundry which tied-in for half the space. Two thousand of the heralds were placed in laundry parcels being returned to homes. The remaining 2,000 were handed out at the theatre. A slide carrying the same information in shorter form (including screening hours) was shown in the theatre during the second week preceding playdate.

The laundry tieup included a display in its window calling attention to its six-days-a-week laundry service and "six good days at the Broadway" during which "Belinda" was showing. The window attracted much attention from passers-by. The theatre's newly-painted marquee announced the coming of "Belinda," and its screening hours, the week before playdate.

Business broke the house record and the crowds, says the manager, arrived in time for the beginning of each of the feature's showings.

New Clock Trailer

Filmack Trailer Co. of Chicago has prepared a special 10-minute clock trailer for Drive-In theatres designed for showing during intermission periods to inform audiences of the time remaining before the show starts. The subject has been scored with music.

NEW IDEA. Give credit to Glen Perry of the Sutton Theatre, New York, for the above novel, thin, plastic, transparent sheet to be placed in department store windows as a tieup with a motion picture. The photograph shows the sheet in a window of Bonwit Teller's, one of the first department stores to use it, covering the entire window but allowing display of the store's merchandise to be seen in the background. Perry evolved the idea as part of his exploitation campaign for Eagle Lion's "Quartet."

Corking Campaign Hails 'Tulsa' at Odeon-Toronto

For the Canadian premiere of "Tulsa" at the Odeon-Toronto Theatre in Toronto, Manager Wannie Tyers, Odeon Circuit Advertising Manager Larry Graburn and Odeon Supervisor Claire Appel turned out a corking campaign.

The build-up began two weeks in advance of opening, with construction of a lobby display featuring a full-size oil pump, animated in front of an elaborate cut-out display lavishly decorated with blowups of stills and poster cutouts.

To guarantee newspaper cooperation—which proved tremendous—Tyers sold newspaper feature writers and critics on the idea of being judges in his two prize contests! The results were sensational, with the Toronto *Daily Star*, *Telegram* and *Globe & Mail* giving daily plugs with art to a radio contest set in cooperation with Admiral Radios in which Admiral radio-phonographs were given as prizes for the best fire photos submitted; and a 'teen-age contest with Admiral radio-phonographs offered as prizes for the best essays on "The Advantages of Oil in Our Modern Life." The Admiral tieup also produced liberal still displays in all stores handling Admiral products.

Much favorable reaction was obtained from the stunt of playing Jack Kilty's MGM recording of the title song, "Tulsa," at all program breaks, over the Odeon-Toronto's P. A. system; and the use of flashing red lights throughout the house to accompany the fire sequences in the trailer.

Radio cooperation on a major scale was secured through tieups with all Canadian disc jockeys, and record stores carried snipes on window displays.

Street car placards were used throughout Toronto for a full week, starting opening day, and dozens of the leading stores in the city were lined up for elaborate window displays of stills and poster cutouts.

Tours Night Clubs

Many column breaks resulted from a tour of all local night clubs by Manager Tyers, well known and liked around town. In each spot visited, the M. C. called Tyers to the mike, and the manager responded with a big boost for "Tulsa" and the Canadian premiere. Local columnists all picked up the story as top feature material.

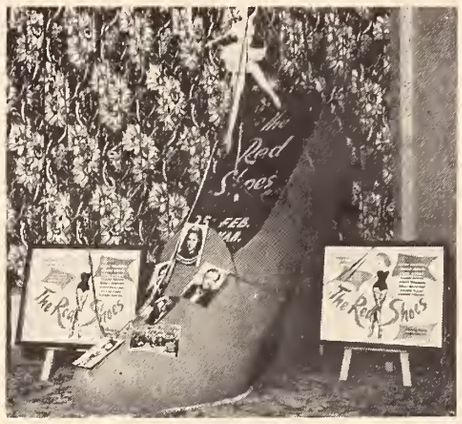
MPA Issues Brochure On 'The Secret Garden'

MGM's part-Technicolor Margaret O'Brien starring vehicle, "The Secret Garden," is being given special treatment by the Community Relations Department of the Motion Picture Association.

A special six-page mailing piece has been gotten up by the industry organization has been sent out to 27,000 high school principals in the United States, and an additional 20,000 copies have been distributed to community groups, women's organizations and other associations and individuals interested in cultural and educational arts of the motion picture.

'Sand' Premiere Set

With the premiere of 20th Century-Fox's "Sand" scheduled for Loew's Warfield Theatre, San Francisco, on June 30, an array of Hollywood stars are being lined up for the event. The company plans a massive saturation booking campaign to follow throughout the territory.—SF.



BIG SYMBOL. The huge shoe above symbolizes a very famous movie pair, "The Red Shoes." It was specially built for Jock Davidson, manager of the Odeon Theatre in St. Thomas, Canada, who displayed it on the street and in the lobby during the showing of the British ballet film there.

Local Godfathers

When MGM's "Three Godfathers" played the Avon, Watertown, N. Y., Manager Lou Hart arranged with the hospitals, newspaper and radio station and merchants to act as godfathers to the first baby born on a certain day.

Televised Still Used In '3 Wives' Contest

Stills from "A Letter to Three Wives" were televised nightly in a 15-minute television quiz show through a tieup with TV station WHEN, Syracuse, N. Y., made by Manager Richard Feldman of Schine's Paramount Theatre there. Quiz took the form of a guessing contest in which owners of television sets were called by telephone and asked to name the stars in the televised stills. Those naming them correctly and giving the title of the picture in which they appeared were awarded guest tickets. The stunt was a novelty in Syracuse and aroused attention and comment that pepped up attendance at the Paramount.

For a street ballyhoo on the opening day and the day after Feldman sent a boy to parade the downtown streets during the heavy-traffic hours, with a sign on his back. Twenty-five window cards were placed in downtown book stores, public libraries and in the library, drug stores and smoke shops of Syracuse University. The Syracuse dailies published feature stories on the players using large cuts of Paul Douglas, Linda Darnell, Jeanne Crain and Ann Sothern, and Rifkin's beauty salon gave a co-op ad. The Italian, Jewish and Polish newspapers carried publicity, with a two-column gratis ad in the Italian *Gazette*.

200 Denver Children Compete in 'So Dear to My Heart' Contest

What turned out to be a most unusual and extensive promotion campaign for Disney's "So Dear to My Heart" in Denver was a special Saturday morning Kiddies Theatre Party held in conjunction with the picture at the RKO Orpheum Theatre, arranged by Manager William T. Hastings and his publicist, Nora Ward.

The stunt was a contest for the kiddies to find those bearing the closest likeness to two small stars in the film, Luana Patten and Bobby Driscoll. Two hundred of the city's youngsters of various ages reported at the theatre costumed to resemble those two characters. The winners were selected through the applause of the capacity audience, many of them adults who wanted to see the picture and participate in the festivities. Winners who captured first prizes were Norma Jeanne Garwood as Luana Patten and Roger Perna as Bobby Driscoll.

A Denver dairy supplied ice cream for all the youngsters at the morning matinee while various prizes ranging from a life-size "Danny the Lamb" to wrist watches, tool chests and games were given the kiddies by a cooperating local jeweler and a department store. Manager Hastings distributed 10,000 special circulars plugging the party and the picture, took increased newspaper ads and obtained many newspaper stories and radio plugs for the contest.

The Disney film bears down on the idea of "doing with what you've got" and Hastings went to a local bank which worked out a prominent display on that idea. Capitol Records cooperated with many window displays and the Denver Dry Goods Company gave over a full window to toy "Dannys." The Denver *Monitor* conducted a photo contest. The *Post* and the *Rocky Mountain News* devoted good space to stories and pictures. All in all, it was a humdinger of a campaign.

KIDDIE CONTEST THAT DREW 200 DENVER YOUNGSTERS. Costumed to resemble Luana Patten and Bobby Driscoll in RKO's "So Dear to My Heart," kids flocked to the stage of the RKO Orpheum Theatre. The contest to find likenesses to the petite Disney stars was the highpoint of Manager William T. Hastings' campaign for the picture. Photo above shows a batch of the young contestants. Prizes of various sorts were contributed by a local department store and a jeweler.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

NEW HAVEN

Bijou Manager and Mrs. Bill Brown announced the engagement of their daughter Audrey Joan to Morris D. Arovas, and RKO Manager Barney Pitkin and wife announced that their daughter Selma would be married June 19 to Lewis Lyman. . . . Poli Manager Morris Rosenthal and wife were in New York celebrating their 31st wedding anniversary.

The Jimmy Fund Drive got under way in Connecticut with Governor Chester Bowles' proclamation on it and the meeting of 75 industryites with Co-chairman Marty Mullin of Boston at the Hotel Taft. The drive is being sponsored by the Variety Clubs of New England and the Boston Braves. Mullin stated that 500 New England theatres are participating in the drive for funds for cancer research. Among those attending were : Al Pickus, I. J. Hoffman, Harry Browning, Ben Rosenberg, Lou Brown, Barney Pitkin, Jerry Lewis, Arthur Greenfield, Walter Silverman, Carl Goe, Ray Wylie, Max Salzberg, John Pavone and Hymie Lavine.

Manager Jim Darby of the Paramount has renewed for six weeks his Wednesday night amateur and band show sponsored by a local auto concern. . . . James M. Reardon is the new theatre inspector for the Connecticut State Police. . . . Strand Amusement's Bridgeport Managers Michael Carroll, Otto Esposito, Paul Wise, Louis Jacobson, Charles Gaudino and Michael Jacobson went to New York for a day's holiday. . . . Helen F. Engstrom of the Black Rock in Bridgeport is on a three-month leave of absence for a vacation with her family in Sweden.

Joseph Kennedy has quit as assistant manager of the Poli, Bridgeport. . . . Mrs. Louis L. Orenstein of Boston is in New Haven visiting her brother, MGM Manager Harry Rosenblatt. . . . Mrs. Mollie Rosenthal, wife of Loew's Poli Manager Morris Rosenthal, represented her state at the first birthday party of the Pioneer Women at Marble Hall, Rye, N. Y. . . . Local F-41 of the Front Office Union held its annual banquet at Eleanor's Restaurant.

DENVER

Allied Rocky Mountain Independent Theatres will hold its second annual convention June 8-9 in the Onyx Room at the Brown Palace Hotel. Abram Myers and Trueman Rembusch of national Allied will attend. A luncheon for the delegates and their wives will be held at the hotel the second day, and the meeting will close with a dinner-dance at the Park Lane Hotel. The ladies will be entertained the opening day with a luncheon at Elitch amusement park and an afternoon tour of old Denver mansions. President John Wolfberg will preside.

Rudy Verzuh, who recently sold the Princess, Crested Butte, Colo., to his brother, Martin, has taken over the Columbine Hotel in Gunnison, Colo., and is remodeling it. . . . Wilbur Cox has sold the Prince, Ault, Colo., to Don Moore. . . . E F. Stahl, Melrose, Colo., exhibitor, was in Denver with his wife and two daughters. His family continued on an extended trip to Washington and North Carolina.

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Raleigh Messerschmidt has sold the Kiowa, Kiowa, Colo., to W. V. Stapleton. . . . L. J. McGinley of Prestige Pictures, N. Y., called on local circuit heads and conferred with Universal Manager Mayer Monsky. . . . Owner Robert Patrick of the Navajo and Manager Carol Andrew were married. . . . Patrick and Larry Sandler have dissolved their partnership on the Navajo and Alpine, with Patrick now owning the former and Sandler the latter.

PORTLAND

Dwight Pracher, Rex Thompson and George Blair opened their new Rodeo Drive-In near Bremerton with a gala celebration attended by the mayors of both Bremerton and Port Orchard. There was a parade of film celebrities, clowns and bands, ending with a big entertainment and barbecue at the theatre. . . . Bud Hamilton has joined Bill Shartin's staff at Film Classics as salesman. Mrs. Hamilton will manage their theatres at Darrington.

Jack Palmer of Northwest Theatrical Enterprises has opened offices at 1419 Second Avenue. . . . Exhibitors on Seattle row John Kane Capitol Theatre, Tacoma; Mike Barovic, Puyallup. . . . Bill Evans, Centralia; Les Theuerkauf, Tacoma-Ed Keyes of Midstate Amusement, Walla Walla; Francis Glanfield, Tacoma; E. A. and Mrs. Darby, Naches; L. L. Barnett and Bing Fournier Grayland Theatre; Walter Graham, Shelton; John Owsley, Tacoma.

Farmer Turns Showman

Louis Perreault, a farmer from Redwood Falls, Minn., has purchased the Aladdin Theatre at Rush City, Minn., and will operate, according to Minneapolis report.

WASHINGTON

Howard Minsky, 20th Century-Fox division manager, was in town, visiting the local exchange. He held a field meeting in Washington, then journeyed with Manager Glenn Norris to Richmond, Va. to confer with Morton Thalhimer and Sam Bendheim of Neighborhood Theatres of Virginia. . . . Joseph DeMaio of Film Classics is recuperating after his recent hospitalization. . . . New employee at 20th Century-Fox is Cyrelle Pines, clerk.

The Variety Club boat ride down the Potomac on Sunday, June 12, promises to be a grand affair. Entertainment, prizes, refreshments, dancing, are promised by the committee which includes: Jake Flax, captain; Wade Pearson, first mate; Morton Gerber, second mate; and Glenn Norris, purser. The Ticket Committee is composed of: Glenn Norris, Joe Kronman, John O'Leary, Bill Michalson and Dr. Sylvan Danzansky. A gay spring luncheon for the ladies was held May 24 in the Variety Club Rooms. Responsible for its success were: Mrs. Jack Bryson, Mrs. Alvin Q. Ehrlich and Mrs. Ben Lust. Fred Klein handled the arrangements.

Mrs. Sara S. Young, 20th-Fox booker, will spend Memorial Day weekend in Florida, visiting her son and daughter-in-law and their two boys. . . . Rina Cursi of Dominion Theatres is vacationing in Miami Beach. . . . James A. Porter, professor of Art at Howard University, was given a one-man show of 15 of his paintings at the Dupont Theatre's art gallery. . . . Mr. and Mrs. Ben Lust, of Ben Lust Theatre Supply, are having open house May 29 to celebrate the graduation of their daughter, Regina from Holy Cross Academy.

MINNEAPOLIS

The village council of Golden Valley, Minneapolis suburb, has turned down the application of Al Svensson for a permit to build a drive-in, the third such request the council has refused. . . . Ralph Green temporarily has backed down on his demand for a 28-day break for his drive-in at Rochester, Minn., which opened recently, and has accepted a compromise 45-day run.

Lyceum Manager Jim Nederlander is recovering from an emergency appendectomy. . . . Percy King, who owns theatres at Dell Rapids, S. D., and Adrian, Minn., has purchased the State at Olivia, Minn. . . . Peter and Mike DeFea have opened the old Chateau as the "B" house at Milbank, S. D. . . . Ben Hill has bought the Deluxe, Meadowlands, Minn., from Paul Sramek.

SAN FRANCISCO

H. V. ("Rotus") Harvey was given a testimonial dinner on May 20 at the club rooms of Variety Club Tent 32 in recognition of his successful handling of the recent Variety Clubs International annual meeting here. Members of Tent 32 presented him with a watch. Harvey returned for the affair from attending an exhibitors' meeting in Portland.

Edward G. Kuster's 350-seat film and legitimate theatre, the Golden Bough Playhouse, at Carmel, Calif., was completely razed by fire

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WARNER BROS.
ARE GEARED TO

AS NEVER BEFORE!

GARY COOPER
as Roark

PATRICIA
NEAL
as Dominique

LOOK
AHEAD
TO

THE 10-MILLION-READER BEST-SELLER!

THE FOUNTAINHEAD

FOUNTAINHEAD" Starring GARY COOPER · PATRICIA NEAL with RAYMOND MASSEY · KENT SMITH ROBERT DOUGLAS · HENRY HULL · RAY COLLINS Directed by KING VIDOR Produced by HENRY BLANKE

REGIONAL NEWSREEL

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early Saturday morning of last week. Kuster lost another theatre by fire on May 19, 1935. It was rebuilt. . . . Ralph Dostal, part owner of the Melody in Hiway City, is reported moving in with the sales force of Robert Lippert's Screen Guild exchange. . . . Gerald Karski, president of Motion Picture Service, returned from an extensive trip in the Northwest.

For a special Lion's Club benefit show which headlined the Duncan Sisters with the Olsen & Johnson film, "Crazy House," the Daly City Theatre, Golden State house managed by Dan E. Anderson, gained a $600 profit for the service organization. Money goes into a fund which the Lions maintain to combat juvenile delinquency.

BUFFALO

Midtown Manager Lloyd M. Mills is being transferred by Coastal Theatres to Louisville as supervisor of its Louisville houses. Assistant Manager John P. Gimbrone succeeds him at the Midtown. . . . Schine is closing the Temple, Geneva; the Andrews, Salamanca and the Strand in Oswego, for the summer. . . . William Rosenow, who runs the Skyway Drive-In at Athol Springs with William Brett, has purchased the Pan-O-Film exchange and will rename it Screen Guild. Former Manager Eleanor Paradeis will remain with the new outfit.

The Buffalo Variety Club threw a testimonial lunch to honor Murray Whiteman for his part in lining up the stage show at the Hippodrome's recent "Bad Boy" premiere. The tent, declares Chief Barker Myron Gross, will soon help establish a cerebral palsy department in the Crippled Children's Hospital, which it sponsors.

Thomas W. Donnovan, formerly with Shea's art department and more recently with Paramount's sign shop, is now western New York representative for Marwell Staple and Supply Company. . . . Eddie Meade, tub thumber for Shea's Buffalo, is getting back pats on the prizes he and Assistant Bill Carroll lined up for the house's "So You Want to Lead a Band" contest conducted during the Sammy Kaye engagement at the house. . . . Ruth Eagan, former assistant in Paramount's booking department, has been promoted to secretary of Branch Manager Mike Simon. . . . Paramount Office Cashier Helen Huber is vacationing at the home of her sister in Pasadena.

Funeral services were held last week for Veteran Henry E. Wilkinson, who years ago managed the Realart exchange.

INDIANAPOLIS

The Colosseum of Motion Picture Salesmen of Indianapolis held its first annual dinner-dance May 21, at the Indianapolis Athletic Club, open to the public. There were door prizes, ladies attending were presented with corsages, and the male attendants were furnished cigars and cigarettes.

The old Dixie Theatre, Jeffersonville, Ind., opened May 22 after being dark for years. Horton and Pfiester will operate the house. . . . Irving Mandel, Monogram franchise holder was here over the week-end in conference with Manager W. K. Embleton. . . . Carl Kemp, Republic salesman, is suffering with a rare fever physicians are unable to diagnose. He has been under observation at the Indiana University Medical Center here. . . . J. C. Clickner and wife attended the demonstration meeting of the new Brenkert Supertensity Lamp, and the Brenkert Hi-Enarc, using water cooled jaws. The demonstration was held at the Montgomery Drive-In, Montgomery, Ohio.

Deputy Fire Marshal Delbert R. Taflinger reported "housekeeping" in most theatres was bad, much litter being found. Orders were issued for the theatres to be cleaned every night following the last show. The inspection did not include any of the large downtown houses. . . . Screen Guild Manager Larry Jacobs is receiving condolences on the death of his father in New York.

ARKANSAS CAPTAINS. Elected to head the Independent Theatre Owners of Arkansas at its convention in Little Rock last week are (seated, left to right), E. W. Savage of Booneville (retiring president), board chairman; Sam Kirby of Little Rock, president for the coming term, and (standing) Secretary-Treasurer Jack Bomar and Vice-President O. G. Abernathy. Directors for the organization are Sidney Wharton, Henry Haven, Terry Axley, W. C. Sumpter, W. D. Mitchell, L. G. Renfro, Jr., and Herod Jimerson. A feature of the convention, which was addressed by visiting speakers, was a banquet and a luncheon to honor the original organizers of the Arkansas organization, who founded it in 1919. Among the veterans present were: Cecil Cupp, O. C. Hauber, Will Mack, Sidney M. Nutt, Eli Whitney Collins, John A. Collins, D. E. Fitton. Veteran Organizer C. A. Lick was ill and could not attend.

SALT LAKE CITY

Intermountain Theatre Supply Office Manager Philip Bullen says the company's new Film Center Building, delayed by the winter weather, will be ready for occupancy by June 15. A subsidiary, Western Sound and Equipment Company, will also have its quarters in the Center. In the basement will be a 100-seat screening room. . . . Utah's native Film Star Robert Walker, hospitalized for six months by serious illness, returned to Hollywood last week.

Eagle Lion has named former booker Nelson Soehlke as its Idaho salesman. . . . RKO District Manager Al Koliz returned to Denver following several days here with Manager Giff Davison. . . . RKO Booker Hank Smith is back from a combined vacation and hospitalization for an eye operation. . . . Universal Salesman Jack Vamsky is spending his vacation at nearby points of interest.

Fox Inter-Mountain District Manager Hall Baetz, back from a Montana trip, brought news of changes in managerships in Fox theatres. Lew Butehorn is managing the Orpheum, Pocatello, Ida., replacing Bob Kirkendall, transferred to the American at Caldwell, Ida., where he replaces Cecil Thornell who was transferred to the Park, Butte, Mont. Vick Walker is the new manager of the Montana, Butte, replacing Bruce Wendorff, resigned. Fox Intermountain opened its remodeled Rainbow, Great Falls, with R. K. Roe as manager. Foundation has been poured for the new Fox in Missoula, Mont. Carl Anderson will operate the new drive-in at Kalispell due to open June 19. New drive-ins at Helena and Lewiston, Mont., will open in June and July, respectively.

What's Cookin', Doc?

Because Minnesota theatres can't use gambling as a business lure, three Minneapolis neighborhood houses this week turned to giveaways as summer business builders. The Franklin and the Chateau are giving dinnerware free on Wednesday nights. The Parkway is running a cooking school on Thursday afternoons. Now all that is needed is free groceries.

OKLAHOMA CITY

The Midwest Theatre, Oklahoma City, featured a radio show May 21. It consisted of teenage comedians, dancers, etc., and included a juvenile quiz show.

U. S. Secret Service agent in Oklahoma City Tom Hanson, warned theatres to watch for counterfeit federal reserve notes. He said that theatres in Dallas were swamped with the bills last week.

The John Evans safety club in Tulsa, Okla., is sponsoring a free show for kids at the Plaza. One feature of the show will be a Yo-Yo contest.

Movie actor Spencer Tracy's mother, Mrs. Spencer Tracy, will speak at the University of Oklahoma next week.

ATLANTA

Glen Gryder, for the past 17 years film buyer and manager of the booking department of Florida State Theatres, Jacksonville, has joined the Talgar circuit, Jacksonville, as head buyer and booker. Frank Alig, its treasurer for many years, quits June to enter private business in Lakeland, Fla. . . . Madison Pictures President Bob Pinson has appointed Charlie Clarke Atlanta manager.

Jackie Sampler is back at Monogram Southern exchange from her vacation; also Mrs. Cora Roberts who was out from illness and then on vacation. Monogram Home Office Representative Jack O'Donnell returned to New York after a visit to the Atlanta office. . . . Universal-International Southern District Manager Peter Rosian has returned home after a visit here with Manager J. W. Frew. . . . Lam Amusement President O. C. Lam has named Olin Evans, former manager of the Broadway, Readsville, N. C., manager of the West, Cedartown, Ga.

Mr. and Mrs. Elbert Cook have taken over the Park Drive-In, Crestview, Fla. Kermit Stengel of Rockwood Amusement, Nashville, Tenn., is back there from a west coast visit. . . . The U. S. District Court has refused Crescent Amusement's application to build a drive-in at Hopkinsville, Ky.; its applications to build drive-ins at Dyersburg and Columbia, Tenn., are still pending.

Dixie Drive-In Theatres President Harris Robison is back from a trip to Charlotte, N. C. and General Manager Jack Elwell returned from Florida. . . . W. A. Prewitt, Jr., says he will open his Joy Theatre, Vicksburg, Miss., early in June. . . . Business in Atlanta theatres is off considerably due to the bus strike.

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COLUMBUS

Loew's Central Division Manager Martin C. Burnett has been on vacation. . . . Bob Nicholson and Bill Fried of the journalism school of Ohio State University were guest film editors of the *Columbus Citizen* on the annual Ohio State Lantern Day.

Walter W. Grelle, 63, former owner of the Dreamland, St. Louis, and a theatre in Havana, Cuba, and for the past five years in the local real estate business, died at his home here. Formerly he was associated with his brother, Harry Grelle, who operates a theatre in Pittsburgh, Pa.

VANCOUVER

Cecil R. Steele, who operates two theatres at Smithers and Vanderhoff, B. C., was nominated as coalition candidate for the provincial legislature for the riding of Omineca in the June 17 election. . . .

A year-round amusement park being erected near New Westminster by the White City Amusement Co. is expected to open July 1, and may cut into the business of six small-seaters which do only a fair business.

Head Cashier Mary Eigner resigned from the Dominion Theatre due to ill health and has been succeeded by Phyllis Smith, a New Zealand girl who has been here a year. Vivian Todd moves up from usherette to cashier. . . . Robert Foster has resigned from his 10-year post as business agent for IATSE local 348 and been replaced by Ted Foley of the Studio. Foley's place as recording secretary has been taken by Les Walker of the Dunbar.

The State, only local house with stage shows, had an excellent week despite hot weather. The only straight film program which showed any strength was "Champion" at the Vogue, where 75 per cent of the patrons were men.

LOUISVILLE

An old-time black-face minstrel show was staged at the Arco Theatre in Bardstown the evenings of May 17 and 19. The program was sponsored by the local Kiwanis Club to finance summer playground activities for underprivileged children. General Manager C. K. Arnold of the Arco also heads the Club. This was the third consecutive year of the show.

Two hundred dollars in small bills and silver was stolen from a safe at the Park Theatre here. Manager Stuart Ruble reported that the safe was cut open after an emergency door had been jimmied.

Guthrie Crowe, president of the Kentucky Association of Theatre Owners and State Commander of the American Legion, spoke at the dedication ceremonies of the new $100,000 Highland Post recreation building here.

NEW ORLEANS

Improvements to the interior of the Orpheum Theatre which included the installation of more than 2,000 seats of the latest type throughout the theatre plus new pecan wood flooring, new tile lavatories and general refurnishing, have been concluded. Work is scheduled to begin soon on the exterior, including renovation of the lobby and box-office, installation of a new modern marquee and large upright sign.

Air Field Star Show

San Francisco reports the first Hollywood talent show to be given at Hamilton Air Field since the war was presented on Saturday last week when Mickey Rooney, Sonny Tufts, Leo Carrillo, Adele Jergens, Penny Singleton, Robert Alda and 15 chorus girls entertained base personnel with variety acts. Show was sponsored by General of the Air Force H. H. "Hap" Arnold.

William Gilliam, traveling auditor, was recently at the MGM office in New Orleans. . . . Republic's Cashier Vivian Surgi and Mrs. Ethel Engear, inspectress, left last week on their vacations, while Joyce Harris has returned from a two weeks' trip through Louisiana. . . . Columbia Billing Clerk Rita Mader is taking a two-week vacation. Berverly Ann Luquet, assistant cashier, Rita Esterlich of the accounting department and Hilda Samulare of the inspection department, Paramount, are on vacation.

Rebecca Jones, office manager's secretary at Fox, was married May 22 to Jack Cousins. She will return to her work following her two weeks' vacation. . . . The Universal Club enjoyed a seafood dinner at the Beach House near Lake Ponchartrain May 20. . . . Mrs. Margaret Webster, former Columbia booker, visited the district office in New Orleans last week from her new home at Oxford, Miss., where her husband is a professor at the University of Mississippi.

Billy Fox Johnson has sold the Fox, Jonesboro, La., to I. A. Funderburk, owner of the Palace in Jonesboro and the Gem in Hodge, La. Johnson owns theatres in Pollock and Lecompte, La. Funderburk takes over the Fox June 1.

The new Joy Theatre, Vicksburg, Miss., will be ready for occupancy by the middle of June, according to Co-owner W. A. Prewitt, Jr., of St. Louis.

HARRISBURG

Wellsboro Theatre Owner Larry Woodin resigned last week from the State Flood Control Commission on the ground that it has failed to carry out its functions. Woodin, two weeks ago, emceed the Harrisburg and Central Pennsylvania Miss America Pageant, of which is a state promoter. . . . Manager Sam Gilman of Loew's Regent won a straw hat for bringing in three new Chamber of Commerce members and is working for two more to win his wife a traveling clock. He plans to go on the annual C. of C. cruise in June. . . . Manager Harry C. Chubb of the Hershey Community Theatre was kept busy a week ago promoting his regular movies, a one-night stand of "Medea" and a three-day repeat run of "Oklahoma," as well as his Hershey Ballroom. . . . Corky Weaver has succeeded Fred Stone as assistant manager at the Senate.

Gilbert Wolfe, former circuit manager for Mark Rubinsky, now operates the Joy in Newmanstown and has purchased the Rialto in Plymouth. . . . Redecoration of the Williamstown Theatre is under way. . . . Charles Rubinsky, manager of the new Philadelphia house, will resume his duties June 1. He is convalescing at his mother's home here after an illness that began in January. Charles B. Poorman, long associated with Rubinsky interests, has been doing the chores in his absence.

State Manager Gerry Wollaston, and Fabian city manager, has been plugging "50 cents until 5:30," in all his ads.

MILWAUKEE

The new 800-car Keno Family Theatre near Kenosha, owned by C. J. and S. J. Pappas and Andrew Spheeris, was opened May 18. It has a veranda with tables and chairs in front of the concession building and swings and slides for the youngsters. On the 19th, the 450-car 51 Outdoor Theatre near Stevens Point, was opened by the Badger Outdoor Theatre Co. of Minneapolis under the management of M. A. Neu-

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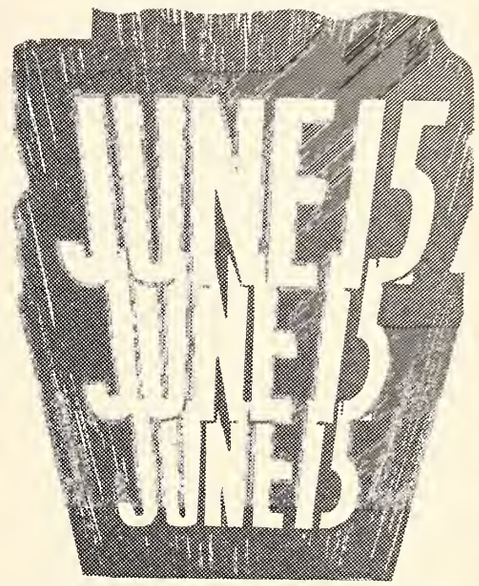

NATIONAL RELEASE DATE
ASTOR'S

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mann. Children under 12 are admitted free.

Plans have been drawn up by Theatre Designer Mules E. Belongia for a $40,000 remodeling of the Atlas Amusement Co.'s Atlas Theatre on upper Third Street here.

Variety Club Tent No. 8 held a special meeting May 23 to hear a report on the San Francisco international convention from Charles Trampe and to discuss a club room. . . . About 60 members of the Independent Theatre Owners of Wisconsin attended a regional meeting at Green Bay, May 10. Short addresses were delivered by President John P. Adler, and Executive Secretary Harry Perlewitz. Russ Leddy of the Orpheum in Green Bay played host.

DALLAS

Henry R. Stern, returned songwriter now living in Dallas, has written a song entitled "Bob O'Donnell," honoring the vice-president and general manager of Interstate Theatres. . . . Stars Howard Duff and Yvonne de Carlo will be here June 8 for world premiere of "Calamity Jane and Sam Bass," and then tour 16 other Texas cities.

The Coronet Theatre here, of which Alfred Sack is operator, will show a musical film short featuring Edward and Jean Deis, Dallas duo-pianists. . . . Interstate's Village, a suburban, and Robb and Rowley's Texas Theatre have been granted 31-day availability by 20th Century-Fox.

Adolph Zukor was presented with honorary Texas citizenship at a Baker Hotel luncheon May 20 by W. O. Reed of Dallas, representing Governor Beauford Jester. He was also presented with a pair of gold-plated spurs, the gift of Paramount workers assembled for the South Central Division meeting, over which Duke Clark presided. A barbecue for members was held at the home of Col. H. A. Cole, former Allied president. . . . Bill Demarest, Paramount actor, was made a member of the studio's "One Hundred Per Cent" sales club Friday by General Sales Manager Al Schwalberg.

Dick Foote, Bill Demarest, Gail Russell, Lucille Demarest, Nan Leslie and Corinne Calvet appeared in person at the Majestic Friday afternoon here as "Streets of Laredo" opened.

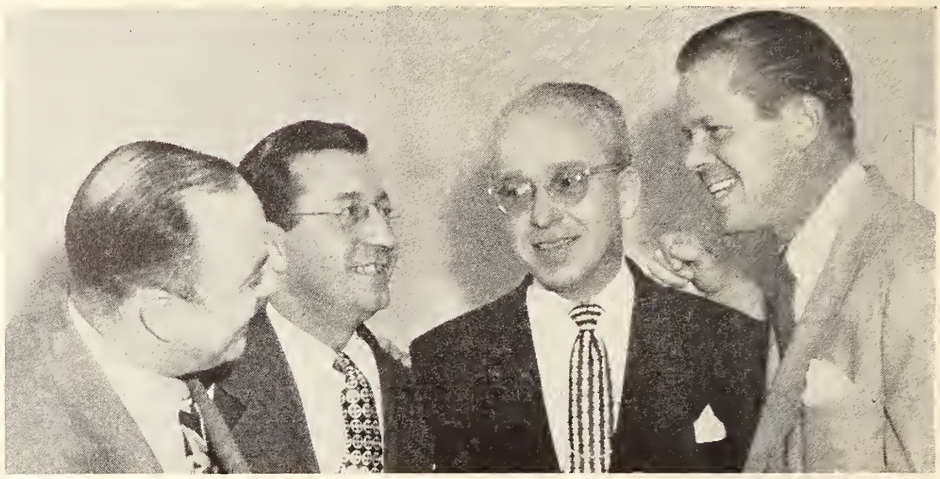
HARTFORD

Local 301, Projectionists Union for both New Britain and Bristol, IATSE, elected Howard K. Richardson, Sr., president; Herbert Quick, vice-president; Fred Matthews, business agent; Howard Williams, recording secretary; Felix Stepanik, financial secretary; George Donner, trustee. . . . Allied Theatre Owners of Connecticut President J. B. Fishman will attend the May 25-26 meeting of Allied in Boston.

Harry Hoff of the Strand will spend his summer vacation fishing. . . . Janet Broske, candy girl at the Webb Playhouse, Wethersfield, Conn., will be married in September to Roger Dow of that city. . . . Former Princess Theatre Cashier Dorothy Scrapello was married recently. . . . Air conditioning units, first in the Hartford Theatre Circuit houses, will be in actual operation at the Central, West Hartford, and the Colonial, Hartford, by June 1, according to Assistant General Manager Ernest A. Grecula.

Princess Cashier Ellen Fecteau has resigned and been replaced by Carmella Perrone. . . . Monica Zisk is the new cashier at the Strand, New Britain. . . . Manager Frank Smulski of the Music Box, New Britain, has a new dish giveaway deal. . . . Manager Joe Borenstein of the Warner Strand, New Britain, was expecting a visit from his brother Emanuel, now with the Jewish Joint Distribution Company in Brazil. . . . Alexander Film's Harry Green was a business visitor here and in New Britain.

Theatre Owners of America Vice-President Albert M. Pickus, who was named at New Haven as Connecticut chairman for the 1949 Jimmy cancer fund drive, was here to discuss plans for the drive with Gov. Chester Bowles.



DURYEA TAKES HIS CASE TO THE EXHIBITORS. Dan Duryea, who is currently in New York as part of his 8-city tour in behalf of his latest picture, Paramount's Pine-Thomas production, "Manhandled," is shown above in Buffalo taking his case directly to the exhibitors themselves. Duryea, of course, is at the extreme right. Apparently under the spell of the actor's ingratiating charm are (l-r) James H. Eshelman, Buffalo city manager of Paramount theatres; Edward Miller, manager of the Hippodrome, and Joseph B. Clements, manager of the Great Lakes. Occasion was a cocktail party at the Hotel Statler.

LOS ANGELES

Western Amusement Co. has broken ground for its new 100-seat, theatre in Barstow, Calif., and soon will start building its El Rancho Theatre in Victorville. Western Amusement in recent months has added half a dozen theatres to its chain and now operates 66 houses in Arizona, Southern California and Oregon.

A gala premiere featured the reopening Thursday, May 19, of Fox West Coast's remodeled Belmont in Long Beach. On hand were Charles P. Skouras, George Bowser, Dick Dickson, R. H. McCullough and Stan Brown, all of FWC, and a dozen film players.

Fox West Coast President Charles P. Skouras presented medals and citations to the best high school ROTC unit in the Angeles area May 20 at the annual Americanism meeting of Allied Post 302, American Legion of which he is an honorary colonel. Main speaker was Guthrie F. Crowe, department commander of the Legion, Kentucky, and a former president of the Kentucky Association of Theatre Owners.

Theatres and exchanges division of the United Jewish Welfare Fund raised $112,300 from the 60 attendees at a dinner in honor of Si Fabian, at the Ambassador Hotel. This was a 20 per cent increase over last year. . . . George Paige of Arroyo Grande and Morro Bay also was a visitor here. . . . John P. Filbert, J. P. Filbert Co., is on a fishing vacation in the High Sierras. . . . George E. Burke, one of Los Angeles' pioneer film men, and owner of the Tivoli, New Art and Bundy Theatres, died suddenly last week. Burke was formerly with First National.

Opening of the $250,000 Millbrae Theatre on El Camino Real, Burlingame, Calif., is set for June 12. . . . Ground was broken recently for the 1,800-seat, $69,803 Eagle Theatre at Sacramento.

Drive-In Measures

Measures have been hoppered in two states to regulate the building and operation of drive-ins, Hartford, Conn., reports. One bill now before the Connecticut legislature would prohibit building of drive-ins along state-aided or trunk-line highways. A bill has been introduced in the New Hampshire legislature that would give towns the power to regulate the location and operation of open-airers in that state.

CINCINNATI

Northio Theatres Statistician Dorothy Tucker, with the company seven years, will be married on Aug. 20. . . . Columbus 20th-Fox Salesman Jack Kaufman's wife presented him with a son on May 17; their first child was a daughter. . . . Eagle Lion City Salesman Harold Hellman succeeded in finding an apartment for himself and wife on Losantiville Road. . . . The Fox Family Club will hold its annual picnic at the Summit Hills Country Club on July 22.

Louisville Exhibitor Vance Schwartz has acquired the Lyric, a Negro theatre, in Lexington, Ky. Lou Siebert, operator with O. G. Roaden of theatres in Falmouth, Ky., has acquired the two theatres in Camden, O., from Orville Wood and will start operating them on May 29. Woodrow Bressler has bought the Music Hall, Newport, Ky., from Mrs. Leo Stephany. . . . Universal-International District Sales Manager F. J. A. McCarthy spent several days here with District Manager Peter Rosian and local Manager Irving Sochin.

The local chapter of National Secretaries Association presented Irving Sochin, chairman of the Foundling Home committee of the Cincinnati Variety Club, with a check for $500 for that charity. Sum was raised at an annual card

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party by the Secretaries Ass'n which yearly selects some worthy cause as recipient of the proceeds.

The film row baseball team has played three of its Wednesday night games at Deer Creek Commons and has high hopes of making a creditable season's showing. Players are Stan Kamlin, Cliff Garbutt and Jim Harrison of MGM; Bob Coleman, RKO; Ted Langenbaum, Warners; Red Novak, Mid-West; Heywood Mitchissun, and Bill Kaufelt, Universal; Carl Heinichen, and Bob LaSance, 20th-Fox; Exhibitor Woodrow Bressler; Ray Russo, Columbia, and Ed Spahr and W. Chaney.

ALBANY

Ed Hinchy of Warners playdate department was in town for a conference with Max Friedman, film buyer, and Joe Weinstein, booker, Warner Theatres. . . . Rose Davis, MGM booking clerk, and Steve Pockman, shipper, were on the sick list this past week. . . . Ellen Dickinson is new in the booking department at 20th-Fox, replacing Isabelle Barone, resigned.

The new 450-car Menands Drive-In near the Empire Raceway opened May 19 under the management of Sandy Miller. . . . Frances Dzikas, film inspector at 20th-Fox is vacationing in New York. . . . Max Friedman flew to Buffalo on a business trip this past week. Visitors along film row included: Phil Baroudi, North Creek; Harold Strassman, Glens Falls; Chase Hathaway, North Hoosick and Frank Weiting, Cobleskill.

Condolences are being extended to Jane Langley, secretary to Lee Drexler, assistant contact manager of Warner Theatres, on the recent loss of her mother.

PHOENIX

The Roxy Theatre, Buckeye, was robbed of more than $1,000 by burglars who battered the door off the house safe in the manager's office. Entrance was gained by prying a front door off the theatre, and a crowbar and clawhammer were utilized in removing hinges from the safe, which was encased in a cement wall.

More than 450 names have been signed to agreements to oppose the proposed construction of a drive-in theatre on Tucson Boulevard near Broadway in the Old Pueblo. The group holds that the open airer, which is being planned by Broadway Theatre, Inc., would be a detriment to the community in that it would create a traffic hazard and lower property values.

CHICAGO

Alliance Circuit Maintenance Director Lou Harris reported opening last week of its 600-car drive-in at Frankfort, Ind., and the 700-car open airer at Logansport, Ind. In cooperation with the Alger Circuit it will soon open its 600-car outdoor theatre at LaSalle, Ill. Harris also reports completion of the modernizing job on the Grand, Terre Haute, Ind., with opening set for June 3; also a new front and marquee on the State, Anderson, and the Sipe in Kokomo, both in Indiana. . . . Manta-Rose has opened its Hammond, Ind., drive-in and the Keno open airer at Kenosha, Wis., the latter under Papas Bros. management.

Ben Isenberg and associates have taken over the Wicker Park from Frank Gorman, giving the circuit four houses; Clyde Winans is manager. . . . Tom Valos has appointed Emil Roberti as general manager of the Valos circuit; George Valos continues as director of film purchases; Valos expects to open the circuit's drive-in at DeKalb, Ill., next month. . . . John Reckas is asking 14-day clearance replacing 30 days for his Star View drive-in at Elgin, Ill.

Sergeant Robert Salkin, son of Managing Director Dick Salkin of the Jackson Park Theatre, is confined at the Fort Warren, Wyo., hospital with pneumonia. . . . Jackson Park Attorney Tom McConnell has returned to the hospital for further medical checkups.

Peter J. Donogan, 79, veteran theatre stage designer, who created scenery for both film and legitimate theatres is dead. Two sons survive. Burial was in All Saints Cemetery. . . . Sid Caplan a veteran member and organizer of the Chicago Operators Union also died recently and was buried in Waldheim Cemetery.

Raise Scale for 'Joan'

Manager Leonard Grossman of the 2,000-seat Reno (formerly Lawndale) Theatre, Chicago, has booked "Joan of Arc" for first-run after its loop engagement and will raise its regular admission scale to $1.20 evenings and 75 cents at matinees. The engagement is based on a guaranteed rental split of 50-50 after the first $4,000 of receipts. Also booked for the Reno is "Mr. Belvedere Goes to College" for a four-week run opening June 10 at a 60-cent evening scale and 44 cents at matinees.

KANSAS CITY

After going unnamed during most of the period of its construction, the new drive-in of the Durwood circuit in St. Joseph, Mo., has been baptised the Skylark. The outdoor theatre will be the first for the circuit. Its second drive-in got under way in Leavenworth, Kans., last week. A drive-in for Jefferson City, Mo., also has been announced, but delay over the title to the land there has held up any construction.

Fox Midwest Chief Elmer Rhoden is back in town after a trip to the west coast and conferences there. His return presaged a round of meetings and conferences for district managers and bookers at the headquarters here. . . . Al Boos has been made house manager at the Electric Theatre, St. Joseph, the largest theatre of the Durwood circuit. He has made the building of a mezzanine concession stand, the second stand in the house, his first project.

New Theatres

Des Moines—William Hill, a drive-in at Storm Lake, Ia. Al Hansen, an outdoor theatre at Perry, Ia.

Lancaster, O.—Cherkoff Circuit, an all-welded theatre here.

Chillicothe, Mo.—A new theatre to be called the Ben Bolt here.

Chicago—Nick Bikos, a theatre in Gary, Ind., to cost $125,000. Arthur Amundsen and Jack Benston, a 600-seater to be called the Pride, Fox Lake, Ill. Valos circuit, an outdoor theatre at Western Ave. and the Lincoln Highway.

Indianapolis—Clair Stuckey, a 600-car drive-in at Angola, Ind. E. W. Ragsdale, a 300-car drive-in at Trafalgar, Ind.

Hartford, Conn.—Lockwood-Gordon Circuit, a 950-car, $200,000 drive-in at Scarboro, Maine. Carl H. Nilman, Buckland, Mass., exhibitor, a drive-in at Charlemont, Mass.

Minneapolis—Edward Baehr, a 1,040-seater to cost around $150,000 at Anoka, Minn.

Salt Lake City—Clarence Golder, a drive-in at Havre, Mont. Jack Gavin, a new 600-seater near the University campus, Missoula, Mont. A new drive-in is in work at Miles City, Mont.

Denver—Lloyd Kerby, a 350-car, $75,000 drive-in at Worland, Wyo. Tom Murphy, Raton, N. M., exhibitor, is converting an old store building into a theatre.

Milwaukee—Badger Outdoor Theatre Co., an 800-car drive-in on Highway 64, west of Marinette, Wis., with R. H. Karatz as manager.

St. Louis—H. E. Boyd, a 500-car drive-in near Kennett, Mo.

PITTSBURGH

Recent resignation of George Long as manager of the Fabian Strand in Altoona, Pa., to join Associated Theatres in Cleveland has resulted in a number of changes in the three Fabian theatres there. City Manager Ward B. Kreag moves his office from the Strand to the State, taking Thelma Shook with him, and appointed Jack Day from manager of the State to be his assistant in the city managerial office in charge of advertising and publicity for the three theatres and also manager of the Strand. Frank Hughes continues as assistant manager at the State and Betty Dobie as treasurer, while Harry Albert remains as manager of the Logan.

NEW YORK

The diamond is on the fatal finger for charming Kay Walsh, secretary to Paramount General Sales Manager A. W. Schwalberg. She makes it final with Charles J. Fitzgerald on June 4. . . . United Artists Booker Ben Levine's daughter Ronne is seven on Decoration Day, thereby joining some very good company for Max Freed's son becomes eight on the same day, Exhibitor Phil Levine's Gerald reaches one year. . . . Gladys Olin is quitting film row. . . . Folks are wishing Dave Snapper, who runs theatres in New Jersey, a happy birthday.

Some shindig the Motion Picture Bookers Club threw for its annual dinner last Sunday night at the Hotel Commodore. Max Freed was chairman, Jack Carter emcee; about 1,000 present and enjoying it. . . . In their new offices since the switch from home office to exchange are Hannah Zimerman and Francis Singer at 20th-Fox. . . . Bess Allen Goldstein, same office, is opening her summer home. . . . Veteran Salesman Julius Levine of Principal Pictures died in his sleep Monday morning after attending the Motion Picture Bookers dinner

New Jersey Allied President Ed Lachman, accompanied by Wilbur Snaper, flew to Boston to attend the banquet of the Independent Exhibitors, Inc. (Allied) of New England. Saturday, with Mrs. Lachman, he was scheduled to go to Dallas to attend national Allied's board meeting.

Walter Reade Theatres was scheduled to open its 9W Drive-In at Kingston, second in a chain of 27 proposed such spots Friday night. It will be under direction of City Manager Robert W. Case with Jack Hamilton as manager.

PHILADELPHIA

All officers were re-elected at the meeting of the Philadelphia Theatres Association at the Bellevue-Stratford last week. Vic Blanc was named to replace I. Hirst, deceased, and I. Browsky was added to the board. . . . Frank Sapio, who quit the Mayfair to enter the Army, has turned to song writing, and is credited with "My One Love." . . . Ben Amsterdam and his wife are vacationing in Hot Springs, Ark.

Edith Heiman, 20th Century-Fox contract clerk, has announced her engagement to Paul Charney. . . . Harry Tyson has joined Film Classics as salesman, replacing Ed Carroll who

(*Continued on Page 30*)

REGIONAL NEWSREEL

(*Continued from Page 29*)
returned to the New York office.

Universal-International Salesman Bill Doyle, who is head of the local Motion Picture Associates, has been on the sick list. . . . Louis Ginsberg, traveling auditor for Warner Bros., for the past 22 years, died recently. He is survived by his widow and two sons, two brothers and two sisters.

DES MOINES

Art Stolte, who is retiring as district manager for Tri-States, was presented with blankets and folding chairs for his summer cabin at a party held by Tent No. 15 of the Des Moines Variety Club. A farewell party is also scheduled by the Tri-States employes for Monday, May 23. . . . John Potier has been named as assistant manager of Tri-States new drive-in at Cedar Rapids and John Sykora has been named as assistant manager of the State at Cedar Rapids.

Harry Hummel, Oakland, has purchased the Scribner at Scribner, Neb. . . . Clinton Bahensky of St. Paul, Neb., has purchased the theatre at Albert City, Ia. . . . The Galva Theatre, owned by Bradley Grimes at Galva, Ia., has been forced to close for repairs following a fire which broke out in the film booth. . . . Burdette C. Ross has purchased the Winthrop Theatre at Winthrop, Ia. Ross also operates a house at Lamont, Ia.

Ernest Sands has been transferred from St. Louis to the Des Moines staff of Warner Bros. and will serve as a booker. Bill Lyons has been named by Warners as an assistant booker; E. D. Perkins has been transferred to Minneapolis and Norman Holt, former office manager, will go on the road as a salesman.

TORONTO

Col. John A. Cooper, 81-year-old, veteran of the Toronto film industry and president of the Canadian 16-mm. Moving Picture Distributors Association, was honored by the Canadian Red Cross Society at its annual meeting here by electing him vice-president of the society's central council. . . . The tea-lounge feature of downtown theatres is spreading to suburban houses in Canada as an added incentive to attend the movies. One of the latest to adopt this feature is Louis Wolfe's recently-opened 600-seat Strand in Ottawa South, which has facilities for serving refreshments in addition to its candy bar.

The Canadian Motion Picture Industry Council has been created by the Toronto Board of Trade to handle the official information required by the various branches of the Canadian film industry for encouraging better relations with the public. Among members of the Council are James R. Nairn of Famous Players Canadian and James A. Cowan of the J. Arthur Rank Organization of Canada Ltd. . . . Sets of silver tableware were presented twice a day as attendance prizes at the roadshow engagement of "Joan of Arc" at FPC's Century Theatre in Hamilton, Ont.

ACADEMY OFFICERS. Charles Brackett (right), who succeeds Jean Hersholt as president of the Academy of Motion Picture Arts and Sciences, is pictured above with George Murphy (fugitive from a Burma-Shave salesman), elected first vice-president at the first meeting of the new Board of Governors held last week at the Academy executive offices.* Murphy is growing a beard for a new film role.

ST. LOUIS

Mid-Central Allied's regional meeting at the Marquette Hotel, Peoria, Ill., last week drew some 40 theatre owners, mostly from surrounding small towns. New General Manager David S. Nelson made his first official appearance. Principal speakers were national Allied President William L. Ainsworth, who told the gathering of the origin and operation of Allied States; Allied Treasurer Trueman T. Rembusch, who discussed television's probable effect on film theatres; Allied Secretary Charles Niles, who spoke on the advantages of Allied's Caravan. Mid-Central President Henry Halloway, Vice-President A. B. Jefferis and Nelson also gave brief addresses, and in attendance were its secretary-treasurer, Hugh Graham, and two board members, Charley Beninati and Elvin H. Wiecks.

New president of the Film Council of Metropolitan St. Louis is Louis M. Nourse, assistant librarian of the St. Louis public library, who succeeds Dean William H. Reals of Washington University College. Stuart Johnson was elected vice-president; LeRoy Congdon, secretary, and Annette Dieckmann, treasurer. . . .

Newspapermen from Chicago, Milwaukee, Cincinnati, Dallas, Omaha, Kansas City and Des Moines, and a number of film stars from Hollywood were scheduled to attend the world premiere of "It Happens Every Spring" at the St. Louis Theatre on May 26. . . . Dezel Manager Johnny Walsh is suffering from a wrenched back and a touch of laryngitis.

Veteran Salesman Herman Schwarz has joined Screen Guild, having recently left Eagle Lion. . . . Warner Manager Lester Bona visited Cairo, Paducah and several smaller Illinois cities last week. . . . Soon to open: the 500-seat Lion, Troy, Ill.; 500-car drive-in at Paducah, Ky.; Alton Amusement's 800-car open airer between East Alton and Woodriver, Ill.

* Other officers voted by the Board: Dore Schary, second vice-president; Emmet Lavery, secretary; Johnny Green, assistant secretary; Fred Metzler, treasurer; G. Carleton Hunt, assistant treasurer.

CLEVELAND

The Cleveland motion picture industry took over the bond drive on the public square last Thursday. Chairman I. J. Smertz was assisted by Jerome Wechsler, Irwin Pollard, Nat Barach and a group of women members of the League of Showmen's Wives. . . . The local Salesmen's Club held an outing Saturday at 20th-Fox Salesman Sam Lichter's summer place at Will-O-Bee on the Lake. . . . Bert Lefkowich, the Variety Club's champion golfer, is general chairman of the Club's annual golf tournament to be held at the Beechmont Country Club in July.

Former Universal Manager Joe Krenitz, now a theatre owner, announced there would be an open reception for his friends following the marriage of his daughter, Marilyn, to Irving Chadys of New Haven at the Hollenden Hotel on June 5.

Joan Schmertz, three-year-old daughter of 20th-Fox Salesman Raymond Schmertz, died from an unexplained fall through an elevator shaft at their apartment. Her grandparents, Mr. and Mrs. I. J. Schmertz, flew home from California when informed of her death. The Cleveland Salesmen's Club is sponsoring a Prayer Book Fund with National Screen Manager Nat Barach in charge of contributions.

M. B. Horwitz of Washington Circuit and Mrs. Horwitz have returned from California and Hot Springs, Ark. . . . Mr. and Mrs. Abe Kramer of Associated Circuit are also back from the west coast. . . . S. P. Gorrel, onetime Republic manager, now owner of a chain of theatres, is home from Mt. Sinai Hospital where he had some corrective surgery. . . . Mrs. Ben Fain, Milo Theatre owner, is vacationing in Florida.

'Mighty Manhattan'

During all the years he has produced more than 250 Traveltalks for MGM, Producer James A. FitzPatrick has never taken New York as one of his subjects. By extending the footage from one to two reels and by confining his camera treatment to the Borough of Manhattan itself, the Voice of the Globe, as he is familiarly known, has now remedied that defect with the new MGM 2-reel Technicolor Special, "Mighty Manhattan." Considering the gargantuan task of such an undertaking, even with only Manhattan involved, FitzPatrick has succeeded, in the comparatively brief span of 20 minutes, in bringing to the screen all the famous sights that make New York the mecca of sightseers. While the subject misses the heart-beat of the big city—the Bowery derelicts, the sidewalk vendors, the teeming humanity in the East Side tenement districts, the rushing subway crowds, etc.—it nevertheless encompasses in its limited footage (even 20 minutes is not enough) the glamor and immensity of this "Magic City on the Hudson."

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HURST BLDG. BUFFALO, N. Y.

the Motion Picture THEATRE

Equipment & Maintenance

Title Registered with U. S. Patent Office

May 28,
1949

Featuring:

ADVERTISING DISPLAY

Regular Features

ARCHITECTS COUNCIL

PROJECTION COUNCIL

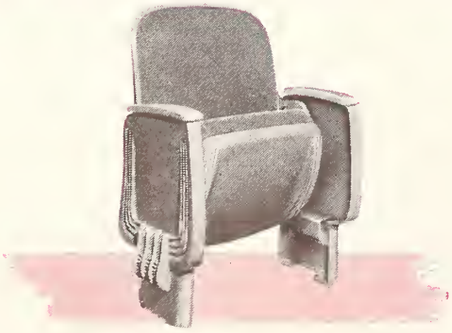
THEATRE COUNCIL

MAINTENANCE MEMOS FOR MANAGERS

MAINTENANCE MEMOS FOR PROJECTIONISTS

A SECTION PUBLISHED EVERY FOURTH WEEK BY SHOWMEN'S TRADE REVIEW

AARON NADELL
Technical Editor



This is the American Bodiform RETRACTOR, product of years of basic engineering research and exhaustive tests—necessary in order to produce a retracting chair fine enough to be offered under the American Bodiform name. It has the famed Bodiform back, scientifically contoured for perfect postural comfort. The seat is full-upholstered, with spring-arch construction.

← Here is the American Bodiform RETRACTOR in fully retracted position, with the seat at the ¾ safety-fold which all Bodiform seats assume when unoccupied. The seat has concealed, self-aligning hinge construction.

AMERICAN SEATING COMPANY

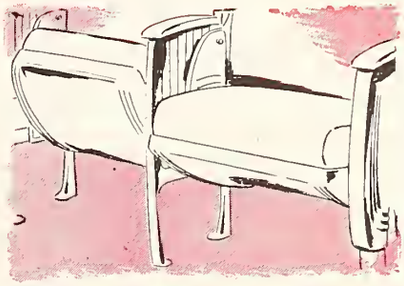
announces newest addition to their Bodiform line

The Bodiform Retractor

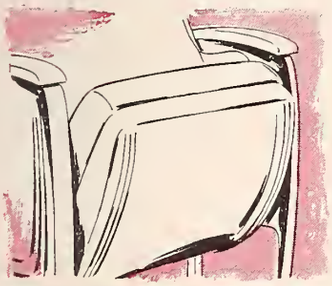
AMERICAN SEATING COMPANY has long been aware of the desire for retracting chairs among a number of theatre patrons. Over a period of years, our engineering staff has tested many constructions of retracting chairs, but not until now have they been able to approve a chair of this type that they were convinced was fully up to American Bodiform standards of performance and design. The new American Bodiform RETRACTOR is therefore offered to theatre operators with pride, and confidence that their patrons will say it is the perfect retracting chair. (Now you can have American Bodiform RETRACTORS on the main floor and companion Bodiform Chairs throughout the rest of your theatre.)

1. Silent, long-wearing "swing" mechanism—The American Bodiform RETRACTOR does not roll or slide. The seat is suspended from two "oilite," self-lubricating bearings on each side. The mechanism is silent, smooth and easy.

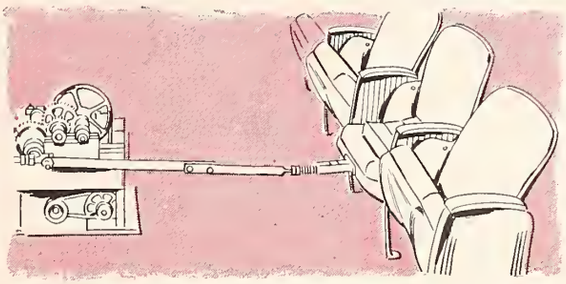
2. Mere shifting of weight easily retracts chair—Most patrons are women and children, whose feet do not readily reach floor. No foot action needed with Bodiform RETRACTOR. Motion of chair back is co-ordinated with occupant's motion.



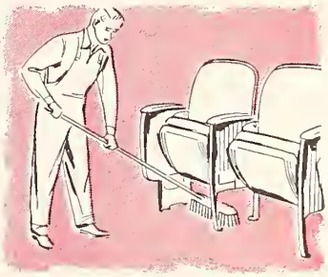
3. No hazards—mechanism completely shielded—Mechanism of Bodiform RETRACTOR is shielded—clothing cannot be caught or soiled. And sturdy design of cast-iron standards insures rigid support and smooth operation.



4. Automatically assumes ¾ safety-fold—When vacated, the Bodiform RETRACTOR always assumes ¾ safety-fold position, to simplify passing for patrons. Safer, too, in emergencies.



5. Rigorously tested in our laboratory—Exhaustive laboratory tests of the American Bodiform RETRACTOR simulate years of actual use. In one test (pictured), the seat, fully loaded, is retracted *hundreds of 1000's* of times! This is typical of American's many tests to insure long, uninterrupted service.



6. Easy housekeeping—Retracting and folding mechanisms concealed. Space below seat is entirely open for fast, economical housekeeping—effecting a big annual saving in labor.

IN ADDITION TO THE BODIFORM RETRACTOR FEATURES PICTURED, HERE ARE SOME OF THE OTHER ADVANTAGES WHICH MEAN MUCH TO THEATRE OWNERS:

★ Bodiform RETRACTORS can be used on any incline, because there is no mechanism underneath chair.

★ Improved method of upholstering eliminates tacks — any damaged upholstery quickly replaceable by custodian.

★ All moving parts, except the self-lubricating bearing points on each side of seat, are treated with "Parkerlube"—for long, smooth, silent functioning without lubrication.

No other retracting chair offers you all the advantages of the new American Bodiform RETRACTOR. Whether you are planning a new theatre or reseating, write now for full information!

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FORUM REPORT

Vary Type, Use White Space For Marquee Sales Appeal

Council Favors White Light Background with Translucent Letters For Maximum Attention Values; Say "Spell It Out in Caps"

Colored translucent changeable letters, either alone or in association with opaque silhouette letters, are favored for marquee advertising by the Theatre Advisory Council. The majority of the members participating in this month's meeting also prefer red and green letters; with a minority vote for red only. Blue letters had almost no supporters.

Letters of more than one size and more than one color should be used in the same copy, the majority also believe; and information should be sacrificed as necessary to provide adequate white space.

White light is overwhelmingly favored for background illumination of the changeable letter attraction boards; although a minority feels that colored or tinted background lighting might be advantageous under some circumstances and one Council member uses green behind the attraction boards when advertising horror pictures.

Say It in Caps

Of course only capital letters are available from manufacturers at present. The majority of the Council consider that capitals are enough; that lower case letters, even if they were manufactured, would not be any advantage.

Where the translucent letters used are all of the same color, Council opinion is evenly divided as to whether or not it is advisable to add opaque letters in the same copy; where variety has been secured by using translucent letters of more than one color opaque letters should not be added, the Council believes.

The Council majority holds that blank space should be provided around the margins of the copy and between lines and between words, but there is no clear agreement as to how much space to leave at any of those locations except the last-named. And although the Council favors more than one size letter the practice of making larger letters the capitals of words has no clear majority in its favor—on that practice opinion is evenly divided.

Variety vs. Visibility

In a general way it can be said that the majority of the Councilors consider variety and space—avoidance of a monotonous appearance—the most important factor in marquee advertising display, while to the minority visibility is the factor of greatest importance. One illustration of this general difference can be found in the Council vote and comment with respect to the most desirable type of changeable letters.

As already noted, a very strong majority favors the translucent ones, either alone or with silhouette opaque letters. . . . "They lend themselves to an ever-changing combination and variety which is of importance on the display panel. Use of larger and smaller letters for variety and color has an advantage—anything to give the marque a change. But silhouette letters do give a sharper outline at a distance than the colored ones."

"The choice depends upon the distance the letter is to be read."

"The solid aluminum letter is better for night reading. It can be painted a bright color for daytime reading."

The majority preference for mixing letters of more than one color and more than one size also meets with some minority dissent; and (as noted) there is no clear majority in favor of mixing aluminum letters with translucent ones in the same copy at any time, while a definite majority opposes that practice if the translucent letters are of more than one color.

"We use translucent letters only. We use only one color letter if only one size is used. If there are two sizes of letters, they may be of different colors."

"We don't mix translucent and opaque letters, but use each in its proper location. Colors can be mixed without difficulty. A good deal depends on the size and shape of the marquee, the copy to be used, and the distance at which the letters are to be read."

"Using different sizes of letters creates a better appearance. But the added expense of purchasing the additional font is not always justified. Capitalization by use of larger letters for capitals is preferable but again requires another font of letters."

"Different sizes of letters are useful in accenting selling points. A good selling arrangement can be set up with different kinds of letters in the same copy."

"We don't like mixing plastic and aluminum, but we do mix two or more colors. We use large letters as caps and also find it good practice to use large letters for the title and for important stars."

Views on White Space

As to blank space around and within the copy, while a majority favor it even at the sacrifice of some selling information, a small minority feel the other way and still another group considers that the choice of good practice in this matter may depend on circumstances.

"Any kind of marquee copy is of no value unless it gets a definite story across to the public. If a picture has been pre-advertised through magazines or otherwise, most of the story has already been told. The public knows the picture by name. It has already been sold to them. For lesser attractions, something more specific is needed on the marquee."

"Yes, but crowding copy is not good. Blank space with less copy is more effective than a crowded message."

"We also prefer not to use the maximum space for copy. Passersby can read the message more quickly if there is less of it."

"The answer depends entirely on the program advertised."

"And on the size and shape of the attraction boards."

"No, we leave blank space regardless, even at sacrifice of information."

But how much blank space should be left, and where? On this detail opinions are scattered.

For margin at the top of the attraction board, the members would leave from 2 to 10 per cent of the total attraction

(*Continued on Page E-26*)

Council Members

C. B. AKERS
Griffith Theatres

K. F. ANDERSON
W. S. Butterfield Theatres

J. H. ELDER
Interstate Circuit

EMANUEL FRISCH
Randforce Amusement Corp.

MELVIN C. GLATZ
Fox Inter-Mountain Theatres

HARRY J. GLENN
Wm. K. Jenkins Theatres

R. P. HAASE
Evergreen Theatres

PAUL HARRINGTON
Ruffin Amusement Co.

HERMAN R. MAIER
Warner Bros. Circuit

R. H. McCULLOUGH
National Theatres

HARRY MOSCOWITZ
Loew's, Inc.

SAMUEL ROSEN
Fabian Theatres

FRANK D. RUBEL
Wometco Theatres

LEONARD SATZ
Century Circuit

RALPH C. STEVENS
Western Massachusetts Theatres

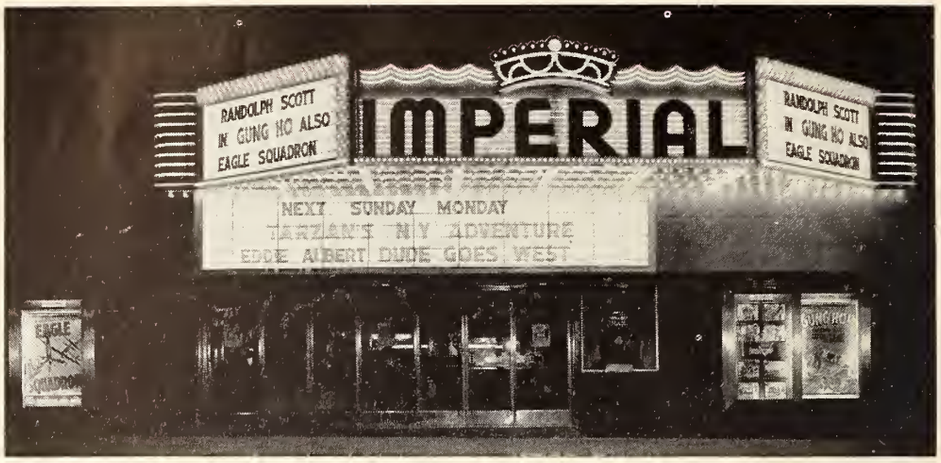
BILL TONEY
Tri-States Theatre Corp.

EDWARD TOPHAM, Jr.
T. & D. Jr. Enterprises, Inc.

CLAYTON TUNSTILL
Malco Theatres

R. VAN GETSON
Balaban & Katz Corp.

JULES S. WOLFE
Famous Players Canadian



Wagner letters and frames, installed by Quehl Sign Co., Cincinnati, on Royal Theatre Company's Imperial Theatre of that city.

Designs For Theatre Display

Theatremen who are now operating show houses which lack the full facilities for adequate display advertising out front have only their own management to blame. For there is no department of the theatre where more effort has been put forth by designing engineers and equipment manufacturers than this same "front of the house" section, where showmanship beams its allure through the medium of color and light to arrest attention and sell its entertainment wares.

Theatres Set the Pattern

Theatre display advertising, developed through decades of trial and error evolution, long since had reached a point of such high effectiveness that it was copied by stores, filling stations and broadcasting studios. Theatre display advertising won this recognition outside this industry because it is one of the simplest, least expensive and most thoroughly successful methods of catching and enlisting the attention of passersby. It is still, incidentally in process of evolution, as the pictures on these pages abundantly demonstrate.

'Paper' Gives Way to 'Art'

The art began crudely in the blunt nickelodeon days with posters plastered up billboard fashion; and illuminated at night with unshaded eye-searing incandescents. They attracted attention all right —but repelled interest. In reaction against the garishness and the glare came a long period, beginning about the time of World War I, of more refined appeal which did not repel.

The third period in the evolution of theatre displays—which continues into the present-time—represents a highly successful attempt to combine the best and banish the worst of each of the two earlier schools. Modern theatre advertising catches the eye. But it does not offend. Attracting attention by color, light and size, it holds interest by means of typographical clarity and balance that follows the principles of advertising layout. It secures adequate illumination by using sufficiently large areas of brightly lighted surface, not by concentrated pinpoints of unendurable brilliance. Its colors are striking, not glaring. Its message is simple, not confused by trying to say too much.

This method of theatre advertising was never invented. It was evolved by theatremen, and by manufacturers who supply theatremen, through nearly two decades of repeated trial and success. The stage it has now reached, and the direction in which it is still tending, are both illustrated on these pages.

The main practical core behind this highly developed art—the mechanical device that makes it economically and technically feasible—is of course the white attraction board with its fonts of changeable letters. Without these aids comparable results could not be reached or even approached within the budget of the average theatre or the competence of its personnel. This obvious truth is illustrated here in the pictures of the facade of a

Above: new attraction board nine feet high with Adler frame and Adler plastic translucent letters on RKO's Golden Gate Theatre, San Francisco. Earlier-type letters by same maker at side of marquee. Right: Wagner attraction board and letters integrated into name sign at La Tijera Theatre, Los Angeles County, by B. F. Shearer Co.

very unaverage theatre—the Paramount, in Times Square, New York. There can be seen the tremendous increase in flash and attraction-value that resulted when the Paramount this Spring substituted a new, changeable-letter marquee for its older (and far more expensive) procedure, requiring special displays built to order for each change of program. The old display area measured 225 square feet; the new one affords 765 square feet and "gives us a great deal more leeway in the matter of our display advertising," according to Managing Director Robert Weitman.

Bevelite plastic translucent letters in several colors and sizes on Rio Theatre, Los Angeles. Here, as at La Tijera pictured on opposite page, the display design links the attraction with the name of the theatre that offers it.

Letters Now Have Glamor

This new Paramount marquee, incidentally, represents a third stage in the evolution of outdoor display at that particular theatre. It utilizes opaque aluminum and translucent colored plastic letters ranging up to 24 inches high. The preceding stage, with its made-to-order electrified sign boards, is also pictured here. Prior to that the old marquee was used for the subdued type of display with white glass letters (similar to those seen on the adjoining McBride Ticket Agency and National Shirt Shop) not more than 12 inches high. But the old marquee could not accommodate 25 per cent as many letters as the new one; and could not offer anything like the vast variety of sizes, colors, silhouette and translucency that emphasize the modern display.

This tendency toward variety in color, size of letter and typographical arrangement is typical of a nation-wide trend today, as is the tendency toward increasing size of attraction boards.

Three-Dimensional Effects

At the other end of the country, in the RKO Golden Gate Theatre in San Francisco, a new attraction panel exemplifies these identical tendencies. It is 9 feet high. It uses 10-inch and 17-inch plastic translucent letters that present a three-dimensional effect in contrast with the side panels employing flat, opaque letters. The side panels are divided into separate lines by opaque horizontal bars; the center panel is not.

Many other ways in which modern facilities for advertising display are utilized by modern showmen can be seen in other illustrations on these pages. For example, Royal Theatre Company's Imperial Theatre, Cincinnati, employs changeable letters outside the theatre not only to advertise the current attraction but also the one due next. Yet all confusion is avoided by the simple device of putting a third attraction board under the marquee soffit and reserving it for "Coming Attraction" advertising; the two others, placed where they can be seen at greater distance, tell only what is offered at present.

Keeping Message Simple

This practice at the Imperial Theatre illustrates another of the important modern techniques in outdoor display—namely, keeping the message *simple*. Present-attraction advertising and future-attraction advertising are entirely separate to avoid confusing the patron even for an instant. The message the theatre wishes to convey will be accepted by even the dullest mind at first glance. Potential patrons do not have to think to find out what the theatre is trying to say to them. They look—and they know. This is one of the first principles, of course, of any advertising.

Still another trend, increasingly winning acceptance, is illustrated by the pictures of the facades of the Rio Theatre and of La Tijera, both of Los Angeles, and that is the functional and ornamental integration of changeable letter attraction board with the theatre name sign. . . . "What is playing—where is it playing?" . . the two displays that convey both items of information are essentially merged into one in both these facades. Attraction and the theatre offering it are tied together in the eye of the beholder.

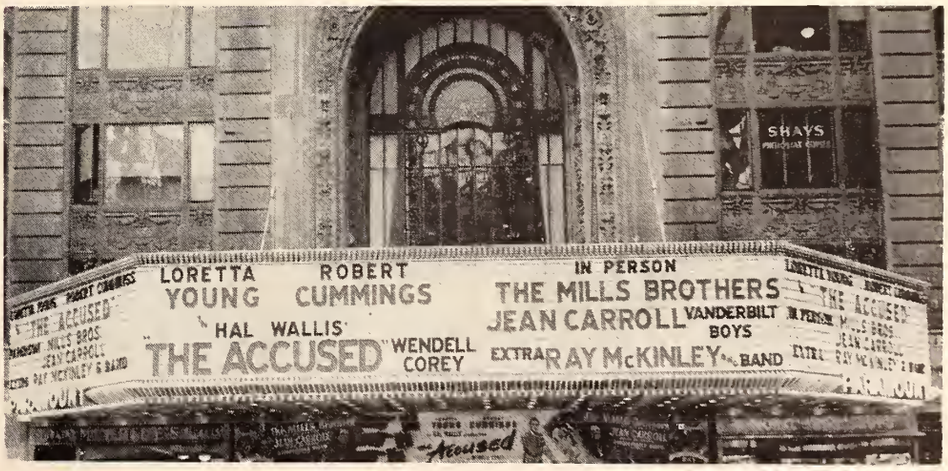
And every showman who has ever prepared a newspaper advertisement must already have noted how, in so many of these display panels, the basic principles of balance, margins, proportion and adequacy of white space are coming into increasing application.

New Poster Cases Match Facade

Also well worth noting, in these illustrations, are the poster frames for outdoor display. They are no longer drab cases for protecting sheets against the weather, but beautiful and ornamental in their own right, and harmonious in design with the general decoration of the facade. On the rugged stone backgrounds of the Rio and Tijera their design stresses simplicity; on the polished facade of the Imperial their frames are more elaborate; and they present an impressive curvature on the gleaming marble columns of the RKO Golden Gate. With such poster cases the clamoring billboard of the nickelodeon achieves a reasonable compromise between a screaming one-sheet and a framed and dignified work of art.

New Ampro 16-mm. Projector For Exploitation in Lobbies

Designed primarily for salesmen, but definitely useful for exploitation and advertising in the theatre lobby, a new "repeating" 16-mm. sound projector has been developed by Ampro Corporation. It operates an endless, 400-ft. reel of film without re-winding or re-threading, and thus can be left turned on without attendance to tell theatre-goers of "coming attractions," etc. It is designed for rear projection.



Flash and glamor increased, costs reduced, by new marquee (right) on Paramount, New York, in which Adler changeable letters replace the former made-to-order electric displays (above).

IDEAL

MANUFACTURES

BOTH

SLIDE-BACK

AND

STATIONARY CHAIRS

Designed and engineered to assure deep spring cushioned comfort and perfect posture regardless of floor conditions in relation to the screen.

IDEAL CHAIRS

ARE

AMERICA'S PREFERRED THEATRE SEATING

Beautiful in appearance . . . styled to enhance the beauty of any auditorium, Ideal chairs are durably constructed of quality materials and subjected to gruelling tests to prove their ability to withstand abuse way beyond that encountered in common usage.

Die-formed full length steel back panels extend below the seat level, greatly adding to the appearance of the chair, eliminating pinching hazards, and fully protecting the seat when in raised position. Rolled edges protect the upholstering at the top and sides. There are no sharp edges to bump shins. The steel seat bottom pans are smooth, well rounded, and designed to allow more passing room.

HERE'S SEATING IN THE MODERN MANNER

The Ideal line is complete and includes a chair to fit every budget . . . yet every chair is built to excel, not just to compete. You have a wide choice of end standards, upholstering materials and full upholstered, padded or spring backs which mold to the individual body. An Ideal engineered installation is sure to improve your sight lines.

The cost? . . . every Ideal chair is high quality, custom-built, and has unchallenged value in its price range.

USE COUPON FOR CONVENIENCE IN OBTAINING FURTHER DETAILS

IDEAL SEATING COMPANY

517 Ann St., N. W. Grand Rapids, Mich.

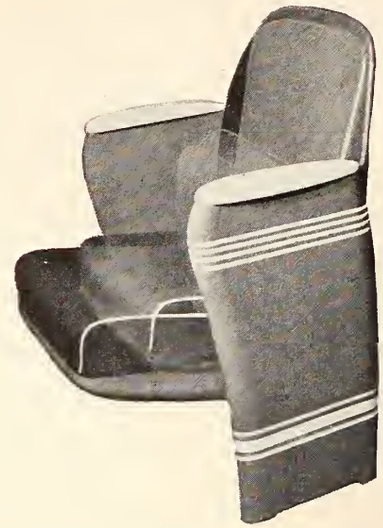
- ☐ Please send literature on Ideal Slide-Back Chairs.
- ☐ Please send literature an Ideal Streamliner Chairs.
- ☐ Please send literature an Ideal Plywood Chairs.
- ☐ I am planning on reseating my theatre.
- ☐ I am building a new theatre.

NAME _____

THEATRE _____

STREET _____

CITY AND STATE _____



IDEAL SLIDE-BACK CHAIRS

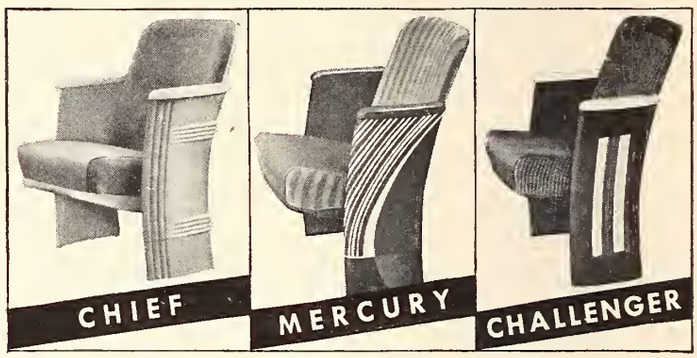
ELIMINATE STANDING.

100% MORE PASSING SPACE. Six inches of *smooth*, effortless retraction. No humps. No jarring. Self-adjusting posture.

NO DISTURBANCE TO THOSE BEHIND.

THE ONLY CHAIR AFFORDING 100% SAFETY IN EMERGENCIES. Unoccupied seats automatically, silently slide back, rise and lock, automatically disengaging when lowered for occupancy.

NO UNDERSTRUCTURE TO HAMPER CLEANING.



THE IDEAL Streamliner LINES

Three types of free working hinges—direct ball bearing—full compensating all steel ball bearing—and full-floating self-rising. Adjustment of the spring tension on self-rising seats is easily accessible without the necessity of removing seat cushions. Seats and backs are, however, easily removable for reupholstering.

IDEAL

ALSO OFFERS

a complete line of strong, durable veneer chairs for use where unusually severe treatment is encountered and where price is a factor.

FORUM REPORT

Harmonize Display with Theatre Design, Say Architects

Recommend Brilliant Lighting to Make Attraction Board Keynote; Too Many Poster Cases Defeat Own Purpose

How to design the theatre for most effective advertising display formed the subject matter of the current meeting of STR's Architects Advisory Council. The members took up and discussed in detail such questions as whether it is more desirable to make the attraction boards and the poster cases harmonize with the general appearance of the theatre, or preferable to make them attract attention by deliberate contrast to design; the best heights for poster cases and attraction boards; the most desirable facade lighting with respect to the attraction boards; and the most effective spacing of indoor and outdoor poster cases.

A very high level agreement was reached by the architects on all of these details, strongly suggesting that there are, more or less, certain "best procedures" in these matters—procedures that are reducible to such definite majority recommendations as are set forth below, and that can be used by most theatres with benefit.

It does not follow, however, that these procedures apply to every theatre whatsoever. A number of the members draw attention to the fact that a downtown, business-section house and one located in a suburban area may have differing requirements as to some details of advertising display; and it is also noted that local regulations occasionally supervene in matters of outdoor display.

Matching Advertising to Design

In general, the Council is strongly in favor of making outdoor advertising displays harmonize with the overall design and general color scheme of the facade. In respect to harmony in color scheme, more than two-thirds of the members are in favor of it; as to harmony in general design the vote is almost unanimously favorable and the dissenting minority do not so much disagree as qualify their agreement. These views apply both to the changeable letter attraction boards on the marquee and to poster cases on the facade.

"Designs should harmonize. The advertising should not look like something stuck on as an afterthought. It can still be made easily read and noticeable. Outdoor poster cases can be made to stand out by their lighting. Indoor poster cases can be accented a little more strongly."

"The design of the marquee attraction boards should be of the same period—or the same general design type—as the building. The attraction board can be made to stand out by use of a complementary lighter color and the letters should be of sufficient contrast to be most easily read. Outdoor poster cases should harmonize with materials used on the building. A simple, successful example is to use metal poster frames having a gold or silver finish that matches metal work used in connection with glass doors, frames or trim."

"Marquee design must blend with the general design of the facade to give a pleasing result. Marquee colors, other than those of the attraction space, should blend with facade colors. It is very important to harmonize exterior and interior poster displays with the general design."

"Yes. The attraction board can be made to stand out by means of lighting."

One member, however, believes that: "This depends on the specific design and general character of the theatre." And one who holds that the attraction board should match the facade in design advises that it be made to stand out by contrasting color.

Indoor Poster Case Displays

With respect to indoor poster cases specifically although the majority believe they too should harmonize with their surroundings, the dissenting minority is somewhat larger than in the case of outdoor displays.

"The issue is no longer so important as in the case of outdoor displays, first, because the customer has already bought his admission, and secondly, because he has more time to study the posters while waiting."

"Indoor poster frames should be considered similar to the frame of a picture in the home and no opportunity overlooked to introduce additional color glamor."

"Simple shadow boxes are best for indoor displays."

How brightly should the changeable letter attraction board be illuminated, with reference to the rest of the outdoor lighting of the theatre? A majority of nearly two-thirds of the architects says the changeable letter attraction boards should be outstandingly the most brilliantly lit parts of the facade. The dissenting mi-

(*Continued on Page E-21*)

Meet Your Council

William H. Wolf

William H. Wolf studied at the University of Vienna, majoring in theatre architecture and related fields, and subsequently designed studio sets for the Sascha Producing Company of Austria. In 1930 he represented his country at the International Architectural Congress at Budapest; and later, during a visit to India, designed a number of buildings for the Maharajah of Jaipur. The arrival of the Nazis in Vienna compelled Mr. Wolf to take refuge first in London, where he planned air raid shelters for the British government, and then in the United States—where he and his wife, also a Viennese, are now citizens. During the war he was employed as an architect by the Kaiser industries; since it ended he has returned to his first love, and has designed a dozen California theatres. The theatre and music are his hobbies. "The whole of life is richer with motion pictures," says he. "Thank God for the founding fathers of the Nickelodeon era."

Architects Council

ROGER ALLEN, Grand Rapids National Bank Bldg., Grand Rapids, Mich.
LEONARD ASHEIM, 5 Sheldan Terrace, New Haven, Conn.
MYLES E. BELONGIA, 611 N. Braadway, Milwaukee 2, Wisc.
ARMAND CARROLL, Armand Carrall and Wm. J. Stephensan, 262 S. 15th St., Philadelphia, Pa.
HORACE G. COOK, RD Na. 2, Dallas, Pa.
GEORGE L. DAHL, 1920½ Main St., Dallas, Tex.
COLLINS C. DIBOLL, Diboll-Kessels & Assaciates, Baranne Bldg., New Orleans 12, La.
DREW EBERSON, Jahn & Drew Ebersan, 2 W. 47th St., New Yark 19, N. Y.
LEON M. EINHORN, Einharn & Toale, 93 State St., Albany 7, N. Y.
HUGH GIBBS, 441 E. 1st St., Long Beach, Calif.
HUGO K. GRAF, 2825 Olive St., St. Lauis, Ma.
ROLAND TIP HARRISON, Wetherell & Harrisan, Shaps Bldg., Des Moines, Ia.
WALTER HESSE, Black & Hesse, 18 E. 41st St., New Yark, N. Y.
TALMADGE C. HUGHES, 120 Madisan Ave., Detrait 26, Mich.
KARL KAMRATH, Mackie & Kamrath, 2713 Ferndale Pl., Haustan 6, Tex.
W. H. LEE, 732 Commercial Trust Bldg., 16 S. Braad St., Philadelphia, Pa.
FRED J. MACKIE, Jr., MacKie & Kamrath, 2713 Ferndale Pl., Haustan 6, Tex.
MERLE ROBERT MAFFIT, F. & Y. Building Service, 328 E. Tawn St., Columbus 15, O.
R. W. NAEF, 536 Eastview St., Jacksan 26, Miss.
URBAN F. PEACOCK, 1012 N. 3rd St., Milwaukee 3, Wisc.
CARL W. SCHUBERT, Bayum, Schubert & Sarenson, Haeschler Bldg., La Crosse, Wisc.
RAYMOND B. SPENCER, First Nat'l Bank Bldg., Memphis, Tenn.
BERNARD B. SPIGEL, Dicksan Bldg., Norfalk, Va.
HAROLD SPITZNAGEL, Siaux Falls, S. Dak.
ROBERT LAW WEED, 1527 Du Pant Bldg., Miami 32, Fla.
WILLIAM H. WOLF, 919 Sutter St. San Francisca, Calif.

New Equipment, New Installations, Show Theatre Refreshment Vending Still Growing in Glamor and Scope

Motion Picture Theatre MERCHANDISE VENDOR

New Popcorn Machine

Star Manufacturing Company is now in production with their recently perfected Model 44 popcorn machine which features such improvements as automatic indication of correct popping temperature, a hot-plate for pre-heating of solid seasoning, and an accurate seasoning dispenser. The automatic temperature indicator consists of three small lamps of different colors which keep the operator informed at all times whether the popping kettle is hot enough, too hot, or too cool. The machine measures 39" x 28¼" x 6 ft. high, and is attractively finished with large areas of plate glass and panels of bleached mahogany appearance.

Frankfurter Grill

Operators of drive-ins—and of other theatres that sell frankfurters—will be interested in an electric grill with rotating steel rollers that heat the sausages evenly on every side by turning them as they are grilled. Rolls are gently toasted in a drawer just beneath the rollers. Capacity is 150 hot dogs per hour, it is said; but there is a standby heat adjustment for keeping the refreshments hot at minimum current cost during intervals of slow demand. J. J. Connolly, Inc., is the manufacturer.

East Coast Candy Stand

Newly installed custom-built candy stand at the 5,000-seat Roxy Theatre in Midtown New York. Refreshment sales designs are coming to dominate the Roxy's decor. This stand is executed in a manner similar to that of the Roxy's custom-built Coca-Cola bar, and the ticket lobby wall carrying the coming-attraction poster cases has just been re-decorated to match the style of the Coca-Cola bar and the candy stand.

Refreshment Sales Caps

For pepping up the appearance of personnel assigned to refreshment sales, Paperlynen Company supply adjustable-size paper caps, similar in design to the GI's overseas cap and similarly carrying colored overseas stripes. Basic colors of the caps, however, are white or sepia. They have a linen-like appearance, and are paper-light in weight, while a porous crown permits free ventilation. They can also be obtained with your theatre's name or with an advertising message printed on them.

Drive-In "Refreshery"

Walter Reade, Jr., Circuit President, center, with General Manager Nick Schermerhorn at his right and Concession Department Manager LeRoy Blumenhein at his left, here seen on opening night at The Refreshery in the newly remodeled Walter Reade Drive-In, Woodbridge, N. J. Tables and chairs, centrally located outside the refreshment building, permit patrons to linger and munch while enjoying the show. Cleanliness and light feature The Refreshery, which provides a wide variety of profitable comestibles.

Portable "Fountainette"

Completely portable in the sense that it needs neither electric power, water supply nor drainage connections, a new carbonated-drink "Fountainette" just put on the market by Dispensers, Inc., can be placed anywhere in the theatre or mounted on a mobile unit for drive-in sales. Refrigeration is effected by ice and a cold-plate, and carbonation by a patented non-electrical carbonator. The Fountainette weighs 150 pounds when empty, and measures 2 ft. x 2 ft. by 40 inches high. It is one unit in a new line of dispensing equipment the company is offering for 1949.

Soft Drink Dispenser

Cole Products Corporation offers machines that automatically dispense either a single beverage or choice of two beverages (according to model) in paper cups; and simultaneously make change for any coin up to a quarter. The machine mixes, cools and carbonates; and also sterilizes cup and beverage by means of germicidal lamp in the dispensing chamber.

West Coast Candy Stand

"New look" concession bar at the recently remodeled Los Feliz Theatre which, after remodeling, is now "one of the most attractive neighborhood houses to be seen in greater Los Angeles," says Manager Hal Davis. Front and sides of the bar are ornamented in blue leatherette with large gold nailheads; counter top is light blue Formica. Carpet is purple and gold. American Showcase and Fixture Corp. of Los Angeles executed the design.

Fountain Water Purifier

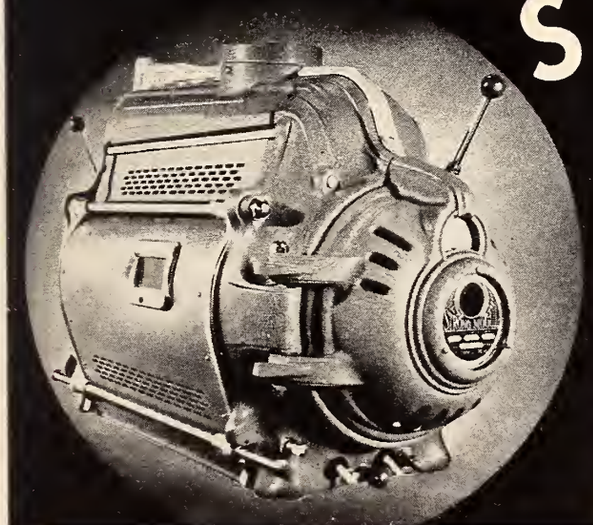
Is the flavor of your soft drinks impaired by chlorine or other unpleasant-tasting substances in your water supply, or their appearance spoiled by rust, etc., in the water? Filtrine Manufacturing Company are on the market with a filter specially designed for fountain applications that is said to remove unpalatable tastes and sedimentary materials. It is installed in the water system.

For Ice Cream in Drive-Ins

A newly-developed sponge rubber bucket of three quarts capacity is offered to drive-ins for sale of ice cream, etc., by B. and R. Manufacturing Corp. Insulating properties of the bucket are such that with its sponge rubber cover in place ice cream will stay frozen for 18 hours, it is claimed. The refreshment vendor can carry the bucket, or several such buckets can be used in the vending cart.

FOR THE BRIGHTEST PICTURES

ON THE BIGGEST SCREENS



THE STRONG MOGUL
PROJECTION ARC LAMP
PROJECTS THE MAXIMUM LIGHT THAT FILM WILL ACCEPT WITHOUT DAMAGE

When the lamps are ***STRONG*** *the picture is bright!*

USE THIS COUPON TODAY FOR DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
87 City Park Avenue Toledo 2, Ohio

☐ I would like a demonstration of Strong lamps in my theatre, without cost or obligation.

Please send free literature on the:
☐ Mogul Lamp ☐ Utility 1 K.W.H.I. Lamp ☐ Strong Rectifiers
☐ Strong Reflectors ☐ Strong Arc Spotlamps

NAME _____
THEATRE _____
STREET _____
CITY AND STATE _____

Theatre Equipment Showcase

New Standard Recommendation for Outdoor Signs; Reconversion of Pre-War Sound Apparatus Manufacturer; New Lighting Dimmer, Feature Month's Equipment News

ASA Issues Sign Standard

A new 12-page recommended standard code for signs and outdoor display structures has just been issued by the American Standards Association under sponsorship of the American Municipal Association and the Outdoor Advertising Association of America.

The code deals with such matters as the location and height of signs, loads, allowable stresses, materials, wind pressure, supports and anchorage, and electrical equipment, for signs of all types including marquise signs. The publishers, American Standards Association, are located at 70 East 45th Street, New York 17. Price of the new standard is 50 cents.

Emergency Lighting

An emergency lighting unit that plugs into any standard 110-120 volt lighting socket, and turns itself on automatically if line power fails, is available in U-C Lite Manufacturing Company's Big Beam Model 2-AD Special. It is powered by one 9-volt, standard dry battery. The unit is self-contained, compact and weighs 18 pounds. It includes two swivel-mounted floodlamps that can be pre-set to spread light in any desired directions.

Plastic Decorative Material

Corrugated, "three dimensional" plastic sheets in twelve colors have been introduced by Gustav Rubner, Inc., for use as a decorative display material. Each sheet measures 10x10½ inches and is mounted by tacking it in place. The plastic can be drilled or cut, and adapted to fit curves and other irregular surfaces. It is rated as fire-resistant.

Safety Smoking Stand

A smoking stand with a raised lip which causes cigarettes to lie in such a way that if neglected they eventually drop inward to the smothering compartment and not outward onto the carpet has been developed by Greene Manufacturing Co. Counterweighted base minimizes any chance of the stand being tipped over. Comes in metal and enamel finishes.

Plywood Primer

United States Plywood Corporation has developed a priming material for fir plywood wall surfaces which is said to make the grain less conspicuous and to minimize checking. The smooth surface provided by the primer also helps paint to flow on evenly.

New Mop Truck

An improved, streamlined mop truck has been brought out by Finnell System, Inc. Among its features are a mop shield beneath the wringer to prevent the mop from dropping into the dirty water while being wrung, and rounded corners and recessing of the wheels under the body to minimize space and passage requirements.

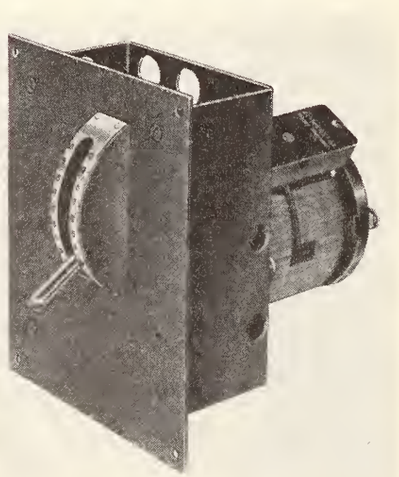
Stainless Steel Finish

Wood, metal or other surfaces can be given a stainless steel appearance by means of a paint, manufactured by the Lockrey Company, which contains stainless steel as a pigment that is dispersed in a liquid composed of plastic and solvent. The material can be either sprayed or brushed on.

Versatile Detergent

A single detergent intended for cleaning every kind of floor has been developed by Vestal, Inc. It is a liquid, and highly effective, the manufacturer claims, on terrazzo, marble, linoleum, painted floors, waxed floors, rubber, cork, asphalt tile and vitreous tiles. Neither acid nor grit is included in the compound.

New Dimmer



Built as a continuously-adjustable autotransformer, the dimmer pictured above is a new product of Superior Electric Co. Rated at 0-850 watts, 115 volt 50-60 cycle single-phase a.c., it is designed for mounting in existing switchboards or lighting control panels. The vertically-operated control handle is calibrated in ten steps to permit duplication of setting as cued.

Wenzel Again Makes Sound

Resuming manufacture of sound equipment for the first time since the war, Wenzel Projector Company is now in production on complete sound systems, including soundheads, amplifiers and loudspeaker assemblies.

In addition, Wenzel manufactures rear shutter projectors, two types of pedestals, upper and lower magazines, rewinds, ticket registers and carbon savers. At the end of hostilities the company resumed manufacture of those items. Restoration of sound equipment to their line of theatre supplies now completes Wenzel's reconversion to normal pre-war activities.

Simple Fire Extinguisher

An exceptionally simple carbon tetrachloride fire extinguisher of only one quart capacity has been brought out by Phister Mfg. Co. The unit is made of brass and copper. Upon opening the valve, a powerful stream is produced with which it is possible to reach a fire 30 ft. away; or, at closer range, to produce a blanket of carbon tetrachloride spray. An air pressure gauge and liquid sight glass are parts of the unit.

Film Timer

A three-scale stop-watch for timing motion picture film is offered by Moss and Robinson at $24.75. It has a large sweep-second hand and scales printed in three different colors. One divides the minute into 90 parts (90 feet per minute of film), one into 36 parts (36 feet per minute of 16-mm. film) and the third is a conventional second-dial. A small inset dial and hand count the minutes up to one hour.

"Bombed"-On Protective Coat

A flexible, glossy protective finish for brass, copper, bronze, chrome, wood and paper surfaces is now supplied in a pressure-activated "bomb" of the type used for disseminating modern insecticides. The protective coating is sprayed on by pressing the "bomb" lever. It is said to dry in a few minutes and to resist alcohol, oil, grease and alkalis. Bridgeport Brass Company is the manufacturer.

Light-Weight Floor Polisher

A new, light-weight floor polisher, said to weigh only 6½ pounds, has been developed by Chase Manufacturing Company. It is designed to polish not only floors but any flat surface, and also to brush and polish in one operation if desired.

THE MOST *Attractive* THE MOST *Economical*

The many exclusive features of

WAGNER WINDOW-TYPE FRAMES AND WAGNER LETTERS

make them today's outstanding favorites with theatremen.

Only Wagner transparent plastic letters are adjustable as to friction—can be made to slide on the bars with ease or to fit so snugly that they will not blow off in the strongest wind. Complete safety is thus assured. Wagner plastic letters alone can be stacked without warping. They're strong, shock-proof. The gorgeous, deep, jewel-like colors . . . red, green, blue, amber and black . . . go all the way through. No maintenance is ever required. 4" 6". 8". 10" and 17" sizes.

Wagner frames alone permit openings of any size in one panel, making it unnecessary to join together a series of small signs. This is especially important with drive-ins, where truly big, attention-compelling displays are necessary because of the set-back distance from the road and the fast moving traffic. They also afford the most economical maintenance since lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

Only Wagner aluminum letters come in so many styles, colors and sizes: 4", 6", 8", 10", 12", 16", 24", 30".

Only Wagner's exclusive patented slotted method of mounting prevents freezing to the sign.

USE THIS COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING EQUIPMENT

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

NAME _____

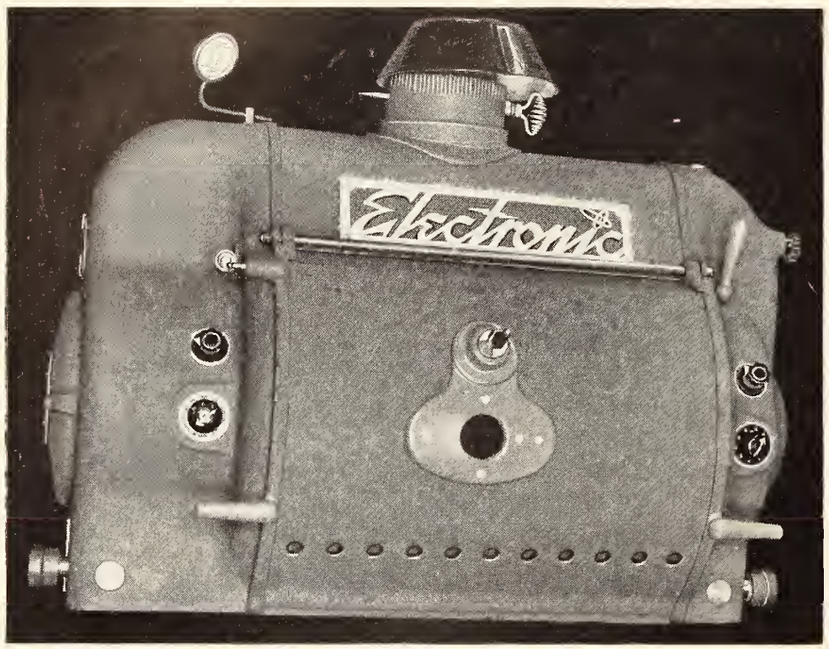
THEATRE _____

STREET _____

CITY & STATE _____

FOREST ELECTRONIC ARC LAMP

Inaugurates a New Era in Projection Efficiency



• Sometime ago a general announcement was made regarding the development of the new Forest Electronic Arc Projection Lamp. An additional startling new development by the research laboratory showed such promise that it was decided to withhold the marketing of the new lamp until this research was completed and the added advantages incorporated into what was already the most perfect lamp yet produced. We believe it is conservative to say this new Electronic Lamp now definitely *OUT-VALUES, OUT-PERFORMS, OUT-SAVES* all other lamps on the market and introduces a new era in projection efficiency and screen illumination. Among its many advantages it eliminates the present harassing uncertainties which confront projectionists, and fits any standard base. We invite comparison.

• A simple and compact Electronic Generator is utilized to vary the number of feeding impulses from 20 to 120 per minute, encompassing by far the required range of any arc lamp presently on the market.

• Once the control is set for any individual condition, it will maintain that setting indefinitely without requiring any further attention.

• Each feeding mechanism is driven by a small alternating current motor, the speed is electronically controlled, assuring the maximum efficiency and perfection performance at all times.

• The feeding mechanisms for each of the two carbons are completely divorced and separate—any adjustment or alteration in the feeding speed on one carbon will not affect the feeding speed of the other. A separate electronic pulse generator for each feed motor makes it possible to control the feeding rates of each carbon independently and with extreme accuracy.

• The Electronic Arc is a highly improved and new feature found in no other lamp. The exceptionally high intrinsic brilliancy of the Electronic Arc produces a better snow-white brilliant light than heretofore with the same amount of energy and a marked saving in carbon consumption. This saving alone will pay for the investment of the lamp within a short time.

• The cost of operating the Electronic Arc is about one-third the so-called "high intensity" and it is much simpler in operation, making it an ideal and most economical light source for even the largest theatres, including "drive-ins" where 65 foot wide screen are used.

• The Reflector is of the eliptical type: 14-inch for currents up to 75 amps. and 16-inch for 75 to 90 amps. with a center hole through which the negative carbon, carbon holder and its guide can pass horizontally.

FOREST ELECTRONIC CO., Inc.

744 BROAD STREET NEWARK 2, N. J.

Drive-Ins Top Indoor Projects by 3 to 2

Drive-In construction projects reported by SHOWMEN'S TRADE REVIEW during the month of April exceeded conventional theatre construction in the ratio of almost 3 to 2. There were 19 new projects for indoor theatres as compared to 28 new drive-ins.

Drive-Ins were planned for every part of the country including such northern states as Vermont and Wisconsin, with two each. The larger number of drive-ins, almost half of all reported, were in the Northeastern section of the country, with the North Central section next. Following were the Pacific Coast states and the South Central states in that order.

Average capacity of all planned drive-ins for which detailed figures could be obtained is 513; average construction cost $123,333. Construction cost per car, so far as figures were available on both capacity and costs, was $222.

The 19 new conventional theatre projects average 956 seats each, with an average cost of $454,466. Where figures for both seating capacity and construction cost are available for the same theatres, the average cost works out to $300 per seat.

Of the 19 new projects there were 6 in the Northeastern states and 6 in the North Central states; 4 in the South Central states; 1 on the Pacific Coast and 2 in Canada.

Three major remodeling projects were reported during the month of April.

Midwest Theatre Supply Company of Cincinnati recently replaced the centralized speaker system at the Maywood Drive-In, near Indianapolis, with 600 new in-car speakers; and is furnishing equipment for Joe Lee's new drive-in at Sidney, Ohio.

Ger-Bar, Inc., of Indianapolis, has furnished complete projection and sound equipment, and in-car speakers, to the Star-Dust Drive-In at Seymour, Indiana, now managed by C. W. Massey.

National Theatre Supply's Cincinnati branch is equipping A. W. Cook's new drive-in at Man, West Virginia, and the new Starlite drive-in at Marietta, Ohio. Both accommodate 500 cars.

National Theatre Supply's St. Louis branch is equipping Bloomer Amusement Company's new drive-in at Belleville, Ill., with Simplex speakers, projection and sound.

Theatre Equipment Company of Cleveland equipped the new Mur Drive-In at Parkersburg, West Virginia.

PROJECTION ADVISORY COUNCIL

Read what the technical experts think about the status of theatre television at this time in the Projection Advisory Council Report in STR for June 25th, 1949. The Projection Council does not report in the current issue. DON'T MISS their June 25th discussion on theatre television today.

Show Values Now a 'Must' for Drive-Ins

Competition Brings Need for Film Presentation Comparable With Conventional Theatres, Says Projectionist Expert

(The author of these comments on picture presentations at drive-in theatres is a member of STR's Projection Advisory Council, who does not wish to be further identified. A veteran in picture show business, he speaks with the voice of experience since he has been engaged in a great deal of work connected with drive-in theatres.)

Patrons seated in their cars should see the show with as much effortless comfort in viewing the films as is provided by the screens of conventional theatres—no distortion, bright images. Above, patrons at Walter Reade Drive-In, Woodbridge, N. J.

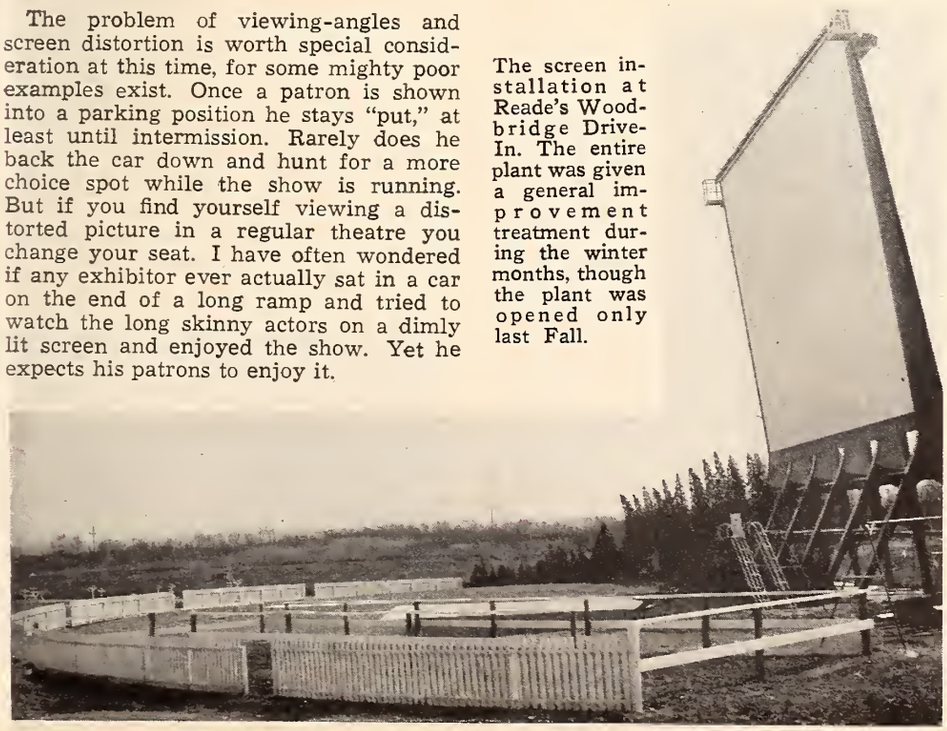
Sometimes what looks good on paper does not necessarily prove out in actual practice. From an exhibitor's viewpoint, a large drive-in theatre may be good from a money standpoint, for more cars mean more dollars. But from a projection standpoint, it can be a headache unless equipment and planning are co-ordinated, and unless present limitations are accepted.

It is possible that as time passes the drive-in patron will be inclined to shop around for his outdoor entertainment. He will expect good understandable sound, a large clear picture, a good film program and the same eye appeal he enjoys in a regular theatre. He will expect to be entertained.

The exhibitor who builds a poorly planned drive-in theatre may make money for a while, but a competitor could take his business and his investment could be lost.

The problem of viewing-angles and screen distortion is worth special consideration at this time, for some mighty poor examples exist. Once a patron is shown into a parking position he stays "put," at least until intermission. Rarely does he back the car down and hunt for a more choice spot while the show is running. But if you find yourself viewing a distorted picture in a regular theatre you change your seat. I have often wondered if any exhibitor ever actually sat in a car on the end of a long ramp and tried to watch the long skinny actors on a dimly lit screen and enjoyed the show. Yet he expects his patrons to enjoy it.

Assume a front ramp about 135 foot from a screen and a back ramp about 750 or more feet from the screen. Into this fan-shaped area is compressed about a thousand cars, so naturally the ramps must be pretty long. A large picture is needed to keep the screen from looking like a postcard from the back ramp. Most of the car capacity must be in the back section and there can be noticable distortion on the far ends of such a layout. If the picture is large enough to serve the rear patrons properly, the screen illumination will be spread out pretty thin with existing equipment. Black and white pictures, printed as dark as they are today, viewed from 400 to 750 or more feet away, lose a lot of detail and at times are difficult to see. About all one sees is big blobs of light. It is fortunate that one can hear the sound right in the car, but that picture is a long way off, and if it is distorted also, or dim, or too small, the patron feels something is wrong even if he doesn't know what it is. He tires eventually of straining his eyes trying to get a good look.



The screen installation at Reade's Woodbridge Drive-In. The entire plant was given a general improvement treatment during the winter months, though the plant was opened only last Fall.

Apart from the side distortion of long ramps, there is the close distortion of the steep ramp down front.

Ramp Problems

I believe also that the newer cars will pose a problem that is inclined to be overlooked. I went to a drive-in theatre last year in one of the newer cars. As we were led to one of the front ramps and pulled up the incline beside the speaker post a loud scraping noise was heard. On backing down a trifle the noise was heard again. Examination proved the ramp so steep that the exhaust pipe was hitting the gravel in the back, yet some of the older cars with more road clearance escaped this trouble. I am wondering how many have had similar experience and if this is a common fault. The back seat vision of the screen from this car was not good because its top was too low and the screen too high. With a fifty-foot picture viewed at close range (about 135 ft.) we got plenty of neck stretching watching the show. While the picture looked enormous close up, yet it looked like a postage stamp from the rear ramps which we visited later on in the course of the same evening.

To get a line on audience preference an interesting experiment was tried a few times at opening performances. The audience picked their own spots for parking instead of being herded into the front ramps and filling back. Preference of old customers seemed to be about 350 ft. from the screen and naturally in the middle of the lot. It was also noted at intermissions that many cars tried for these same spots, coming from both the front and rear ramps. At first it was thought the reason

(*Continued on Page* E-17)

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SHOWMEN'S TRADE REVIEW

Rebuild Recently Finished Drive-In To Increase Appeal to Family Trade

Rebuilt entrance has new multi-colored, spotlighted wooden canopy extending over both ticket houses and all four entrance driveways; and rows of specially-designed lights (right) mounted on six-foot poles inside brilliantly-colored cylindrical housings. Canopy and lights together constitute design to direct attention, and lead cars to, the box-offices.

Spotlighting the importance of careful drive-in design, the elaborately-planned and luxurious Walter Reade Drive-In at Woodbridge, New Jersey, opened only last fall, has been extensively rebuilt during the winter months and now offers patrons new paving, new lights, a new entrance, new dance floor and a greatly enlarged children's play area, among other improvements.

The Woodbridge occupies 20 acres and accommodates 900 cars, or 45 cars per acre. It has now been landscaped. A new type admission system similar to those used at toll roads and toll bridges has been installed. Policy is to run double features with cartoons, and to change program three times a week. Children under six are admitted free, children between the ages of six and twelve at reduced price. Policy and construction alike are directed toward family patronage.

Soft spots in the original paving, which could not be hardened by any of the many means tried for that purpose, were taken up, and new and better surfacing laid down.

Further to increase the attractiveness of the theatre to family clientele a new play area for children, called the "Kiddie Koop" has been provided. In addition to the swings and see-saws originally installed, there is now a pony ride. And as an added inducement to parents, park-type seats have been installed at the rear of the Kiddie Koop so mamas can watch their offspring and the giant screen both at the same time.

A smooth concrete-paved dance floor has been installed adjacent to the Kiddie Koop. Here recorded music is provided, from a non-synch turntable located in the projection room. Near the dance floor are shuffleboard and quoits courts and horseshoe pitching pits.

All of these attractions are located in the area under and around the screen. An elaborate snack bar known as The Refreshery is placed, with the rest rooms, in the projection building. The Refreshery has outside seats to enable patrons to enjoy refreshments and the show simultaneously.

Ushers uniforms, which are of the regular theatre type, have been brightened with white Navy CPO caps and white canvas Sam Browne belts. One attendant stationed at the entrance does nothing but clean the windshield of each car entering.

Face lifting of the entrance area included installation of rows of lights mounted on top of six-foot poles and enclosed in eye-catching bright-colored housings of various hues that are very impressive to passing motorists. These lamps were designed by Circuit Engineer Rocco Dilione. They "lift up" the whole appearance of the theatre, brighten it and make it seem more exciting. At the same time they are arranged to lead both eyes and the car toward the entrance way and its new, broad canopy, which also is finished in bright colors. Directional arrows, and grass and evergreen landscaping, complete the new appeal of the theatre front.

The new toll booth system, a product of Electronic Signal Company, completely eliminates the standard theatre admission ticket. Counters installed on the ground alongside each booth record the entry of every car while indicators on the top and side of each booth, operated by the cashier, signal the number of admissions per car. All of this information is recorded on moving tape for permanent record. Net result is to speed up admissions, according to Theatre Manager Paul Petersen.

Double date enjoying show at new Woodbridge Drive-In. Speakers are Motiograph.

'Musts' for Drive-Ins

(*Continued from Page E-15*)

for the move might be closeness to refreshment stand or rest rooms, but this proved not to be the case.

It is recognized that some sort of illumination is helpful to divert the patron from passing between cars where there are speaker posts and getting tangled up in the wires, for in spite of lighted walks to the concession and rest rooms there are a great number of patrons who will wander and take short cuts and run into the posts if the lot is not adequately lighted. I have often wondered why a luminous paint such as scotchlite couldn't be used on the speaker posts and bases; this glows dimly even in faint light and the screen light might be sufficient. Lighted speaker posts seem to be gaining in popularity. Perhaps the coming season will bring some new ideas.

Screen Brightness Problem

I have been one who has not been satisfied with screen brightness from the start and will welcome means to increase it, but increased light is going to mean increased heat and on close-tolerance projectors this heat on shutters and other parts, plus the heat of summer projection rooms, could be serious. However, much research has been done on this light question and possibly this season will see some improvements in equipment.

I believe present-day tolerances of intermittent movements are sufficient to give a steady picture on the large screens. If the mechanism is bolted down on an extra heavy base and all vibration is removed, a suitable screen image can be projected. However, much of the poor screen results can be laid to poor prints. It seems the prints are pretty well beat out by the time they reach the average drive-in.

Drive-in screens get pretty dirty. The dust kicked up by traffic even from paved lots—plus water streak marks from leaky towers, call for some practical means of flushing or washing the screen.

Since the drive-in theatre is relatively a newcomer, and its problems are somewhat different than those of the regular theatre (being on a greater scale), and since so far we have only been trying to adapt the tools made for a much smaller operation to one of greater magnitude, it would seem that much room for improvement remains. Serious consideration should be given to rectifying these faults, and (until better equipment is available) to small car capacity instead of super installations, keeping the viewing angles more in a central plane, redesigning ramp angles for the newer cars, increasing screen illumination and then increasing the picture size where needed. The result will be a form of theatre that can give enjoyment to thousands and profit to the exhibitor. I was once told that a great many of the drive-ins are owned by newcomers to the show business. If this is true it might account for the prevalent disregard of good projection practices. The drive-in theatre will be with us for a long time and will find a solid place in show business, but it must be so designed that the screen image remains the most important factor, not the capacity, concession stand or playground. Even in a drive-in "the show's the thing."

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Largest Drive-In or Tiny Theatre—Versatile 1949 Lamp Said to Suit All

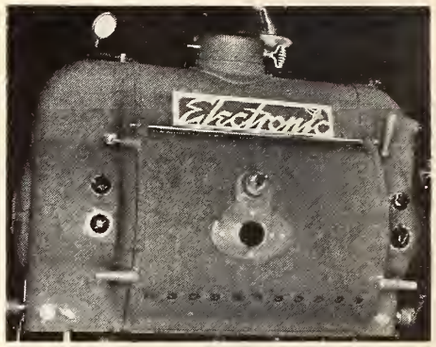
All the Light Film Can Take or as Much Less as Required Is Claim Made for Latest Model Forest Electronic Arcs

Designed with the purpose of meeting the requirements of all theatres, from the small conventional house to the largest drive-in, the 1949 Forest Electronic arc lamp has been put on the market in two models. These are largely identical except that one is intended for use of not more than 70 amperes, and has a 14-inch reflector. The other burns up to 90 amperes, has a 16-inch reflector, and according to the manufacturer will deliver all the light that film can accept. It is therefore offered for use in even the largest drive-ins.

Trim for 90 amperes is a 9-mm. copper-coated positive and 8-mm. negative; light output is rated by Forest at 20,000 lumens. The 70-ampere trim comprises an 8-mm. copper-coated positive and 7-mm. negative, with rated output of 15,000 lumens; and where less light is needed can be used at less than 70 amperes.

1949 Improvements

The new lamps are a modified and improved version of the Forest Electronic Model "E." They incorporate the features of electronic timing of carbon feed, totally independent feed for positive and negative carbons with no connection between the two, and complete divorce between feeding time and arc current. Innovations include increased sturdiness and steadiness achieved through simplification of mechanical designs, and substitution of a.c. motors for solenoid - and - ratchet drives formerly employed to feed the carbons.

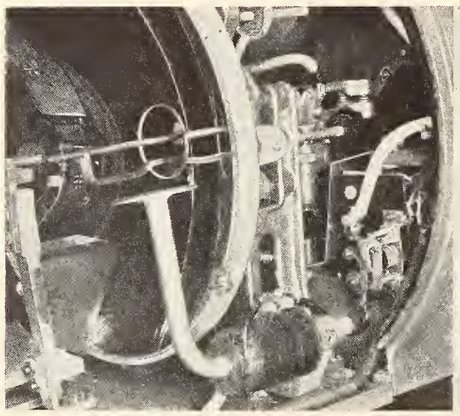


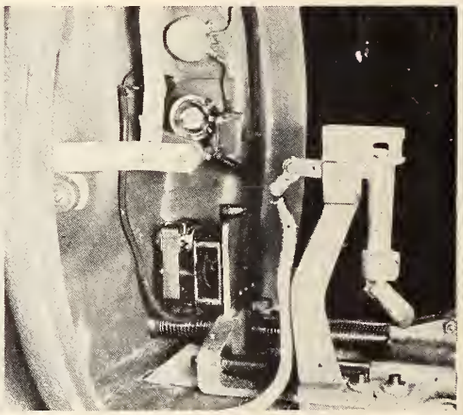
Forest Electronic Lamp — 1949 Model.

The arc is stabilized and shaped by an electro-magnet six to ten times more powerful than magnets generally used in projection lamps — a feature on which patent is pending. Function of this strong magnetic field is to produce an arc of the shape and vertical tail flame characteristic of condenser-type, rotating positive "straight high intensity" lamps which commonly operate at 150 amperes or more. The magnetic field produces this result without necessity for rotating the positive carbon, while condenser light losses are not encountered since the electronic lamp is of the reflector type. Additionally favoring production of the "straight high intensity" type of arc and tail flame is a specially designed system of lamphouse ventilation.

The negative carbon is placed slightly lower than the positive, thus eliminating

(*Continued on Page E-25*)





Left: exceptionally powerful magnet coil is at bottom, center, with one pole rising obliquely and terminating in a disc-shaped target below negative carbon. Right of magnet coil is relay that prevents carbons feeding when arc is off. Right picture: a.c. motor and gear train that actuate carbon feed screw.

"Straight high intensity" arc and vertical tail flame produced by action of magnetic field, contrasted with less efficiently - shaped arc (left) resulting when magnetic current is reduced.

SMPE Data on Theatres Available in Book Form

On May 9th, 1946, Charles E. (Chick) Lewis, Editor and Publisher of SHOWMEN'S TRADE REVIEW, told the Society of Motion Picture Engineers that much of their excellent technical work failed to find practical application in the theatre because it was buried in the files of the Society's JOURNAL where the average theatreman failed to see it. Two months later, the SMPE announced a policy of making its findings more generally available, beginning with loose-leaf publication of its recommended standards for projection and sound.

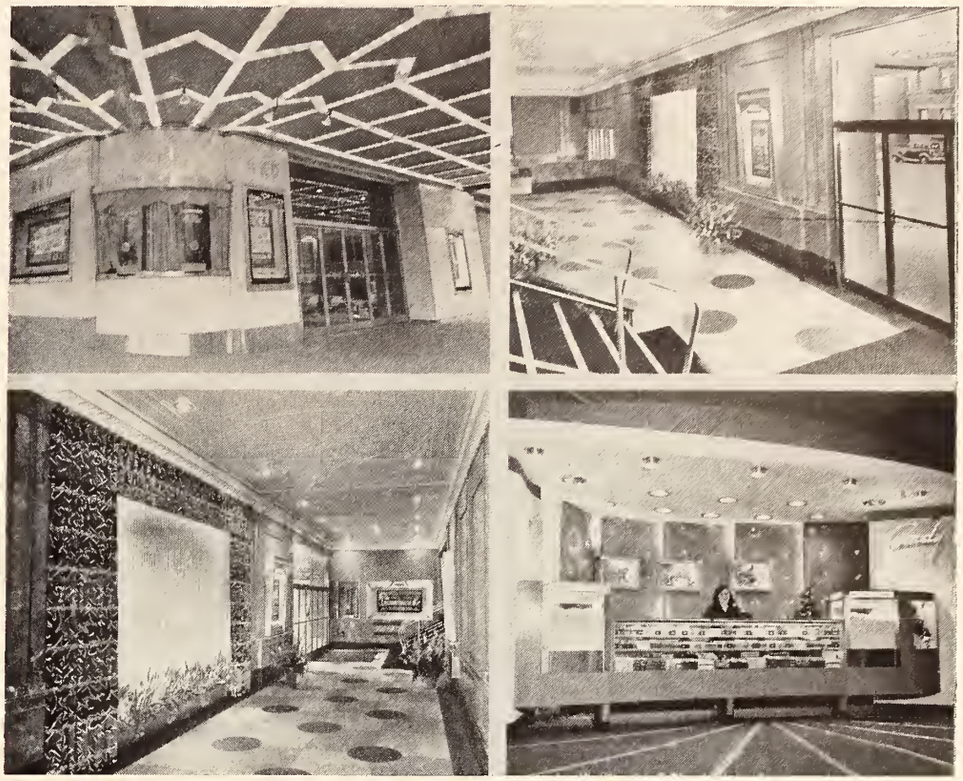
Now the Society has collected from its JOURNAL 38 relatively non-technical articles on theatre planning, construction, maintenance, modernization and television, and put them into book form for the general reader. The title of the new book, THE MOTION PICTURE THEATRE, the same as that of this feature section, is used with permission of SHOWMEN'S TRADE REVIEW.

The new book deals with a wide range of theatre topics.

All the material is authoritative, consisting as it does of papers presented before the Society's meetings and of the questions and discussion among members that followed the presentation of each paper. And almost all of the material can be readily understood and easily absorbed by anyone; the Society's more technical and mathematical discussions have not been included in the volume.

There is a total of 429 pages, clearly printed in large type, abundantly illustrated, and very attractively bound in green and gold cloth. Price is $5.00. Orders for the book can be sent to the Society of Motion Picture Engineers at 342 Madison Avenue, New York 17.

New York Theatre Gets 'New Look'



'New Look' at RKO's Coliseum, on Upper Broadway, New York, dazzles the eye with renovated front, lobby and candy bar. Note lines that lead eyes to box-office and candy bar.

Re-opened this spring with impressive ceremonies that featured show girls from the Broadway hit play, "As the Girls Go," RKO's Coliseum, located seven miles north of Times Square at 181st Street and Broadway, now greets patrons with new glass doors, new ticket windows that sell both outside and inside, new porcelain enamel front for the box office, a redesigned and re-decorated lobby, and a new and highly glamorous candy stand.

In the course of remodeling a set of entrance doors were replaced by the structural glass panel here seen framed in red and green print draperies and further emphasized by flower pots in which living plants grow. Lights are concealed behind the plants. Display frames and terrazzo floor are new, as is the rubber covering of the stairs which lead to the foyer. General color tone of the lobby is soft green.

The new candy bar, on which floor lines converge, is sixteen feet long and flanked at either end by a popcorn stand. Cleanliness is promoted by mounting it on 12-inch legs of oak and Formica. The wall behind it is covered with padded, rose-colored leatherette decorated with small bronze discs. At either side of this wall are end pieces made of plaster moulding in chartreuse. One conceals stock space. The "Candy" signs on the end pieces are aluminum; the recessed display cases built into the leatherette wall have indirect lighting. Over the whole is a shaped, suspended ceiling with recessed lighting fixtures. Free candy was given to patrons as they passed this bar during the reopening celebration.

TESMA-TEDA Officers and Members Meet to Plan 1949 Show

Gathered at this luncheon meeting in Chicago are officers and members of the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association, planning their 1949 joint convention and trade show, which will be held in Chicago's Stevens Hotel September 26th to 28th. At the head of the table is TESMA President Oscar Neu. Clockwise around the table are: TESMA Secretary Roy Boomer, Tesma Assistant Secretary Mrs. Charlotte Boomer, Lou Price of C. Cretors & Company; S. T. Jacobsen of Krispy Kist Popcorn Company; R. V. Williams of Kroehler Manufacturing Company; J. G. Obey of Heywood Wakefield Company; W. V. Hoffman of Da-Lite Screen Company; H. B. Engel of GoldE Manufacturing Company; J. R. Hoff of Ballantyne Company; William DeVry of DeVry Corporation; Fred Wenzel of Wenzel Projector Company; Stuart Barlow of Thomas Leedom Carpet Company; Edward H. Wolk of Edward H. Wolk Company; H. A. Fisher of Compco Corporation; and TESMA Vice President W. A. Gedris.

Dash Resigns Hertner Presidency

Known to thousands of theatremen as the President of Hertner Electric Company, manufacturers of arc supply generators, Cyrus Dash has retired to devote his leisure to his favorite hobbies, print collecting and flower gardening. H. P. Niemann of the Hertner sales organization succeeds Dash as the head of the company.

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Maintenance Memos for *Managers*

JUNE, 1949

1. Are you preparing bunting, etc., to ornament the theatre for Flag Day? Be sure everything used indoors is fireproof or has been effectively flame-treated.
2. Will a relief engineer in your theatre know where to find every size and type fuse he may need in emergency, and just what size and type to use everywhere?
3. Have you chosen a satisfactorily cool place to store reserve supplies of candy, etc., where hot weather will not spoil their appearance or palatability?
4. Make certain that the cleaning crew does not waste electricity; that they turn off work lights everywhere as soon as cleaning that part of theatre is done.
5. Time for another re-check of carpeting on all stairs to make certain that it has not pulled loose anywhere and cannot possibly cause your patrons to trip?
6. Is your box-office always immaculately neat, free of lost-and-found articles, newspapers, magazines and other debris? Is the glass always clean and bright?
7. If candy counter location is not thoroughly air conditioned have staff rotate candy between counter and cold storage place to minimize damage by heat.
8. Do you watch changeovers for any alteration in brightness of picture or volume of sound? Insist that projectors be accurately equalized in both respects.
9. Don't let your translucent changeable marquee letters lose their glamor because of dust. Have them washed as often as necessary to keep them sparkling.
10. Have you set up a regular schedule for inspecton of screen curtain, curtain grommets, curtain motor, tracks and gear to assure utmost in economy?
11. Have you made complete arrangements for regular careful, expert and thorough inspection and maintenance of your cooling equipment throughout Summer months?
12. If you use seat covers during the summer months, has the staff been instructed to rotate them periodically in order to distribute the wear evenly among all?
13. Check occasionally on opening theatre to make sure porter staff always turn off automatic urinal and toilet flushing devices when cleaning is completed.
14. Are all your extra keys kept safely locked up at all times, but properly tagged so every one of them can be identified readily whenever it may be needed?
15. If you plan special theatre decorations for Independence Day make certain that everything used indoors is fireproof or has been effectively flameproofed.
16. Time to re-examine roofs, gutters, leaders, etc., for any signs of rust or other fault that might lead to leaks under pressure of summer thunder showers.
17. Have you set up a regular routine whereby every fire extinguisher in the theatre will be inspected and refilled at intervals specified by its manufacturer?
18. Listen to sound carefully when the size of the audience changes. Do your arrangements for keeping sound volume adjusted to size of audience work out well?
19. Do you have buzzers and phones between office, floor and projection room checked periodically to make sure they will always be in perfect working order?
20. Has there been any increase in noise or vibration from ventilating motors, projection room motor-generator, or other motors? If so, have fault cured fast.
21. Re-check your electrical connections, demand rates and power rates with power company, projectionists and engineer. Remarkable savings can often be made.
22. Time to have the box-office change-maker overhauled? How long since it has last been cleaned, adjusted, oiled and had all its working parts inspected?
23. Outdoor electric boxes took a beating from winter weather and spring rains. Have them all examined, rust removed, and sanded and repainted as may be necessary.
24. Before storing away winter uniforms have them inspected, all necessary repairs made; and the uniforms properly dry cleaned, pressed and folded for storage.
25. In booth fires, projectionists are expected to operate safety switches and get out—to save their lungs. Are switches properly located for this procedure?
26. Time to hold another inspection of all ceiling plaster and lath to discover any developing loose areas that could possibly be dangerous to your patrons?
27. Is old plumbing causing trouble—does water anywhere drain slowly because of clogged or partly clogged pipes? Repair plumbing; avoid expense of flood repairs.
28. Have you revised your candy, refreshment and beverage displays for cool summer appeal? Are your counters and machines now stocked with summer merchandise?
29. Do you have to use deodorants in rest rooms? If so, are you certain you have exhausted every possible alternative resource of ventilation and cleanliness?
30. Time for a thorough re-inspection of the anchorage of all hanging fixtures to discover any developing faults that might possibly constitute a safety hazard?

Architects Council

(*Continued from Page E-9*)

nority divides into two groups. One of these considers that the changeable letter boards should be as brightly lit as some other features of the facade, but not more so; the other prefers to give the name sign, the area under the marquee, or the box office, even more brilliant illumination than the changeable letter boards.

Some dissenting comment on this point:

"It depends on the design, also on the location of the theatre. If there is a name tower, its visibility from a distance will be important. There is apparently no such thing as a general prescription. Employ a good theatre architect to consider each individual case."

"The soffit of the marqee should be more brightly lit than the attraction boards. But this illumination is not visible from a distance so there really is no conflict."

"If the theatre is suburban, it is necessay to floodlight the facade to stop motoring theatre-goers. If in the shopping district, the region under the marquee should be brilliantly lighted. However, the attraction board will appear more brightly lighted to the eye if it silhouettes the letters."

"The attraction boards are a focal point, but the name of the theatre is a feature that may be made even more outstanding."

"It is very important to have the attraction boards brightly lighted so they can be read at a distance, but it is equally important to have the underside of the marquee well lighted. Plenty of light at the entrance invites customers."

"The entrance and poster cases should be as brightly lit as the changeable letter attraction boards."

"Nothing should be brighter than the attraction boards, but the box-office and entrance doors should be equally bright."

"The vertical name sign should be brighter still."

Height of Displays

Height of displays was reviewed by the Council with respect to changeable letter attraction boards, outdoor poster cases, and indoor poster cases. Although the members do not agree on any one exact height in any of these matters, and although they calculate from different bases, general agreement among them is quite good. They note, however, that in the case of the marquee attraction boards local ordinances may govern the minimum permissible height.

For the marquee attraction boards a very strong plurality, amounting to almost 50 per cent of the members participating, favors a height of 10 feet from sidewalk to the bottom of the board. Taking other recommendations into account it can be said that the Council is overwhelmingly in favor of locating the bottom of the attraction board between 9 and 11 feet above the sidewalk. Only a small minority want to place it "as low as possible."

For outdoor poster cases the strongest plurality vote favors putting the center of a standard 40x60" case four and a half feet above the sidewalk. Extreme recommendations would put the center of the poster case as much as 9 feet, and as little as 3 feet 10 inches, above the sidewalk. It can be said that the majority would locate the center of the case between 4'3" and 4'8" above the sidewalk.

Indoor poster cases should be centered 4½ feet above the lobby floor in the opinion of the largest plurality of the members; and between 4 and 4½ feet in the view of an absolute majority. Extreme recommendations range between centering them as low as 3'3" and as high as 9' above the floor.

As to spacing poster cases, very strong majorities hold that they should not be crowded too closely, but reasonably spaced, both indoors and outdoors.

"It depends on the kind of theatre and how often the program is changed. But don't overdo it inside; that cheapens the appearance and takes attention away from coming attractions."

"Limit them so as not to slow traffic."

"Too many are confusing. Indoor cases should be more dignified and give more detailed information."

"The number depends entirely on show changes per week. Have enough cases, but do not overdo it. Too many give a 'grind' appearance."

"Use fewer cases more widely spaced outdoors. Indoor cases showing coming attractions mainly may be more closely spaced."

"Very few poster cases are needed, I think. Most patrons look up newspaper advertisements for current attractions at various theatres."

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Portable High Intensity

A. C. CARBON ARC SPOTLIGHT

Produces a sharp, snow-white, uniformly illuminated spot far surpassing in brilliancy any incandescent or vertical arc spotlight . . . a light such as is obtainable only with high intensity arcs.

Easily operated.

Employs a silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer which is an integral part of the base for the first time makes possible a high intensity arc spotlight without the use of heavy rotating equipment.

Automatic arc control maintains constant arc gap and a steady light, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

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Do YOU know why over 2000 theatres now use the AUTOMATICKET

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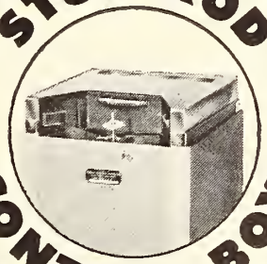

• You should—it's the world's only thoroughly proved **TICKET COLLECTION CONTROL SYSTEM**

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For full information write
GENERAL REGISTER CORP.
LONG ISLAND CITY 1, NEW YORK
or your theatre supply dealer.

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LOEWS • RKO • BRANDT • INTERBORO • CENTURY • MOSS • LANE • ESSANESS • NEWBOLD • and many others

Maintenance Memos for *Projectionists*

JUNE, 1949

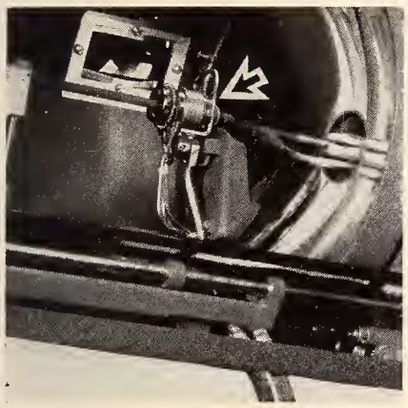
1. Will any projection or sound equipment operate at unsafe temperatures during hot weather? Take temperature rise readings now; correct unfavorable conditions.
2. If your arc lamp reflectors are becoming badly enough pitted so that they will have to be replaced soon, enter order for replacements well in advance of need.
3. If you are compelled to play the monitor so loud it creates apparent echo in the theatre have it moved to a location where you can hear it at low volume.
4. Do you sometimes forget to inspect rectifiers or motor-generators located outside the projection room? Set up a regular inspection schedule for checking them.
5. Do you keep careful records showing every repair and replacement made and cost of each, as a check on economical maintenance of each item of your equipment?
6. Have you checked on performance of new projection and sound apparatus? If yours is old and no longer in good shape, have you recommended timely replacements?
7. Is the vibration of either projector increasing? Go over the whole mechanism carefully to ascertain the cause and apply indicated remedies without delay.
8. When changes are made in projection room wiring do you always recommend oversize conduit and extra pairs to minimize the cost of the next such change?
9. Do ceiling or walls painted in pale colors keep the projection room too bright for really critical observation of the screen? If so, recommend re-painting.
10. Inspect changeover mechanisms and their switches thoroughly for any signs of wear. Order any replacements that may be required well in advance of actual need.
11. Are you ever forced to mutilate a print to make sure you won't miss a changeover cue? Simple and effective cue markers are available at very low cost.
12. Is your hand or motor-driven rewind out of line or otherwise damaging film? If so, readjust them, or have them repaired, overhauled or replaced as needed.
13. If you have two amplifying channels do you use them alternately to make certain each will always be ready for instant operation in case the other should fail?
14. If your projection room is provided with a spare mechanism for use in emergencies are you absolutely certain that it is in perfect condition at all times?
15. Do you have on hand sufficient supplies of every type of lubricating oil and grease you need? Don't let good equipment suffer through failure to order in time.
16. Re-check to make sure projection room still has every type of special wrench and special tool needed. Order replacements at once for any that are missing.
17. If you are not allowed advance time for proper inspection of all prints before running them ask for it, and explain in detail why it is vital to safety.
18. Does someone periodically check the buzzer and phone to the floor and to the manager's office to keep them in perfect working order? If not, why don't you?
19. Is maintenance of the theatre's public address equipment a part of your responsibility? If so, have you set up a regular, periodic schedule for doing this work?
20. Test the action of the automatic fire shutters in all projector mechanisms to make sure they are all still in good condition and completely reliable in action.
21. How long since the lamphouse exhaust flues were cleaned out? Impaired exhaust will increase the concentration in projection room air of dangerous arc fumes.
22. How long since the projection room ventilating ducts were cleaned out? Make certain they stay in perfect shape for the protection of your irreplaceable lungs.
23. Fourth-of-July is a four-day week-end this year; re-inventory everything now to make sure no holiday emergency will find you short of anything that you need.
24. What arrangements have you for emergency light if power fails? If flashlights, how often do you check their condition, battery condition and supply of spares?
25. When any changes are made in projection room wiring or equipment wiring do you make sure they are recorded on your blueprints for permanent future record?
26. Time for another examination of all circuit-breakers and automatic motor starters for accuracy of action, condition of contacts, and adequate lubrication?
27. How long since the accuracy of projection room electrical meters has been checked? Borrow an accurate test meter, or else check them against each other.
28. Time to re-inventory your supply of report forms, film condition forms, order forms, etc., and if any are running low ask for more of them in ample time.
29. Inventory all blueprints, instruction books, etc.; order replacements for any that are missing. Even though you don't need them yourself, a relief man may.
30. Court plaster can be used to tag wires when making repairs. Cut it into small squares and stick one on each wire. Write information on back of each square.

Huff's Carbon Cooler Now Available to All

Tested for over a year in numbers of West Coast theatres and drive-ins, the Huff positive-carbon water jacket is being offered to exhibitors everywhere. Claimed advantages are: substantial increase in screen illumination coupled with a reduced cost for carbons and with cooler operation at the aperture.

Tests made by the manufacturer in New York early in March, in the presence of the projection supervisor of an Eastern circuit, showed a 31 per cent increase in screen lumens at a saving of 39 per cent in carbon consumption, it was announced. These tests were made with 7 by 9 mm. carbon trim.

Republic Studios found that in rear projection the Huff carbon cooler made it possible to increase lamp current from 180 to 250 amperes without unsteadiness in arc operation, without need to wait for the arc to "settle down" after striking, and without heat-damage to film, according to a testimonial letter on Republic stationery. The positive carbon used in this case was 16-mm.

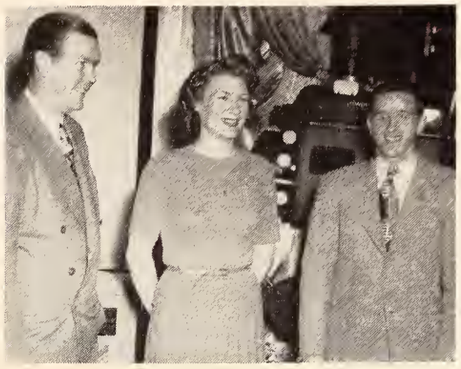


Arrow points to cooling chamber surrounding positive carbon. There are several models of these devices, according to the trim and current of the lamp. The two water connections are seen at the bottom of the lamphouse; they run respectively to the water supply and to the sewer connection.

The Huff cooler mounts in the lamphouse near the tip of the positive carbon, which passes through the cooling device. Pipe connections to the water supply and the sewer allow a constant trickle of water to pass through the cooling device, carrying away the heat generated by the arc. There are several models, for carbons of different size.

Such cooling permits use of more current in a given carbon trim, the manufacturer asserts, as well as lower carbon consumption (since the carbons, being cooler, do not burn away as fast), more light, whiter light, and light more evenly spread over the screen—the crater diameter widens as a result of the increased current. Additionally, since there is less heat in the lamphouse, the aperture and film also are cooler, and the quantity of light passed through the film can be materially increased.

New Staff of New Branch



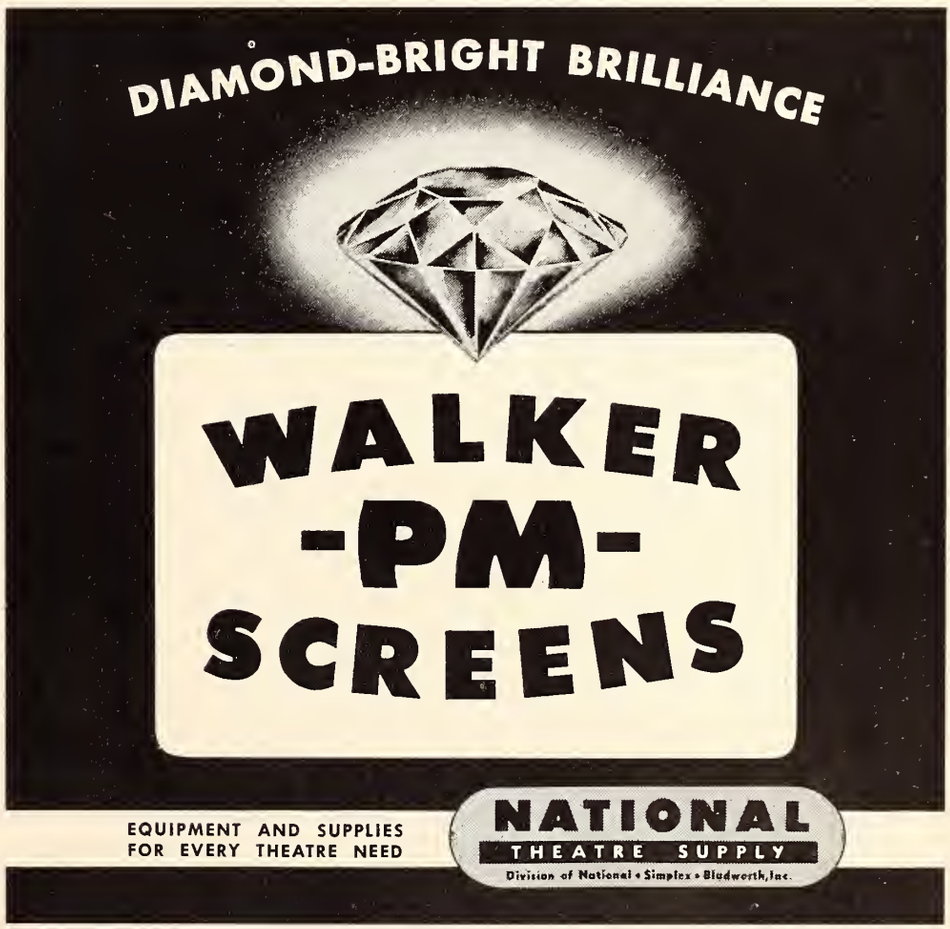
Pictured here are the personnel of National Theatre Supply's latest and 29th branch, just opened at 1610 Davenport Street, Omaha, Nebraska. From left to right: Manager Glenn K. Slipper, Office Manager Elaine Braun and Salesman Oscar F. Gramlick.

New Typhoon Condenser For Conditioning Water Shortages

To overcome water shortages and restrictions placed by many cities on use of water for air conditioning purposes, Typhoon Air Conditioning Company has brought out a new evaporative condenser designed to save 95 per cent of water costs, according to the manufacturer.

Made in 3, 5, 8 and 10-ton models, the new condensers are housed in compact steel cabinets treated for rust resistance. They are designed for all common refrigerants; and incorporate a number of improved features including a special pump with bronze impeller and blower design that brings the blower into contact with dry air only.

Lukrite Plastics Sales Company now offers a plastic dickie front that can be cleaned with a touch of soap and water.



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328 East Town St., Columbus 15, Ohio
"The Buildings We Build Build Our Business"

Request for Literature

Showmen's Trade Review 5/28/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

1 ☐	4 ☐	7 ☐	10 ☐	13 ☐
2 ☐	5 ☐	8 ☐	11 ☐	14 ☐
3 ☐	6 ☐	9 ☐	12 ☐	15 ☐

I would also like to have free literature on the items of equipment checked below.

DRIVE-IN THEATRES
- ☐ Plans
- ☐ Prefabricated Screens
- ☐ In-Car Speakers
- ☐ Ramp Signs
- ☐ Ramp Lights
- ☐ Admission Systems
- ☐ Mobile Refreshment Vending Devices
- ☐ Car Heaters
- ☐ Car Coolers

STRUCTURAL
- ☐ Theatre Front
- ☐ Interior Wall
- ☐ Roofing
- ☐ Insulating & Acoustic

FURNISHING
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns

LIGHTING
- ☐ Fluorescent Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Hearing Aids
- ☐ Test Reels

STAGE
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE
- ☐ Vacuum Cleaners
- ☐ Disinfectants
- ☐ Uniforms
- ☐ Detergents

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Cases

BOX-OFFICE
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes
- ☐ Box-Offices

VENDING
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds
- ☐ Port Hole Glass

THEATRE TELEVISION
- ☐ Lounge Television Equipment

Name .....

Theatre .....

Address .....

City and State .....

EQUIPMENT LITERATURE

May 28, 1949

Requests for informative literature on theatre topics will receive prompt attention if you fill out and return to us the coupon in the adjoining column. There is no cost or obligation. To obtain items of literature described below check corresponding numbers in the coupon; for literature on matters listed in the coupon check the adjoining squares.

AIR DIFFUSER. A six-page, two-color folder describes in full detail the newest Agitair diffusing device, the model "RTC." This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacurer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#1)

CARPET PROTECTOR. Vacuuming leaves some grit behind to wear expensive fibers; shampooing on the floor invites mildew and microbes that rot the fibers and give off odors. A 10-page booklet by Nuodex Products Co. describes a chemical that is added to carpet shampoos to prevent growth of mildew and bacteria. This might be your answer; why not send for the booklet. (#2)

CUTOUT MACHINE. A four-page two-color pamphlet describes the latest model K10 Cutawl, product of International Register Company, which is designed for cutting any desired pattern into any of a wide variety of display materials. The improvements incorporated in this new model are explained and illustrated in detail. Prices and terms are quoted. The pamphlet describes an interesting, versatile and very useful little machine. (#3)

DISPLAY CASES FOR REFRESHMENTS. A very effectively illustrated booklet, with cover printed in full natural colors, gives an abundance of information about show cases and counters manufactured for sales of refreshments in motion picture theatres by Columbus Show Case Company. The general appearance of each of the many items offered is adequately pictured; and in addition the materials of which each is made, and the dimensions of the space it must occupy, are fully set forth. Aside from the many straight show cases and counters there are corner pieces by means of which curved or angled or horseshoe-shaped arrangements can be effected, using the corner pieces to join the straight counters or cases. This is a very informative booklet that will be of material interest to any theatreman who is planning an improved refreshment lay-out. (#4)

DISPLAY TURNTABLE. Tripods, cutouts and special advertising displays of almost any kind, and up to 200 pounds in weight, can be made to rotate to attract attention by means of the Roto-Sho electric turntable manufactured by General Die and Stamping Company and fully described in a two-color, illustrated data sheet issued by that company. Every theatre has occasional use for animated display, and information as to just how such effects can be achieved should be within the knowledge of every theatreman. Very useful and complete information, that will suggest many ideas for new exploitation displays, will be found in the illustrations and data of this circular. (#5)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in S.O.S. Cinema Supply Corp.'s new 1949 catalog, recently released. Nearly a thousand items, ranging from auditorium chairs to drive-in speakers, are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want to have this free catalog handy for reference. (#6)

ICE CREAM SALES PROMOTOR. To promote sale of popsicles and similar ice cream novelty goods is the purpose of the Icecreamolator, which displays an adequate quantity of such wares attractively and enticingly arranged on a visible coldplate under transparent plastic. The merchandise is thus kept at the right temperature, and yet offered in plain sight of the customers. Reserve supplies are kept in the refrigerated compartment under the coldplate. The Icecreamolator is illustrated and described in a four-page, two-color pamphlet which sets forth many details as to size, capacity, construction, refrigerating arrangements and use as a sales promotor. (#7)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booket further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order — and if desired will be planned by their art department for any architectural scheme. (#8)

MOTION PICTURE EQUIPMENT. J. E. Robin, Inc., of New York, has just issued a new eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. These include: the Robin-Weber Synchrofilm projector-soundhead (a single unit); the Synchrofilm Models "E" and "400" separate soundheads; the Robin-Imperial arc lamps (from 32 to 100 amperes); the Robin-Weber 22 watt amplifier (licensed by A. T. & T. and by Western Electric); the Robin-Imperial motor generators and arc supply selenium-stack rectifiers; the Robin-Tarrytown in-car speakers for drive-ins; Robin-Arc projection room accessories, including reel alarms, magazine door stops, film scraper and cue marker; Ideal Slide-Back theatre chairs; the Robin-Regal theatre chair, and Imperial replaceable seat cushions. The folder carries photographs of nearly all of these items, and concise descriptions of their outstanding features. It is yours for the asking. (#9)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snapiite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#10)

PROJECTOR MECHANISM. Mechanical details of the Century Projector Corporation's Model "C" (single shutter) projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. Advantages claimed for the mechanism, and the mechanical facilities through which they are realized, are listed. The whole constitutes a concise, interesting and easily understood presentation of a modern motion picture mechanism. (#11)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#12)

SALES AID FOR COCA-COLA. A four-page, two-color pamphlet by Mills Industries pictures the attractive external appearance and compact internal construction of a new automatic machine for vending Coca-Cola in paper cups. The machine, known as the Mills Automatic Fountain, has a capacity of 400 ice-cold drinks. A built-in change-maker accepts dimes and quarters and returns change along with the drink. Automatic signal lights indicate: "Empty," "Use Nickels Only," or "Nickels, Dimes and Quarters," according to circumstances. Mechanical refrigeration keeps the temperature of the beverage to 40°. Mixing and carbonation are automatically controlled, but the proportion of syrup to water is adjustable. An automatic counter tallies the number of drinks sold. The front door of the device opens to provide complete accessibility for servicing. The bulletin describes the fountain thoroughly, with physical dimensions and other exact specifications. (#13)

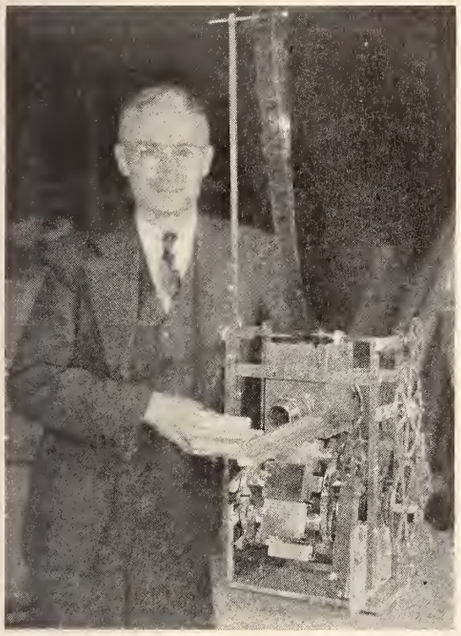
VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#14)

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Inventor J. G. Jackson, who devised the automatic reel-end alarm described in this column on March 5th, was in New York in the middle of May seeking to interest projector manufacturers in a non-intermittent projector, another of his inventions. Jackson is a member of Local No. 348, Vancouver, Canada, and projectionist at the Capitol Theatre in Port Alberni, British Columbia.

The inventor himself is pictured here with a laboratory model of his non-intermittent projector, on which he has patents pending. The projector has a one-frame aperture and an arrangement of moving mirrors that operates on the light beam after it leaves the lens. Since no light is lost by shutter action, the efficiency of the projector can be rated at 100 per cent as compared with approximately 50 per cent for conventional mechanisms. The absence of intermittent pull-down should prolong film life. The model shown here is home-made; but plans for a precision-built model are being drafted. Mr. Jackson hopes to interest manufacturers in producing his new mechanism in commercial quantities.



Projectionist-Inventor Jackson and his non-intermittent mechanism, which operates by means of a system of mirrors that intercept the light beam after it emerges from the lens. Mechanism has no shutter to cause loss of light and no intermittent action to strain the sprocket holes of the print.

Jake Mitchell on Road to Recovery

Jake Mitchell of LaVezzi Machine Works is recovering from two major operations he underwent recently at the Illinois Masonic Hospital in Chicago. Mitchell, Sales Manager for LaVezzi, has many hundreds of friends in the industry; and scores of them have written to wish him a speedy recovery.

Versatile New Arc Lamp

(Continued from Page E-18)

a large portion of the negative carbon shadow and enabling the reflector to pick up a higher percentage of the crater light.

Accurate optical positioning of the arc crater, and the width of the arc gap, are both governed by the rate of carbon feed, which is separately controlled for each carbon by an electronic impulse generator utilizing a thyratron tube circuit. These two generators are located at the rear of the lamphouse. The action of each generator is regulated by a simple rheostat. An improvement added in the 1949 models is the provision of additional, venier regulators to provide both course and ultra-fine regulation of the impulse generator action. These rheostats have calibrated dials, permitting duplication of any setting at any time. Impulses delivered from either generator (at a frequency determined by its rheostat setting) close a relay and thus actuate the driving motor, causing the associated carbon to feed. Feeding rate of each carbon is thus set independently and can be varied independently, is completely independent of the carbon current, and is maintained with electronic accuracy.

The lamp includes features calculated to eliminate common accidents which sometimes interrupt the show, such as carbon breakage resulting from over-tight clamping. Here, the clamping tension is spring-actuated and automatic, not set by the projectionist. Further, both carbon carriers have pointers that travel over two-color scales as the carbon is consumed. As long as the pointer remains over the black scale the projectionist knows there is enough of that carbon left for a full double reel. When the pointer has entered the red scale the projectionist knows that the lamp must be re-trimmed when another full reel is threaded.

New Popcorn Seasoning Offered By National Theatre Supply

A cocoanut-oil-base popcorn seasoning rated top quality has been put on the market by National Theatre Supply. It is named Areco 76°, and comes in 50 lb. and 410 lb. non-returnable drums. Manufacturer is Arlington Edible Oil of Waltham, Mass. Orders can be placed with any branch of National Theatre Supply.

ROBERT H. URLING—Owner and Operator, Wayne Theatre, Wayne, West Virginia—says:

"The theatre I operate is small but I know that I can compete with the biggest and best by using RCA sound and service."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

Make your theater a *Dreamhouse*

And you'll sell more Dreams at your boxoffice

Send your rough sketches or plans for free estimate & color rendering

Wall Coverings • Painting • Ornament Plaques • Curtain Tracks • Luminaries • Stage Curtains • Tufted Panels • Curtain Controls • Draperies

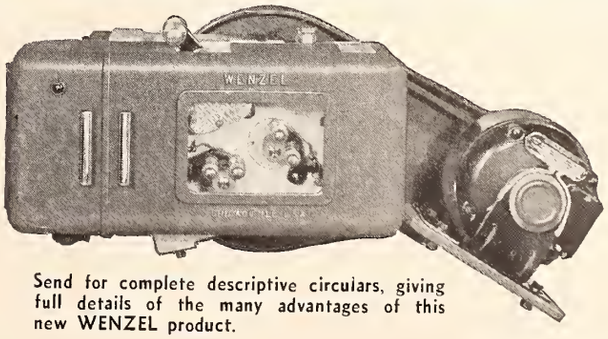
NOVELTY SCENIC STUDIOS, INC.

32-34 W. 60th ST., N.Y. 23, N.Y.

Masters of the Art of Decoration

Wenzel Presents . . . SOUND HEAD WSH-3

It's IMPROVED!



It's NEW!

Send for complete descriptive circulars, giving full details of the many advantages of this new WENZEL product.

WENZEL PROJECTOR CO.

2505-19 S. State St. Chicago 16, Ill.

THESE SUPER La Vezzi SERVICE GEARS!

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In Contacting Advertisers Please Mention SHOWMEN'S TRADE REVIEW

THEATRE COUNCIL

(*Continued from Page E-5*)

board area as margin area; although one Councilor would leave none and another 3 inches regardless of the total size of the panel.

For white margin at the bottom there is the same scattering of preferences of from none to 10 per cent of the total attraction area; and one member would leave 5 inches regardless of total size.

There is some preference for margins at the sides wider than at top or bottom. No one advocates no margin at all at the sides, and recommendations range from 2 to 20 per cent of total area.

As for white space between lines of copy, a faint plurality favors one-half line of space, according to the size letter used; other recommendations range from none to one full line. One member says from 3 to 6 inches. Others say this will depend on the copy.

Opinion is much more definite as to white space between words. A majority of the members participating leave either 1 letter or from 1 to 2 letters space between two words on the same line.

Lower Case Letters Not Wanted

In general, it can be said that the Council is well satisfied with the changeable letter advertising facilities available at present, and with their present practices in making use of those facilities. One Councilor does note that he has had some trouble with the plastic letters he had been using in extremely cold climates—they broke too easily in frigid weather, he says—and in those regions, only, he confines himself to metal silhouette letters. But the Council feels little need for possible innovations, such as the introduction of lower case letters (if they should ever be put on the market) or of any light other than white behind the letters.

"It is doubtful if we would utilize a lower case letter if we could get it. At least not for every theatre. On certain occasions they might come in handy."

"They might be an advantage in some situations."

The overwhelming majority of the members can see no benefit at all in lower case letters.

White Light Best for Panels

And with respect to lighting the attraction board panels with any color except white, the overwhelming majority likewise find no advantage.

"Copy should be made as easily readable as possible. Anything that detracts from its readability is not good."

A minority conceives some possible benefit, under some circumstances, in colored or tinted attraction board lighting.

"Wherever it isn't necessary to have the brightest possible illumination, it would be something different and probably very attractive."

"We have found soft white light behind the changeable letter panel to be the most effective and most readable, but an inexpensive device to create a color change would probably be of some advantage in specific cases."

"We use green occasionally for a stunt on horror shows. But generally speaking, white is best."

ADVERTISERS' INDEX

Equipment & Maintenance Sec.

Adams Lighting Inc. E-20
48 W. 27th St., N. Y. 1, N. Y.

Adler Silhouette Letter Co. E-16
3021 W. 36th St., Chicago 32, Ill.

American Popcorn Co. E-23
Box 1017, Sioux City 6, Iowa.

American Seating Co. E-2, E-3
9th and Broadway, Grand Rapids 2, Mich.

Capitol Stage Lighting Co. E-22
527-529 West 45th St., New York 19, N. Y.

Century Projector Corp. E-17
729 7th Ave., New York 19, N. Y.

F & Y Building Service E-23
328 E. Town St., Columbus 15, O.

Fence Company of America E-17
608 So. Dearborn St., Chicago 5, Ill.

Forest Mfg. Corp. E-14
9-11 W. Park Street, Newark, N. J.

General Die & Stamping Co. E-20
266 Mott St., N. Y. 12, N. Y.

General Register Corp. E-22
36-20 33rd St., Long Island City 1, N. Y.

Ideal Seating Co. E-8
521 Ann St., Grand Rapids, Mich.

International Projector Corp. .....Back Cover
92 Gold St., New York, N. Y.

La Vezzi Machine Works E-26
4635 West Lake Forest, Chicago 44, Ill.

Lorraine Rubber Engineering Co. E-26
286 Fifth Ave., New York, N. Y.

Motiograph, Inc. E-16
4431 W. Lake St., Chicago 24, Ill.

National Carbon Co. E-4
30 E. 42nd St., New York 17, N. Y.

National Theatre Supply E-23
92 Gold St., New York, N. Y.

Novelty Scenic Studios, Inc. E-25
32-34 W. 60th St., New York 23, N. Y.

RCA Service Corp. E-20, E-22, E-25, E-26
Front and Cooper Streets, Camden, N. J.

C. F. Simonin's & Sons, Inc. E-18
Tioga & Belgrade Sts., Philadelphia 34, Pa.

S.O.S. Cinema Supply Corp. E-20
602 W. 52nd St., N. Y. 19

Sportservice, Inc. E-16
Hurst Bldg., Buffalo, N. Y.

Strong Elec. Corp. E-11, E-21
87 City Park Avenue, Toledo 2, O.

Wagner Sign Service, Inc. E-13
216-218 S. Hoyne Avenue, Chicago 12, Ill.

Wenzel Projector Co. E-25
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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

With the success of the first two films featuring the Henry Latham family practically assured, Monogram has given the green light to Producer Peter Scully for the third in this series. New vehicle will be called "Blame It on Henry," and will again have Raymond Walburn in the title role with Jean Yarbrough directing. Starting date has been set for July 13.

* * *

George Sidney has been given the directorial reins on MGM's "Key to the City," which will co-star Clark Gable and Loretta Young with Z. Wayne Griffin as producer. Screenplay is being written by Robert Riley Crutcher from an original story by Al Beich, with cameras due to roll sometime in June.

* * *

Paul Short's next production for Allied Artists will be "The Police Story," an original by the producer, to star Audie Murphy. This goes into production the latter part of August, shortly after Short's currently shooting U-I picture "Kid from Texas" is finished. "Police Story" is to be factual and produced in a semi-documentary fashion, for the producer has been working in close cooperation with the Los Angeles Police Department.

* * *

At Columbia they assigned Director Ray Nazarro to two pictures. The first is a western musical, "Hoedown," starring Eddy Arnold, Tennessee hillbilly singer and recording artist, and due to start in June. In July Nazarro is scheduled to start a Technicolor outdoor drama, "The Palomino," which Robert Cohn will produce. Jerome Courtland has the lead in this one.

* * *

Niven Busch and the Nassour Brothers have closed a distribution deal with RKO for the release of the tentatively-titled "Daybreak." Film, to co-star Teresa Wright and Lew Ayres, starts the first week in June with Busch producing from his own story.

* * *

On the first of June, Producer Nat Holt expects to start "The Fighting Plainsman," his second picture for 20th-Fox under his current contract. Randolph Scott will head the cast under the direction of Edwin L. Marin. This same producer-director-star combination were responsible for "Canadian Pacific," the Technicolor production currently in release.

* * *

The famous Broadway actress, Jane Cowl, who stayed out of films until recently, has just been signed for a part in Paramount's "I Married a Dead Man." She will portray the role of John Lund's mother in this Barbara Stanwyck-John Lund co-starrer. Direction will be by Mitchell Leisen with Richard Maibaum as producer.

* * *

Bobby Driscoll, 10-year-old star of RKO's "The Window," has returned to Hollywood from a whirlwind tour of personal appearances in six cities in the East. After completing his school work here, he will leave for England to play the role of Jim Hawkins in Walt Disney's forthcoming Technicolor production, "Treasure Island."

* * *

Director-Writer Samuel Fuller has signed Tina Rome, continental singer and dancer, for her screen debut in "The Baron of Arizona," the Robert L. Lippert production which he will start shooting the middle of July. The picture will be released through Screen Guild.

* * *

Next picture for MGM Producer Jack Cummings, whose two latest films "Stratton Story" and "Neptune's Daughter" are being readied for release, will be "Lovely to Look At," a Technicolor musical.

* * *

Irving Allen and Franchot Tone have secured the screen rights to the classic French light opera, "La Vie Parisienne" by Jacques Offenbach. To be photographed in France, and in Ansco Color, ballet stars Alicia Markova and Anton Dolin will star in a play within a play sequence. Harry Brown will do the screenplay.

* * *

"Masterminds" replaces "Bowery Boys Go to College" as the next in Producer Jan Grippo's Bowery Boys Series for Monogram.

'Quo Vadis' Postponed Until Next Spring

Because delay in starting MGM's "Quo Vadis," due to the illness of Gregory Peck, would extend the schedule into the season of bad weather and present serious problems to the extensive exterior location production, the studio has decided to postpone the picture until next spring.

Henry Henigson, now representing MGM in Italy, will remain in Rome to continue preparations, and all material and equipment will remain in readiness for the start next spring. Arthur Hornblow will produce and John Huston will direct.

Studio Roundup

There have been a number of motion pictures in which famous athletes make casual appearances, usually nothing more than walk-ons, or sometimes walk-ons flavored with a couple of lines. But in Republic's "The Cleveland Story" which got under way in Cleveland May 26, many members of the Cleveland Indians baseball team, about which the picture is being made, will have long speaking roles. Slated for film prominence are Bill Veeck, owner of the team; Lou Boudreau, the manager; stars Bob Feller, Gene Gene Rearden and Bob Lemon, as well as Satchel Paige and Larry Doby, two Negro members of the team. Herbert Kline is directing the picture which so far has only George Brent from among Hollywood names. Another newcomer at Republic is "Postoffice Investigator," which went before the cameras May 23 under the direction of George Blair. Cast is headed by Warren Douglas, Audrey Long and Jeff Donnell.

Columbia has given the starting signal to "The Good Humor Man," which has Jack Carson as the dispenser of ice cream with two of his customers to be Lola Albright and Jean Wallace. This will be Miss Albright's first film under her new contract with the studio, while Miss Wallace was borrowed from 20th Century-Fox. Lloyd Bacon is directing. Hurd Hatfield, Jacqueline deWit and Charles Russell have been assigned the leads in the studio's "Chinatown at Midnight."

Two new films, both of them in Technicolor, are in work at Universal-International. The first, "Bagdad," stars Maureen O'Hara, Paul Christian and Vincent Price, with Charles Lamont directing. The picture began May 24 on location at Lone Pine. The second additional entry is "The Kid from Texas," which Kurt Neumann is directing. Audie Murphy and Gale Storm will be starred, with Albert Dekker playing a featured role.

Paramount has loaned Betty Hutton to MGM to play the title role in MGM's "Annie Get

Public Wants Comedies, Rosalind Seeks to Please

Rosalind Russell

The star is still the controlling factor in the sale of motion pictures, according to Rosalind Russell, who, both as an actress and founder of an independent production company, has been in the position to find out.

"I honestly think that I am even more story-conscious than most actors and actresses because I am a frustrated writer. Really. However, despite the fact that I believe the star system should be radically changed, I have been assured by exhibitors that it still does exist and so I have to make certain decisions as to what I am to do."

In "Tell It to the Judge," currently shooting at Columbia, Miss Russell is making her first comedy in five years.

"I really don't know why it happened," she admitted. "I wanted to make only one dramatic picture, 'Sister Kenny,' as a change of pace. Then I got stuck in dramas up to my knees." She named "Roughly Speaking," "Mourning Becomes Electra" and "The Velvet Touch."

"I haven't made a comedy for five years, but I've been trying to make one ever since 'Sister Kenny.' Contracts, commitments and Hollywood just got in the way."

Reissue of her old picture, "His Girl Friday" has been an eye-opener for the actress. "It's amazing. I realize now that a lot of bobby-soxers have never seen me fall on my derriéré. Now I get letters like: 'I just saw you in your new picture, "His Girl Friday." You were wonderful. I thought you were just a dramatic actress'."

Miss Russell likes playing comedy. "And since it is apparently what the public wants, I'm certainly happy to do it. And I'm sorry it took me five years to find out."

PICTURES STARTED LAST WEEK

COLUMBIA. Chinatown At Midnight—Principals: Hurd Hatfield, Jacqueline de Wit, Charles Russell. Director, Seymour Friedman.

Good Humor Man—Principals: Jack Carson, Lola Albright, Jean Wallace. Director, Lloyd Bacon.

INDEPENDENT. Borderline — Principals: Fred MacMurray, Claire Trevor. Director, William Seiter.

REPUBLIC. Post Office Investigator—Principals: Warren Douglas, Audrey Long, Jeff Donnell. Director, George Blair.
Pride of the Indians—Principals: George Brent, The Cleveland Indians. Director, Herbert Kline.

SCREEN GUILD. Treasure of Monte Cristo—Principals: Glenn Langan, Adele Jergens, Steve Brodie. Director, William Berke.

UNIVERSAL-INTERNATIONAL. Bagdad (Technicolor) — Principals: Maureen O'Hara, Paul Christian, Vincent Price. Director, Charles Lamont.

Kid From Texas (Technicolor) — Principals: Audie Murphy, Gale Storm. Director, Kurt Neumann.

TITLE CHANGES

"Safety Pins" (Mono.) now HOLD THAT BABY. "Always Sweethearts" (WB) now STORY OF SEABISCUIT.

Your Gun." Miss Hutton replaces Judy Garland who was suspended last week for her refusal to return to the set. "Annie," which is being directed by Charles Walters, who replaced Busby Berkeley on the film, had been in production for six weeks at the time of Miss Garland's suspension. Co-directors Gene Kelly and Stanley Donen have completed New York sequences on MGM's "On the Town" and are bringing the cast and crew back to Hollywood. Broadway's Jean Hagen has been signed for the studio's "Side Street." Nancy Davis has been cast in "Death in the Doll's House."

Again this week, one of the new features is being independently made without a release. The company, which consists of Milton Bren, William Seiter and Fred MacMurray, is shooting "Borderline" at Republic. The film rolled May 25 with Seiter directing and starring MacMurray and Claire Trevor.

Screen Guild placed "Treasure of Monte Cristo" into production May 23 on location in San Francisco. Leonard Picker is producing and directing the feature which stars Glenn Langan, Adele Jergens and Steve Brodie.

Hospitalization of Gregory Peck with a serious eye infection has caused an indefinite production shutdown on 20th Century-Fox's "Twelve O'Clock High." John Stahl, director of "Oh, You Beautiful Doll," has begun shooting additional scenes on the film.

Angela Clark and Chief Yowlachie have been added to the cast of United Artists' "Mrs. Mike." At the same time, Corporal Bruce Caruthers of the Royal Canadian Mounted Police has been retained as technical advisor on the film, which deals with the Canadian Northwest. Maurice Davidson, second assistant cameraman on "Gun Crazy," received a painful head cut and hand lacerations when he deflected a 25-pound camera mount plate which fell from a 30-foot scaffold on the picture's set.

Peter Mamakos, Dan Seymour, Guy Beach and Iris Adrian have been added to Monogram's "Trail of the Yukon." Heavy snowstorm at the picture's Big Bear location caused Director William Beaudine to add a snowstorm to the script.

Rossen Buys Rights To 'The Brave Bulls'

Screen rights to "The Brave Bulls," a new novel by Tom Lea, have been acquired by Robert Rossen, independent producer at Columbia. Rossen will start preparations on the film as his next project as soon as he finishes editing "All the King's Men."

LONDON OBSERVATIONS

American Atmosphere at Denham as Geigor, Dmytryk Work on New Film; 'Snake Pit' Gets News Coverage

By JOCK MacGREGOR

There is a distinctly American air about Denham these days. Many of the clothes are definitely not Savile Row, and the restaurant beer is ice cooled even though the menu still features such essentially English dishes as roast beef, Yorkshire pudding and two vegetables and jam tart.

Jock MacGregor

Currently, the largest stage houses bits of New York for "Give Us This Day," which Rod E. Geigor is producing and Edward Dmytryk is directing. This is based on the well-known short story, "Christ in Concrete" and was originally to have been made in Hollywood.

Personally, I am a trifle skeptical about this being made in this country. There is such a wealth of material here and we are admirably supplied with American films without making our own. Hollywood rarely makes an English story without mistakes in the background—even "Enchantment" was no exception—and I fear the procedure may be reversed, for the influence of Yorkshire pud and two veg is almost bound to be felt.

Geigor knows that he has a great gamble as far as the box-office is concerned, but he has gathered the most enthusiastic of teams around him. There is a most infectious spirit, for everyone is convinced they are making something really worthwhile. Dmytryk has gained the complete confidence of his English colleagues and is maintaining a remarkably high daily average of shots. Background plates have been taken in New York and Brooklyn and the leading role is being played by Sam Wanamaker.

On another Denham stage work has just started on "The Rocking Horse Winner" in which Valerie Hobson is starred with John Howard Davies, a delightful little boy. This is being produced by John Mills who will again have a character role. I cannot help feeling that artists should be kept in front and not allowed behind the camera, for all too often they have the wrong idea of what the public wants to see them play.

A Denham unit is in Germany filming "They Were Not Divided," a war-time story of the Guards Armoured Division, which is being made in cooperation with the Army of Occupation. The director, apparently, wishes to remain anonymous and is employing little-known artists. The latter point, while bad from the box-office view, may be permissible artistically; but the former is pure nonsense, since his name has been published in connection with it.

Today British producers seem to be encouraging the wrong type of youngsters. While many have ability, few have any idea of showmanship or what the public wants. They prefer critical acclaim to commercial success. Herbert Wilcox cannot go on forever, and there is no one following in his steps.

* * *

It is a long time since any film received the editorial coverage afforded "The Snake Pit." Most national newspapers treated it as a news story and did not keep the review until the week-end movie column. The *Evening Standard* front-paged it and the *Daily Express* devoted their main feature to it with a five-column banner head line. Critic Leonard Mosley summed it up as "The finest thing Hollywood has ever done."

William Kupper was host to one of London's most glittering premieres. Mounted police were needed to control the crowds and the event was fully covered by the newsreels. The diplomatic corps, government ministers and leaders of society and the trade attended in force. The film was introduced by a speaker who stressed that all the players were artists and not inmates. The 10 minutes which the censors have cut do not detract in any way from the picture. Indeed they have been so skilfully made that they are not noticed. It will be a great success and it is a shame to think that its run will be restricted to a matter of weeks because of the quota act.

* * *

CEA delegates attending the extended summer conference at Gleneagles will be entertained by 16-mm. films. While Warners is arranging a screening of "Don Juan" at the nearest public cinema, which is some miles away at Auchterarder, 20th-Fox is to have "rough" versions of their latest releases for showing to the guests.

* * *

At the opening of an exhibition in connection with the British Film Academy's first awards, Sir Michael Balcon cynically remarked, "Since no film makes any money they might as well all be good." Stills of the winners' productions and the runners-up are being displayed at the Kodak showrooms in Regent Street prior to the presentations at the Odeon on May 29.

* * *

In order to decentralize the company's theatre control, D. J. Goodlatte, managing director of ABC, has instituted regional controllers, and the first appointments have gone to Stanley C. Mills (London), Frank Sparkes (Southern), E. B. Gold (Midland), and W. Cartlidge (Northern). This is yet another development which is adding to the ever growing efficiency of the group.

* * *

Secretary A. H. Watkins of the British Board of Censors keeps his eyes open at all times. Recently he noted a window tieup in which a pin-up girl was featured and immediately phoned the company concerned, as it was not in the film his office had passed.

* * *

Exhibition: Rank is putting "Perfect Woman," "It's Not Cricket," "Fools Rush In" and "Marry Me," straight into the second-run west houses without the usual premiere.

The public certainly sniffs out a good program. MGM's 600-seat Ritz put on "Act of Violence" and "Force of Evil" owing to the bottleneck caused by quota and have not been able to take them off after six weeks. The management have not worked out which is the draw. Present intentions are to release them as a parcel to the independents. "Romance on the High Seas" has become "It's Magic" and "Hills of Home" is now "Master of Lassie."

Two Are Added

Roy Roberts and Fay Baker have been added to the cast of Warners' "Chained Lightning."

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arson, Inc.	SGP
Avenger, The	Rep.

B

Babe Ruth Story, The	Allied
Baby Is Here	Col.
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bagdad	U-I
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical*	(C) *Comedy*
(D) *Drama*	(Doc) *Documentary*
(G) *Gangster*	(M) *Musical*
(H) *Horror*	(W) *Western*
(My) *Mystery*	(Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12	Strike It Rich (D)F	R Cameron-B. Granville-D Castle	81	1/1/49	b11/27/48

COMING

9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov 48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L Hayward-L Allbritton	91	Sept '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Baby Is Here	R. Young-B. Hale			
Barbary Pirate	D. Woods-T. Marshall			
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Chinatown at Midnight	H. Hatfield-J. deWit			
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Autry			
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/48
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Gold	G. Ford-I. Lupino	90	June '49	a2/5/49
Good Humor Man	J. Carson-L. Albright-J. Wallace			
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready	81	June '49	a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Faylen-J. Corey			
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
Secret of St. Ives, The	R. Ney-V. Brown	76	6/30/49	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

	Bandits of El Dorado	C. Starrett-S. Burnette		
	Challenge of the Range	C. Starrett-S. Burnette	56...2/3/49	
	Desert Vigilante	C. Starrett-S. Burnette	56...4/8/49	
	Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62...4/15/49	a2/5/49
	Horsemen of the Sierra	C. Starrett-S. Burnette		
	Laramie	C. Starrett-S. Burnette	55...5/19/49	
	Quick on the Trigger	C. Starrett-S. Burnette	54...12/2/48	
	Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61...12/16/48	
	South of Death Valley	C. Starrett-S. Burnette		

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73...10/10/48	b7/31/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61...10/17/48	b9/11/48
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75...May '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95...Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89...4/6/49	b4/24/48
	Easy Money (C-D)F	G. Gynt-D. Price	94...Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80...Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½...9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92...3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85...Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73...Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80...Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82...Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95...9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71...Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120...May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84...3/2/49	b3/19/49
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58...Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58...4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94...May '49	b10/2/48
	Scar, The (D)A	P. Henreid-J. Bennett	83...8/30/48	b8/14/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111...4/20/49	b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71...May '49	b4/30/49
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59...Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90...4/13/49	b3/26/49

COMING

	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	96	b3/13/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		
931	Alimony	J. Beal-M. Vickers	June '49	a5/14/49
	Calendar, The (C)A	Greta Gynt-John McCallum	79	b6/5/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90...June '49	b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90...June '49	b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108	b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90	b4/16/49
	Lord Byron (D)A	D. Price-M. Zetterling	85	b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery		
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92	b8/28/48
	My Brother's Keeper (D)A	J. Warner-J. Hylton	88	b2/26/49
938	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116	b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95	b1/22/49
926	Reign of Terror	R. Cummings-A. Dahl-R. Basehart	89...June '49	a11/6/48
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95...June '49	b11/6/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85	b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	b11/15/47

FILM CLASSICS

	Alaska Patrol (D)F	Richard Travis-Helen Westcott	61...3/10/49	b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75...3/1/49	b5/14/49
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67...11/24/48	b10/16/48
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75...5/16/49	b4/30/49
	Daughter of the West *C (D)F	M. Vickers-P. Reed	81...Feb. '49	b4/23/49
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62...Oct. '48	b10/2/48
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69...Jan. '49	b2/5/49
	Lost Boundaries	B. Pearson-M. Ferrer	June '49	
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74...4/15/49	b4/9/49
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76...Sept. '48	b8/14/48
	Not Wanted	S. Forrest-L. Penn-K. Brasselle	May '49	
	Red Spy	R. Colton-K. Andes		
	Search for Danger (My)F	J. Calvert-A. Dekker	64...4/8/49	b4/30/49
	Sofia *C (D)A	G. Raymond-S. Gurie-P. Morison	82...Sept. '48	b8/28/48
	State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87...Feb. '49	b2/12/49
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75...10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83...Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109...May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86...Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98...Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88...Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112...Feb. '49	b12/25/48
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78...Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91...Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99...Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142...Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121...Apr. '49	b2/26/49
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99...Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96...Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70...Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90...Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94...Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106...Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94...Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	88...Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123...Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122...Dec. '48	b12/11/48

COMING

	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan		
930	Any Number Can Play	C. Gable-A. Smith	July '49	a3/5/49
	Battleground	V. Johnson-J. Hodiak-G. Murphy		
	Bodies and Souls	G. Ford-J. Leigh-C. Coburn		
	Border Incident	G. Murphy-R. Montalban		a3/5/49

Title	*Company*
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dark Past	Col.
Daughter of Darkness	Para
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	RKO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
For the Love of Mary	U-I
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forever Amber	20th-Fox
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Gold	Col.
Golden Eye, The	Mono.
Golden Madonna, The	WB
Golden Stallion	Rep.
Good Humor Man	Col.
Good Sam	RKO
Grand Canyon	SGP
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Hold That Baby	Mono.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO

Title	Company
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jackpot Jitters	Mono.
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kid From Texas	U-I
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie		Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor		Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		3/5/49	a1/29/49
932	In the Good Old Summertime *T	J. Garland-V. Johnson		Aug. '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
931	Madame Bovary	J. Jones-J. Mason-L. Jourdan		July '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake		Sept. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse			
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	
4817	Hold That Baby	L. Gorcey-Bowery Boys		7/3/49	a5/21/49
4812	Jackpot Jitters	J. Yule-R. Riano		9/4/49	
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			a4/23/49
4827	Leave It to Henry	R. Walburn-W. Catlett		6/12/49	a5/7/49
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
	Trail of the Yukon	K. Grant-Chinook			

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4855	Cattle King	J. M. Brown-M. Terhune		8/14/49	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		6/26/49	
4864	Range Rogues	J. Wakely-C. Taylor		7/17/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49	b4/30/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
[illegible]	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

After the Storm	I. Bergman-M. Vitale		
Bail Bond Story	G. Raft-P. O'Brien		
Big Steal, The	R. Mitchum-W. Bendix-J. Greer		a5/21/49
Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
I Married a Communist	R. Ryan-L. Day		
Interference	Mature-Ball-Scott-Tufts		a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
Love Is Big Business	C. Colbert-R. Young-G. Brent		a5/14/49
Make Mine Laughs	R. Bolger-F. Langford-L. Errol		
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
Mighty Joe Young	T. Moore-B. Johnson		a5/14/49
Montana Belle *U	J. Russell-G. Brent		a3/19/49
Outlaw, The (D)A	J. Russell-W. Huston	115 8/20/49	b3/23/46
Renegade of the Rancho	T. Holt-R. Martin-E. Norris		
Roseanna McCoy	R. Massey-F. Granger-C. Bickford		a5/14/49
Savage Splendor	African Travelogue	63	
She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
Strange Bargain	M. Scott-J. Lynn		a5/21/49
Trouble in Texas	T. Holt-R. Martin		
Weep No More	Cotten-Valli-Paar-Byington		a7/3/48

REPUBLIC

CURRENT

				Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	67	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

Avenger, The	J. Carroll-A. Mara		
Brimstone *U	R. Cameron-A. Booth-W. Brennan		a4/23/49
Crosswinds	W. Elliott-A. Booth-G. Withers		
Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
Flaming Fury	Geo. Cooper-R. Roberts		
Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
Hellfire	W. Elliott-M. Windsor	6/26/49	a2/12/49
Post Office Investigator	W. Douglas-A. Long		
Pride of the Indians	G. Brent-Cleveland Indians		
Red Menace, The			

Westerns

Arizona Cowboy	R. Allen			
Bandit King of Texas	A. Lane-E. Waller			
864 Death Valley Gunfighter (W)F	A. Lane-E. Waller	60	3/29/49	b4/30/49
865 Frontier Investigator	A. Lane-E. Waller-F. Ford	60	5/2/49	
852 Law of the Golden West	M. Hale-G. Davis-S. Elliott	60	5/9/49	
853 Outcast of the Trail	M. Hale-P. Hurst	60	6/8/49	
831 Prince of the Plains (W-D)F	M. Hale-S. Davis	60	4/8/49	a4/23/49
862 Renegades of Sonora	A. Lane E. Waller-R. Barcroft	60	11/24/48	
863 Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
South of Rio	M. Hale			
Wyoming Bandit	A. Lane-E. Waller			

SCREEN GUILD PRODUCTIONS

4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60		b5/7/49
[illegible]	Frontier Revenge	ash LaRue-Fuzzy St. John	57	12/24/48	
4822	Grand Canyon	R. Arlen-M. B. Hughes			
4809	Harpoon (D)F	I. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title — *Company*

My Dear Secretary ..... UA
My Dream Is Yours ..... WB
My Friend Irma ..... Para.
My Own True Love ..... Para.

N

Neptune's Daughter ..... MGM
Night Beat ..... WB
Night Has a Thousand Eyes ..... Para
Night in Havana ..... Col
Night Unto Night ..... WB
Night Wind 20th-Fox
Nighttime in Nevada ..... Rep.
No Minor Vices ..... MGM
Not Wanted ..... FC

O

Oh, You Beautiful Doll 20th-Fox
Old-Fashioned Girl, An ..... EL
Oliver Twist ..... El
Olympic Games of 1948 ..... EL
Omoo ..... SGP
On the Town ..... MGM
Once More My Darling ..... U-I
One Last Fling ..... WB
One Sunday Afternoon ..... WB
Out of the Storm ..... Rep
Outlaw, The ..... RKO
Outpost in Morocco ..... UA

P

Paleface ..... Para
Parole ..... E-I
Partners in Crime ..... U-I
Pearl, The ..... RKO
Pinky 20th-Fox
Place of One's Own, A ..... El
Plot to Kill Roosevelt, The ..... UA
Plunderers, The ..... Rep
Portrait of Jennie ..... SRO
Post Office Investigator ..... Rep.
Pride of the Indians ..... Rep.
Prince of Foxes 20th-Fox
Prince of the Plains ..... Rep
Prison Warden ..... Col.

Q

Quartette ..... EL
Quicksand ..... UA

R

Rachel and the Stranger ..... RKO
Racing Luck ..... Col
Red Canyon ..... U-I
Red Danube, The ..... MGM
Red, Hot & Blue ..... Para
Red Light ..... UA
Red Menace, The ..... Rep.
Red Pony, The ..... Rep
Red Shoes, The ..... FC
Red Spy ..... FC
Red Stallion in the Rockies ..... El
Reign of Terror ..... El
Renegade of the Rancho ..... RKO
Return of October ..... Col
Return of the Frontiersman ..... WB
Ride, Ryder, Ride ..... El
Riders of the Whistling Pines ..... Col
Riding High ..... Para.
Rim on the Canyon ..... Col.
Rimfire ..... SGP
Ringside ..... SGP
Road House 20th-Fox
Rogues' Regiment ..... U-I
Roll, Thunder, Roll ..... EL
Roosevelt Story, The ..... UA
Rope ..... WB
Rope of Sand ..... Para.
Rose of the Yukon ..... Rep.
Roseanna McCoy ..... RKO
Roughshod ..... RKO
Rustlers ..... RKO
Rusty Leads the Way ..... Col
Rusty Saves a Life ..... Col
Rusty's Birthday ..... Col

S

Samson and Delilah ..... Para
Saraband ..... EL
Savage Splendor ..... RKO
Saxon Charm, The ..... U-I
Scar, The ..... EL
Scene of the Crime ..... MGM
Scott of the Antarctic ..... El
Sealed Verdict ..... Para
Search for Danger ..... FC
Secret Garden, The ..... MGM
Secret Land, The ..... MGM
Secret of Saint Ives ..... Col
Set-Up, The ..... RKO
Shamrock Hill ..... El
She Wore a Yellow Ribbon ..... RKO
Shep Comes Home ..... SGP
Shockproof ..... Col
Side Street ..... MGM
Sin of Abby Hunt ..... Para
Siren of Atlantis ..... UA
Sky Dragon ..... Mono
Skyliner ..... SGP
Slattery's Hurricane 20th-Fox
Sleeping Car to Trieste ..... EL
Slightly French ..... Col
Smart Girls Don't Talk ..... WB
Smugglers Cove ..... Mono
Snake Pit, The 20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Station West	RKO
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SG
They Met at Midnight	MGM
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Trail of the Yukon	Mono.
Treasure of Monte Cristo	SGP
Triple Threat	Col
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman Hater	U
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58		a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
4820	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49	
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49	
4826	There Is No Escape	S. Thurston	64		
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		08/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		01/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Bandwagon *T	W. Powell-M. Stevens-B. Drake			
916	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	77	June '49	a2/5/49
	Collision	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Come to the Stable	L. Young-C. Holm			a2/12/49
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan			a2/5/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver			a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		Aug. '49	a2/5/49
	Three Came Home	C. Colbert-A. Marshall			
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			
	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
	You're My Everything *T	D. Dailey-A. Baxter		Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/48
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

Africa Screams (C)F	Abbott & Costello-F. Buck	79		b5/7/49
Black Magic	O. Welles-N. Guild	103	8/19/49	

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61		b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
All Over the Town (C)F	S. Churchill-N. Wooland	88		b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price			
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff	85	June '49	a1/8/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-Z. Pitts			
Illegal Entry	H. Duff-M. Toren-G. Brent	84	June '49	a2/19/49
Johnny Evans	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
Kid From Texas *T	A. Murphy-G. Storm			
Once More My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Take One False Step	W. Powell-J. Gleason		June '49	a2/19/49
Western Story, The *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	81	5/28/49	b5/7/49

COMING

	Backfire	V. Lindfors-E. O'Brien-V. Mayo	8/27/49	a1/8/49
	Barricade	D. Clark-V. Mayo-R. Massey		
	Beyond the Forest	B. Davis-J. Cotten-D. Brian		
	Chain Lightning	Bogart-Parker-Massey-Whorf		
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94 6/11/49	b5/21/49
827	Fountainhead, The	G. Cooper-P. Neal-R. Massey	113 7/2/49	a8/28/48
	Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken	12/24/49	a7/24/48
	Golden Madonna, The (C-D)A	P. Calvert	90	b5/14/49
	Happy Times *T	Kaye-Bates-Slezak-Cobb	12/31/49	
	Hasty Heart, The	R. Reagan-P. Neal	8/13/49	
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett		a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105	b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson	10/8/49	a4/2/49
	Lady Takes a Sailor, The	J. Wyman-D. Morgan		
	Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae	7/30/49	a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall	9/3/49	a12/18/49
	Night Beat	W. Douglas-A. Hale-R. Alda		a8/28/48
	One Last Fling	A. Smith-Z. Scott-J. Backus		a5/22/48
	Return of the Frontiersman *T	G. McRae-R. Calhoun		
	Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald		
	Task Force	G. Cooper-W. Morris-W. Brennan		a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas		a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding	9/24/49	a1/8/49
	White Heat	James Cagney-V. Mayo-E. O'Brien		

ADVANCE DATA
On Forthcoming Product

Barbary Pirate (Col.) Principals: Donald Woods, Stefan Schnabel, Trudy Marshall. Director, Lew Landers. A drama revolving around an American officer's successful attempt to overthrow the Bey of Tripoli who has been attacking American ships.

Lawless (Columbia) Principals: Randolph Scott, Forrest Tucker, Dorothy Malone. Director, Gordon Douglas. A marshal trails an outlaw who has hidden a large sum of stolen gold in this drama, and, after battling some outside elements, returns with gold and outlaw.

Cow Town (Columbia) Principals: Gene Autry, Gail Davis. Director, John English. A western in which a sheep-inclined rancher instigates a battle between pro- and anti-barbed wire factions, until Gene Autry reveals the trouble-maker's identity.

Blondie's Hero (Columbia) Principals: Penny Singleton, Arthur Lake, William Frawley. Director, Edward Bernds. A confidence man uses Dagwood's trust to make a $2,000 swindle, but Blondie's shrewdness and Dagwood's courage, introduced by the Army Reserve Corps, traps the swindler.

Sunset Boulevard (Paramount) Principals: William Holden, Gloria Swanson, Erich Von Stroheim. Director, Billy Wilder. A Hollywood writer is murdered, and, in flashback, the details of his life and involvements are revealed along with the identity of the killer.

NEWSREEL SYNOPSES

(Released Wednesday, May 25)

ALL AMERICAN (Vol. 7, No. 344)—Honor Kramer for "Home of Brave"; Tennessee sorority; Marble contest; Postal worker inventor; N. Y. sculptress.

MOVIETONE (Vol. 32, No. 41)—Clay home; Bond drive; FDR Jr. wins; Pope proclaims new saint; Dutra of Brazil; Ann Arbor author's premiere; Barkley salutes Israel; Inflated building; Skim boats; Wellesley crew.

NEWS OF THE DAY (Vol. 20, No. 275)—Clay home; FDR Jr. wins; Pope proclaims new saint (ex. Chi.); Bond drive; Monty Stratton's premiere; Skim boats; Dutra of Brazil.

PARAMOUNT (No. 78)—Bond drive; Dutra of Brazil; FDR Jr. wins; Clay home.

TELENEWS (Vol. 3, No. 20B)—Shanghai siege; Honor Clay; Dutra of Brazil; FDR Jr. wins; Texas tornado; Floods in Italy; Man on obelisk; Nylon velvet bathing suits; Skim boats.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 249)—Clay home; Dutra of Brazil; International Golden Gloves; Bond drive.

WARNER PATHE (Vol. 20, No. 80)—Clay home; Dutra of Brazil; McCloy U. S. boss in Germany; FDR Jr. wins; Clear mountain snows; Sheep cross Grand Coulee; D. C. newsboys sell bonds; Bond drive opens in Independence; Acrobat on steeple; Skim boats; International Golden Gloves; Great American Quiz: James Lawrence.

(Released Saturday, May 28)

MOVIETONE (Vol. 32, No. 42—Big Four in Paris; Berlin riot; U. S. tornado; Mechanical nurse; Jet fighter; Largest passenger plane; Tulips in Michigan; PAL boxing; Mr. America; Fanny Blankers-Koen.

NEWS OF THE DAY (Vol. 20, No. 276)—Big Four in Paris; British royalty receives debs; Largest passenger plane; Mechanical nurse; PAL boxing; Fanny Blankers-Koen; Mr. America (ex. N. Y.).

PARAMOUNT (No. 79)—Big Four in Paris; Mourn Forrestal; Fiesta in Laredo; Mr. America; Fanny Blankers-Koen; Dempsey referees wrestling title bout.

TELENEWS (Vol. 3, No. 21A)—Mourn Forrestal; Midwest tornado; Berlin riots; Shanghai exodus; Acheson off to Paris; Monaco buries ruler; Mrs. Lewis Douglas visits British hospital; British king and queen attend wedding; New look in fashion and houses.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 250)—Midwest tornado; Dutra of Brazil; Largest passenger plane; Mechanical nurse; Tulips in Michigan; Mr. America; Los Angeles relays.

WARNER PATHE (Vol. 20, No. 81)—Big Four in Paris; Berlin riots; Mechanical nurse; Jet fighter; Largest passenger plane; Hats; PAL boxing; Fanny Blankers-Koen.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott	60	5/1/49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48
928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
	Dumbo	Cartoon	64	June '49
981	Fighting Gringo	G. O'Brien	59	June '49
	Gunga Din	C. Grant-V. McLaglen	117	July '49
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
983	Legion of the Lawless	G. O'Brien	59	June '49
	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
982	Marshal of Mesa City	G. O'Brien	62	June '49
985	Prairie Law	G. O'Brien	59	July '49
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
	Saludos Amigos	Cartoon	42	June '49
913	She	H. Gahagan-R. Scott		Dec. '48
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
826	G-Men	James Cagney	85	6/18/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Borderline	F. MacMurray		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Devil's Weeds	L. Leeds		
House By The River	L. Hayward		
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

Adam and Evelyne (C-D)A	S. Granger	92	b5/21/49
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (D)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Devil in the Flesh (D)A	G. Philipe	112	b5/21/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE 1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title Rel. Date Data

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 5/7
1406 Who Done It? (16)..... 3/3 5/21
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 5/21
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½)..... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ...

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ..
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....
1446 Crazy Like a Fox (18)..... 5/16 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½)..... 3/3 5/7
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/[illegible]
1502 Lo, The Poor Buffalo (6½).11/4 1/[illegible]
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....
1505 Cat-Tastrophy (6) ..... 6/30 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ..
1602 Swing Monkey Swing (8)..10/14 ...
1603 The Little Match Girl (8½) ....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 .
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/[illegible]
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/[illegible]
1802 Acrobatic Babies (9½)...10/14 10/[illegible]
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .....
1807 Lady of the Links (8)..... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....
1809 Rasslin' Riot ( )..... 6/23 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 [illegible]
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1/7
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 ....
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) 3/3 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....
1859 Hollywood's Happy Homes ( ) ..... 6/16 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/9
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
5657 Christmas Carols (10½)...12/9 ...

SERIALS

1120 Congo Bill (15 Chapters)..10/28 ....
1140 Bruce Gentry (15 Chapters) 2/10 .....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8).....10/9
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 ....
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/[illegible]
S-52 Pigskin Skill (8)..... 9/18 10/[illegible]
S-53 Ice Aces (8).....11/6 2/19
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientifiquiz (9) ....
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues)

W-21 The Little Goldfish (8)....11/20 ...
W-22 Fine Feathered Friends (8).. 1/1 ....
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Suffering Cats ( )..... .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/12
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 5/7
T-14 Ontario, Land of Lakes (10). 2/12 .....
T-15 Calling on Michigan (10)... 3/5 ....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( )..... .....
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/8
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/22
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 5/7
K8-6 My Silent Love ( )..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/15
P8-2 Hector's Hectic Life (7)...11/19 1/8
P8-3 Old Shell Game (7).....12/17 2/19
P8-4 The Little Cut-up (7).....12/17 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 5/21
P8-7 Little Red School Mouse (7). 4/15 ....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 ....
P8-10 Campus Capers (7)..... 7/1 .....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/15
X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) 3/11 5/21
X8-5 The Stork Market (8)..... 4/8 .....
X8-6 Spring Song ( )..... 6/3 .....
X8-7 The Ski's the Limit (8)..... 6/24 .....
X8-8 Toys Will Be Toys (7)..... 7/15 .....
X8-9 Farm Foolery ( )..... 8/5 .....
X8-10 Our Funny Finny Friends ( ) ..... 8/26 .....
X8-11 Marriage Wows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/15
Y8-2 Calling All Animals (10).... 1/7 2/26
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 ....
Y8-5 Goin' Hollywood (10)..... 6/10 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/18
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 .....
R8-6 Fairway Champions (10).... 5/6 .....
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

POPEYE

E8-1 Robin Hoodwinked (7). 11/18 1/29
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Popeye's Premiere (11)..... 3/25 5/7
E8-4 Lumber Jack & Jill (7).... 5/27 .....
E8-5 Hot Air Aces (7)..... 6/24 .....
E8-6 A Balmy Swami (7)..... 7/22 .....
E8-7 Tar With a Star ( )..... 8/12 .....
E8-8 Silly Hill Billy ( )..... 9/9 .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/8
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10).... 3/11 .....
L8-4 The Fall Guy (11)..... 4/15 .....
L8-5 Flying Grandmother (10).... 6/3 .....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2/15
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 .....
J8-4 Air Force Fire Fighters (10). 4/29 .....
J8-5 Seaweed Science (10)..... 6/17 .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/22
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 ....
93108 Love That Beauty (16).... 5/27 5/21

SPECIAL (2)

93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/1[illegible]
93402 Heart Troubles (16)..... 3/11 5/14

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18).... 2/18 5/7
93704 The Cactus Cut-Up (17)... 4/15 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5
93202 I Found a Dog (21)..... 4/1 .....

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 ...
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 5/14
94206 Shake Hands With Success (8) ..... 3/18 .....
94207 Shush Money (8)..... 4/22 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 .....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Interior Decorator (7).... 8/27 .....
94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Soup's On (8)..... ...10/15 .
94107 Three for Breakfast (8)...11/5 3/12
94108 Mickey and the Seal (7)..12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) 2/11 5/7
94112 Pluto's Surprise Package (7) 3/4 5/21
94113 Sea Salts (8)..... 4/8 .....
94114 Pluto's Sweater (7)..... 4/29 .....
94115 Winter Storage (7)..... 6/3 .....
94116 Bubble Bee (7)..... 6/24 .....
94117 Honey Harvester (7)..... 8/5 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8)... 2/11 5/7
94307 Canadian Roughriders (8).. 3/11 5/14
94308 Sports' Top Performers (8). 4/8 .....
94309 Golf Masters (8)..... 5/6 .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 ....
93502 Range Rhythm (18).....10/15 .....
93503 Cactus Capers (17).....11/19 .....
93504 California or Bust (18)...12/24 .....

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....
94706 Ferdinand the Bull (8).... 7/15 .....

TRUE-LIFE ADVENTURES

Seal Island (27)..... 5/15 5/7

REPUBLIC

SERIALS

591 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

CARTOONS

Trucolor

881 Beyond Civilization to Texas (8) 3/15 3/12
882 The Three Minnies (8).... 4/15 5/7
883 Romantic Rumbolia (8)... 6/1 .....

Rel. No. Title Rel. Date

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48 5
8255 Scenic Sweden (8)..... 6/48 6
8256 Riddle of Rhodesia (8).... 7/48 9
8257 Bermuda (8) 8/48 9
8258 Desert Lights (8)..... 8/48 8
8259 Portrait of the West (8)...10/48 ..
8260 Way of the Padres (8).... 1/48 ..

Black and White

8203 Sky Thrills (9)..... 3/48 5
8204 Majesty of Yellowstone (9). 7/48 6

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/ 5
8303 Everglades Adventure (9)..... 5
8304 Football Finesse (10).... 9/ 6
8305 Olympic Water Wizards (9).10/ 12
8306 Yankee Ski-Doodle (8)....12/ ..
8352 Aqua Capers (T) (8)..... 1/ 5
8353 Playtime in Scandinavia (T) (8).... 4/ 6

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/ 6
8513 Taming the Cat (7)..... 1/ 6
8514 The Magician (7).... ... 3/ 6
8515 Chipper Chipmunk, The (7). 3/ 8
8516 Hounding the Hares (7)... 4/ 6
8517 Feudin' Hillbillies (7).... 4/ 6
6518 Mystery in the Moonlight (7) 5/ 6
8519 Seeing Ghosts (7)..... 6/ 6
8520 A Sleepless Night (7)..... 6/ 6
8521 The Witch's Cat (7)..... 7/ 9
8522 Magpie Madness (7)..... 7/ 8
8523 Love's Labor Won (7)..... 8/ 9
8524 The Hard Boiled Egg (7)..10/ 12
8525 The Mysterious Stranger (7) 10/ 12
8526 Free Enterprise (7).....10/ 12
8527 Triple Trouble (7).....11/ ...
8528 Out Again in Again (7)...11/ ...
8529 The Magic Slipper (7)....12/ ...
8530 Gooney Golfers (7).....12/ ...

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/ ...
8532 The Green Line (7)..... 5/ ...

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ 12/

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/ 6/

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/ 5/
8602 Fashioned for Action (8).. 4/ 6/

MARCH OF TIME

4 Report on the Atom (20). 4/15 ...
6 The Cold War ( )..... 1/ ...
7 Marriage and Divorce ( ). 2/20 3/
8 Crisis in Italy ( )..... 3/ ...
9 Life With Junior ( )..... 4/44 ...
10 Battle for Greece (17).... 5/ ...
11 The Fight Game (19)..... 5/ 6/
12 The Case of Mrs. Conrad (18) ..... 7/ ...
13 White-Collar Girls (18)... 8/6 8/
14 Life With Grandpa (17)... 9/ ...
15 Battle for Germany (18)...10/ 10/
16 America's New Air Power (18) 10/29 11/
17 Answer to Stalin (19)....11/26 1/
18 Watchdogs of the Mail (18) .....12/ ...

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3/
9252 Quaint Quebec (8)..... 4/ ...
9253 The Golden Transvaal (8).. 5/ ...

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4/
9302 Neptune's Playground (8).. 4/ ...
9303 Beauty and the Blade (9). 5/ ...

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4/
9502 The Power of Thought (7). 1/ 3/
9503 The Racket Buster (7).... 2/ 4/
9504 Sourpuss in Dingbat Land (7) 3/ 4/
9505 The Lion Hunt (7)..... 3/ ...
9506 The Stowaways (7)..... 4/ ...
9507 A Cold Romance (7)..... 4/ ...
9508 The Kitten Sitter (7)..... 5/ ...
9509 Happy Landing (7)..... 6/ ...
9510 The Catnip Gang (7)..... 6/ ...

MOVIETONE SPECIALTY (3)

9801 Struggle for Survival (9).. 2/ 4/

DRIBBLE PUSS PARADE (1)

8801 Satisfied Saurians (8)..... 3/ 4/

FEMININE WORLD

9601 Talented Beauties (11).... 6/ ...

MARCH OF TIME

1 On Stage (18)..... 1/21 1/
2 Asia's New Voice (17).... 2/18 3/
3 Wish You Were Here (18). 3/18 5/
4 Report on the Atom (20).. 4/15 4/

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 ...
Wild & Woody (7).....13/31 ...
Scrappy Birthday (7) .... 2/11 ...
Drooler's Delight (7)..... 3/25 ...

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UNIVERSAL-INTERNATIONAL

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Reissues

4321	Pantry Panic (7)	11/22	..
4322	Hollywood Matador (7)	12/13	..
4323	Mouse Trappers (7)	1/24	.
4324	Hams That Couldn't Be Cured (7)	2/21	..
4325	The Screw Driver (7)	3/14	..
4326	Ace in the Hole (7)	4/4	..
4327	Goodbye, Mr. Moth (7)	5/2	..
4328	Jukebox Jamboree (7)	5/30	..
4329	The Loan Stranger (7)	6/27	..
4330	Dizzy Acrobat (7)	7/25	..
4331	Dizzy Kitty (7)	8/22	
4332	Cow Cow Boogie (7)	9/19	....
4333	The Screwball (7)	10/17	....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	...
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	.....
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Maria ( )	6/13	.....

VARIETY VIEWS (8)

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4342	They Went That A-Way ( )	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	.....
4345	Inch by Inch ( )	5/30	.....

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4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	.....
4305	Symphony in Swing (15)	3/30	.....
4306	Ted Fio Rito & Orch. ( )	4/27	.....

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4201	Cheating in Gambling (17)	2/2	.....

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4203	Christmas Dream (11)	11/22	11/16

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4352	Cheyenne Cowboy (23)	2/10	.....
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates ( )	5/5	....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

1002	Drums of India (20)	1/16	.
1003	Princely India (20)	12/25	4/2
1004	Heart of Paris (20)	3/19	5/21
1006	Cradle of the Republic (20)	5/28	.....

Reissues

1001	Sons of Liberty (20)	11/29	
1005	Sunday Roundup (20)	1/29	
1007	Singing Dude (20)	7/9	.....
1008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

1101	So You Want to Be in Politics (10)	[illegible]	
1102	So You Want to Be on the Radio (10)	11/6	1/22
1103	So You Want to Be a Baby Sitter (10)	1/8	4/2
1104	So You Want to Be Popular (10)	3/12	.....
1105	So You Want to Be a Muscle Man (10)	7/2	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

1301	An Itch in Time (7)	10/30	9/12
1302	Fin'n Catty (7)	12/11	.....
1303	Bedtime for Sniffles (7)	1/1	.....
1304	Presto Changeo (7)	2/5	.....
1305	Swooner Crooner (7)	2/12	.....
1306	Hop, Skip & Chump (7)	3/5	.....
1307	He Was Her Man (7)	4/2	.....
1308	I Wanna Be A Sailor (7)	4/30	.....
1309	Flop Goes the Weasel (7)	5/21	.....
1310	Horton Hatches the Egg (7)	6/18	.....
1311	The Egg Collector (7)	7/16	.....

M. M. TECH. CARTOON

1101	Awful Orphan (7)	1/29	.....
1102	Porky Chops	2/12	.....
1103	Paying the Piper (7)	3/12	5/21
1104	Daffy Duck Hunt (7)	3/26	5/21
1105	Mouse Wreckers (7)	4/23	.....
1106	The Bee-Deviled Bruin (7)	5/14	.....
1107	Curtain Razor (7)	5/21	.....
1108	Mouse Mazurka (7)	6/11	.....
1109	Hen House Henery (7)	7/2	.....
1110	Knights Must Fall (7)	7/16	.....
1111	Bad Ol' Buddy Tat (7)	7/23	.....

M.M. BUGS BUNNY SPECIAL (8)

1119	Long-Haired Hare (7)	6/25	.....

SPORTS PARADE (13)

1201	Jungle Man Killers (10)	11/6	9/18
1202	Sportsmen of the Far East (10)	12/18	2/17
1203	Royal Duck Shoot (10)	1/22	3/19
1204	Water Wonderland (10)	3/5	5/21
1205	Sport of Millions (10)	3/26	5/21
1206	Cinderella Horse (10)	4/23	.....
1207	English Outings (10)	5/14	.....
1208	Dude Rancheroos (10)	6/4	.....
1209	Highland Games (10)	7/2	.....
1210	Daredevils on Wheels (10)	7/23	.....

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5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
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5806	Spring Comes to Niagara (10)	6/18	.....

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5102	Grandfather's Follies (20)	11/10	.....
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5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

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5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....

MOTION PICTURE INDUSTRY PUBLIC RELATIONS SHORTS

1	Let's Go to the Movies (9)	RKO 5/13	1/15
2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ.	1/15
4	The Art Director ( )	20th-Fox	1/15
5	The Sound Man ( )	Col.	.....
6	The Screen Actor ( )	MGM	.....
7	A Film Goes to Market ( )	Para.	.....
8	History Brought to Life ( )	Para.	.....
9	Moments in Music ( )	MGM	.....
10	The Costume Designer ( )	RKO	.....
11	Screen Directors ( )	WB	.....
12	Screen Writers ( )	20th-Fox	.....

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JUN -6 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS Editor and Publisher

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Vol. 50 No. 23

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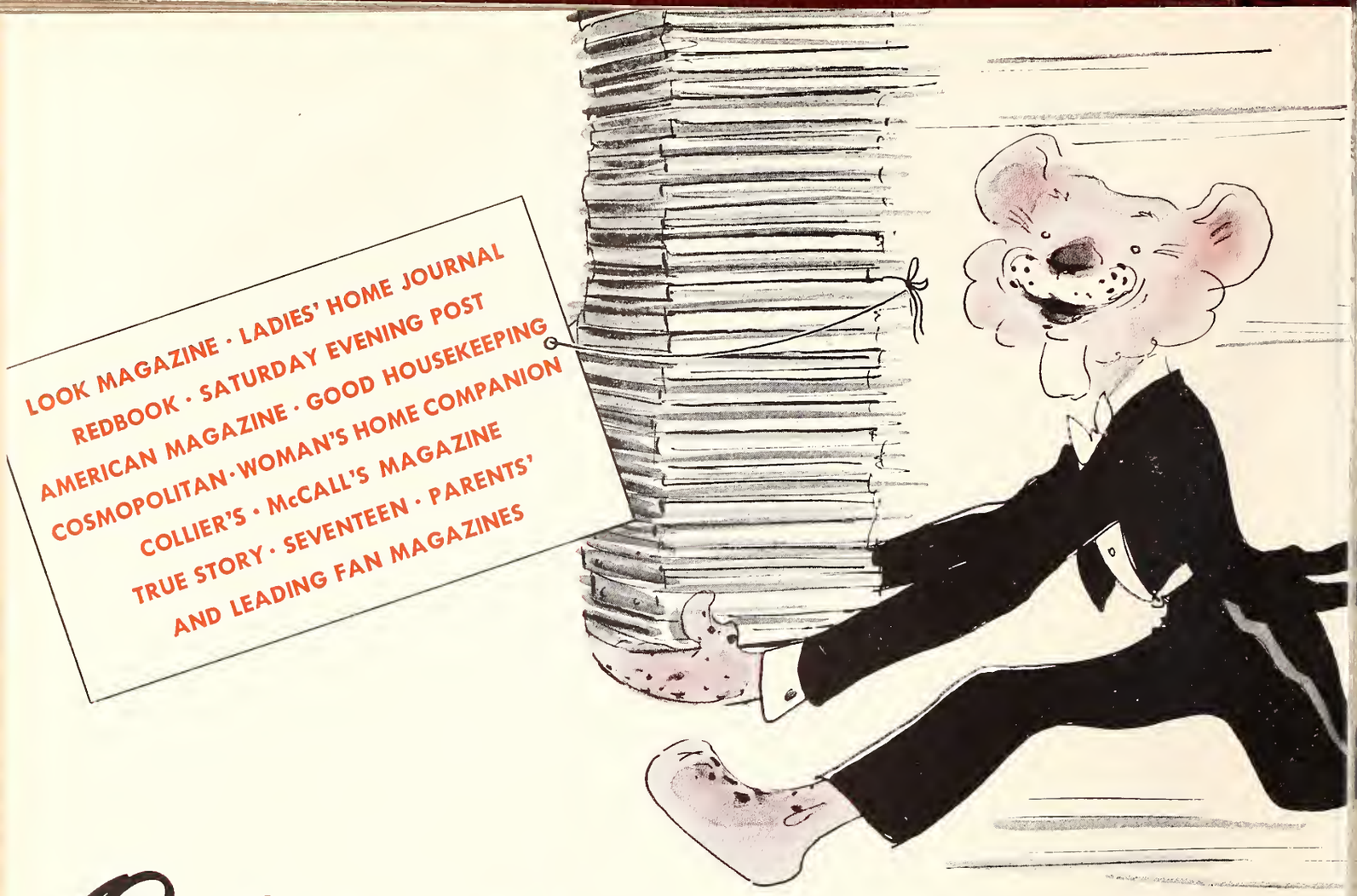

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THE EDITORIAL PAGE

TRADE OBSERVATIONS

PRE-SOLD PICTURES. There are such things—every now and then. But the bigger they are the bigger they can be sold for the benefit of the local theatre showing them. And that's why, at this time, some of the most important news breaking in the industry concerns the showmanship that is applied to the product from Hollywood, or elsewhere.

Two weeks ago, this corner had something to say about the dollars-and-cents value to the exhibitor of wrapping up his show in attractive ribbons—the garnishment being high standards of projection, attractive surroundings, comfortable, well-ventilated theatres.

There are too many demonstrations of the public's interest in movies to bother with citing any one of several recent outstanding incidents along that line. There's plenty of proof that the public will react to the glamor of the films and their stars whenever showmanship really goes to work and produces a good ballyhoo show.

But there have been several instances of smart showmanship which are well worth noting—with applause for those responsible. Among them:

* * *

HERBERT YATES' MODEL SHOWMANSHIP. The Republic Studios turned out—without benefit of pre- or current-production ballyhoo—a picture dealing with the hottest headline topic of the day. That, of course, would be the activities of communists—native as well as those imported for the job.

The "undercover" treatment accorded the whole program of filming this Republic picture—bearing the punchy title "The Red Menace"—must have been according to blue-print, because when the picture was ready for previewing to the press and the trade, there suddenly appeared in newspapers the announcement that a picture on the Red topic was all ready. This hit the papers as pretty live news, in view of the fact that several studios were preparing pictures on that subject.

According to present plans, Republic has no intention of letting that story die, and there's to be follow-up in the form of strong ballyhoo to build interest on the already solid foundation of publicity about "The Red Menace."

And another demonstration of smart showmanship—tied up with films, it is true, that apparently have the stamina to carry the ball that has been passed to them—is currently on display in New York where:

* * *

THREE SHOWMANSHIP STRIKES. There are three hits—count 'em—running merrily through projectors at New York theatres that have come over from the J. Arthur Rank production centers in London. Whether the pictures—"Hamlet," "The Red Shoes" and "Quartet"—are for the so-called carriage-trade or not, is beside the point at the moment.

All three of these British imports have had the benefit of the right kind of handling to realize their full potential as attractions for particular theatres.

The record for all three is remarkable: "Hamlet," on June 1, began the ninth month of its run at the classy Park Avenue Theatre; "The Red Shoes" opened up its thirty-third sell-out week at the Bijou on Friday; "Quartet" is playing its tenth week to capacity at every show at the Sutton—also a "class" house.

In each of the three cases, the showmanship has been geared to do the right job for the pictures. In each case there has been just about the right amount of the various ingredients to put the pictures over. The selling was not too strong, not too restrained, but just what was needed to let the pictures sell their own particular brand of entertainment.

So we get back to where we came in with this discourse. The pre-sold picture is the rare pearl for which a showman could spend a lifetime of hardship and poverty to seek—and perhaps never cash in on.

If some of the biggest older pictures could have behind them all they gained while running their engagements at theatres around the world, that would be a wonderful pre-sold attribute to start out with. Just as illustration, take the case of

* * *

GOLDWYN'S PRIZES, merited and won for his grand "The Best Years of Our Lives," had to be won by actual performance. Were they garnered in advance (they include the Academy "Oscar," Irving Thalberg Award, Denmark's "Filmprisen" and, the latest, Japan's "Hannya") might have been all that was needed to put "The Best Years" over to the results it gained in its first runs around the country. But—great as it is, "The Best Years of Our Lives," instead was given one of the most thorough showmanship jobs ever registered by the Goldwyn forces; and that's a lot of showmanship.

The moral is that it is smart to:

* * *

SELL THE PICTURE. If the show is good enough to book, it's worth all the showmanship energy a theatreman can produce with every bit of know-how, inspiration and perspiration of which he's capable.

—*CHICK LEWIS*

WHAT'S NEWS

In the Film Industry This Week

Television

Ever since television proved that it was feasible in theatres and that it had box-office value of sorts, exhibitors have been wondering how the equipment costs could be brought down to the point where the average theatre might afford an installation.

And ever since they have been wondering about that, the usual answer offered has been: Mass production. This week informed engineering opinion privately leaned to the view that it would take more than mass production; that before theatre television costs could be reduced there would have to be new developments in television manufacturing itself.

Why? Because three elements in television alone are so expensive that while their costs could be reduced somewhat on a mass-made basis, the elements themselves would prevent any drastic reduction in the sales price of theatre television. (P. 5.)

They are: Tubes—present high voltage tubes are a high cost item even when made by the thousands; optics—television's system of optics is as efficient and economical as presently possible, and there isn't much that can be done there to cut corners and the higher efficiency which theatre audiences will eventually demand tends to drive that end of it up instead of down; high voltage—the high voltage needed for present theatre video requires expensive high voltage transformers and filters.

And those exhibitors who are in a sweat against the day when television will be piped into the home with programs available only to those subscribers who paid their fee, can stop sweating. That possibility doesn't seem to be around the corner either. For the system would require a video channel of its own and the FCC is said not to favor alloting channels for a strictly private business. More important, the system as planned, depends upon the telephone company, both to supply part of the telecast frequencies over its wires so as to insure privacy and to collect the subscription monthly. None of the Bell companies are reported enthusiastic, taking the view that they are communication outfits and not entertainers and reportedly believing that such services would jam their traffic and require the addition of 5,000 manual operators to handle the customer requests.

Exhibition

Folks who want to see a show in a Norfolk, Va., drive-in just pile into their cars and go. In fact they'll also pile the neighbors in the same car and take off, for the admission is one buck—regardless of how few or how many are in the auto. This flat admission system is common in smaller and less pretentious drive-ins, but the Norfolk situation is said to be the first where it made its entrance into really important drive-ins. Meanwhile more and more drive-ins are admitting children free, thus presenting another trade headache.

In St. Louis opponents of racism were up with a non-segregation bill. And in Augusta, Maine was thinking of going the way several other states have gone and put in a five per cent theatre admission tax. In Richmond, Mo., exhibitors were fighting an admission tax in court and in Buffalo the Internal Revenue Collector ruled that bars showing movies must charge a cabaret tax. The ruling does not apply to television in bars.

In Dallas, national Allied's board reaffirmed the Finneran plan for "bad" actors and decided to ask the Motion Picture Association to do something about it. It also appointed a television committee and decided to meet again in October at Minneapolis.

Distribution

MGM has cut clearance from 45 to 35 days in Cleveland. Selznick has formed a new Canadaian distribution company with J. L. Smith and Ray Lewis and has closed with Eagle Lion to distribute "Portrait of Jennie" and "The Fallen Idol."

Litigation

Anti-trust suits: Fifth and Walnut, Louisville, a second suit against United Artists Theatres, Paramount, 20th-Fox, RKO, Loew's, Warner Bros., United Artists and Columbia, for $1,500,000 plus an injunction. This is the second such suit; the plaintiff lost the first and appealed for a new trial. Reason: Product. Colonial Amusement Company, Philadelphia, against Warner Bros. Theatres, Warner Bros., Columbia, Loew's, RKO, 20th-Fox, UA and Universal, on clearance; damages, $30,000; Beacon Theatre, New York, against 20th-Fox, RKO, Warners, Universal, $2,250,000. Reason: run.

Alleged percentage fraud: Paramount, Loew's, Universal, RKO, 20th-Fox, Warners, Columbia, United Artists against Herbert B. Ram and Sam Bogoslowsky in the Charleston area.

General

In a move intended to cut expenses, the Motion Picture Association this week closed its Hollywood previewing system, merging it with that in New York and is reportedly planning to cut down on community relations by passing the job to exhibitors.

Out in Hollywood Cinecolor will decide June 14 whether it will give Film Classics back to Joseph Bernhard. DuPont has come up with a new film emulsion for color film, made of plastic, which marks the first time that a substitute for gelatine is on the market.

Financial: Monogram net loss for 39 weeks ending April 2 was $463,090, compared with net loss of $97,899 for the same period in the previous year.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telepbone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telepbone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

Wilson Wants More Canada Time

Makes Bid for Greater British Film Bookings

(For the "inside England" view on the Anglo-American situation, see Jock MacGregor's London Observations, page 30.)

Great Britain is looking forward to expanding her revenue through increased playing time for British films in Canada, Harold Wilson, president of the British Board of Trade, declared this week in an address at the Toronto Board of Trade dinner in that city.

Wilson said he wanted to see more outlets for British product in Canada without any accompanying hostility to films of other nations but he did not say how he expected to gain this added time without cutting down bookings for other imported films, such as those of the United States.

The Board of Trade chief added that he hoped theatregoers of both his country and Canada would always have the opportunity to see the best films from all nations.

No Johnston Meet?

Talk buzzed in industry circles that Wilson was to confer with Motion Picture Association of America President Eric Johnston, who was also in Toronto delivering a non-industry speech, but there was no evidence that the two men met. In England Wilson is more or less the representative of his Government in industry contacts.

The Anglo-American situation however continued to sputter and flare in the United States this week, with most of the action coming from the Society of Independent Motion Picture Producers, whose President Ellis Arnall was scheduled to return to Washington late this week, after a previous flying trip to the nation's capital during the latter part of last week.

Wants Action

At that time Arnall urged the Justice Department to move against the Motion Picture Export Association asserting that even though it was claimed the British and the Americans reached no agreement at the recent Anglo-American Council the fact that they sat down presumably to discuss such topics as they were reported to have done, was an act of conspiracy under the American law.

"I mention this," Arnall told SHOWMEN'S TRADE REVIEW speaking of the Anglo-American meetings, "to make it plain that we consider the offense is probably conspiracy even though the Anglo-American Conference has said nothing."

Reopen Freeze Deal?

The SIMPP President also asked the State Department to ask the British Government to reopen the money freezing agreement reached last March 11 in return for which the British repealed the ad valorem tax.

Arnall said this agreement could be reopened

(Continued on Page 13)

No Like

The Canadian Merchandisers Association and the Ontario Retail Hardware Association have both protested to the City of Toronto and the Theatres Branch of the Ontario Government against the increase in giveaways among theatres, particularly independent exhibitors. The subject of theatre premiums has been referred to the Toronto Board of Police Commissioners for a report.

View Video

There are now 5,800 television receivers in the Columbus, O., area—5,510 in homes and 290 in public places—according to a survey made by the research division of the Crosley Broadcasting Company.

Television sets in the Milwaukee area, embracing a population of 750,000, are 24,500, according to a recent report. Many of the 2,200 taverns in the county have already installed sets; the others will be forced to do so to keep their patrons.

MPA Saving; Ends Coast Previews

May Shift Community Contacts to Exhibitors

In a move which is intended to cut down expenses in the Motion Picture Association and shift some of its community relations activities to the exhibitor, that organization this week closed down its west coast previewing services and combined all previewing functions in New York.

Mrs. Field Retires

The move, which accompanies the retirement of Mrs. Alice Evans Field from the Hollywood office and the elimination of the west coast preview sheets, also marks termination of the services of Dr. Irvin Deer and Duke Hickey in the MPAA's community relations department. Dr. Deer worked out of Chicago; Hickey traveled in the field contacting organizations.

The MPAA is said to be quietly angling to turn over the contact work to exhibitors at a local level. The previewing service, which it has concentrated in New York, is a facility to permit reviewing committees of the various organizations which work with the MPAA to view pictures before general release.

Movie-Playing Bars Face Tax—Uncle Whiskers

Internal Revenue Collector, George T. McGowan, jolted Buffalo tavern owners this week when he ruled that motion pictures shown in bars and restaurants made those establishments liable to the 20 per cent cabaret tax.

"The Government considers the movies as entertainment," McGowan remarked "and a public performance for profit. The cabaret tax will apply to all amounts paid for admissions, refreshments, service and merchandise by or for any patron or guest who is present during any part of the time such entertainment is presented."

The rule does not apply to television sets at bars, but will hit several Buffalo spots which had put in projectors and a screen and were showing oldtime fight films and comedies.

MGM Reduces Clearance In Three Ohio Cities

MGM, according to a report emanating from Cleveland, has reduced first-run clearance in Lorain, Sandusky and East Liverpool, Ohio. Clearance for the Lorain and Dreamland, Lorain, is cut from 45 to 35 days; that for the Ceramic, East Liverpool, from 60 to 42 days, and for the Ohio in Sandusky from 60 to 28 days.

Low-Cost Theatre Video Not Just Around the Next Corner

Mass Production Not Whole Answer; Developments Needed, Engineers Think

By BILL SPECHT (News Editor)

Theatre television at more reasonable costs—costs which the smaller theatre can pay—is farther off than is generally believed and the solution to the problem does not lie entirely in mass production.

This view, shared by engineer sources questioned by SHOWMEN'S TRADE REVIEW, is based on the fact that the materials going into large-screen television for theatre use are so expensive that substitutes or methods of cutting corners without damaging performance must be found.

While the sources acknowledge that mass production would do much to bring down costs and think that it is essential to procure enough theatres willing to install the sets so that a manufacturer could start production on the same high speed quantitative basis as he uses today to make a radio or a television set for the home, they point out also that there is a need for scientific developments to help bring costs down. They point out further that it is going to take great rescaling before a set which now sells at $25,000 can be made for $7,000 or less.

In discussing some of the manufacturing problems facing those who wish to reduce costs, Aaron Nadell, technical editor of SHOWMEN'S, listed three needed changes. They are:

Expensive Elements

1) Tubes. Less expensive and lower voltage tubes. The present tube is now a high voltage tube, approximately seven inches. Since it generates dangerous rays, it has to be shielded to protect the workers, another expense item.

2) Optics. The present system uses the expensive Schmidt 20-inch-diameter mirror. However, and known lens system of comparable efficiency would be far more expensive.

3) Lower voltage. Present high voltage equipment requires expensive high voltage transformers and filters, costs of which could be reduced with lower voltage and lower power.

However, even if these costs can be brought down, it will require experimentation and the practical test outside of the laboratory—in the theatre. This means in turn that theatres would have to experiment, as the Paramount in New York has been doing. At the present moment willingness on the part of the exhibitor to experiment is not particularly noticeable.

Further, there doesn't seem to be any exhibitor willingness to install expensive equipment even if it is beyond the stage of experimentation until such time as there are programs

(*Continued on Page* 13)

One-Buck-a-Car Drive-In Admission At Norfolk—Is Everybody Happy?

One buck will take you—and six more or as many more as you can cram into your car—to the movies at the drive-ins around Norfolk, Va.

While the cramped customers may revel in a system which allows a family of 10 to come in for the same price as a couple or permits friends to pool their dimes and use one car for an evening's entertainment, it's not making the drive-ins too happy. Reports indicate that the exhibitors think they'd be better off without the flat per-car rate, excepting that since they started it they've got to abide by it.

Dollar drive-ins of the quality and size of those in Norfolk are apparently new. The flat admission scale has not been unheard of in small 100-car installations which use 16-mm. films and have a very rustic installation—including plumbing. But the rate for larger cities is unusual.

The flat rate would seem to be legal as far as the admission tax is concerned since the tax is based on the flat rate of the admission. Distributors in the Norfolk area also are apparently not too concerned since there is no run system in that territory and the drive-ins reportedly buy flat.

Ruffles-and-Stage-Coach Blue Law Puzzles Slacks-and-Auto Age Judge

A puzzled Maryland Circuit Court Judge adjourned court in Hagerstown, this week without deciding whether a Washington County blue law, some 225 years old and in existence before Washington whipped the British, should be upheld and whether Sunday movies should be or shouldn't be.

Complications

Complicating this tender legal point which must have made the judge feel a bit like Solomon when he had that famous maternity case to decide, was the fact that the theatre's attorney was attacking the law on the ground that other forms of "purchased" recreation were permitted and testimony introduced by two doctors, one of whom thought movies might even be a deterrent to ulcers.

The court got this case when the Washington County Sheriff, arrested T. W. North, Jr., manager of the Hiway Drive-In, Projectionist Clinton Karn and Cashier Jack McKee. The sheriff, who apparently acted on the complaint of the Washington Ministerial Association, that the trio were going to aid and abet a Sunday performance, swept down on them shortly before opening time and took them to jail. The trio entered no denial. In fact they made it uncomfortably apparent that they were out to fight the blue law.

And what's more, they came to court prepared to prove that theirs was a noble job of providing "relaxation" to the human race. Their first medical witness—Dr. Peregrine Worth, discussed the tensions of every day life which leads to all types of ailments, including ulcers, unless relaxation knits the raveled sleeve of care.

Their second medical witness—Dr. Hubert Porterfield, found that movies were right up

(*Continued on Page* 13)

Uninvited Guest

The manager of one of the lower Market Street theatres in Philadelphia had a good deal of trouble in ejecting an unusually noisy patron. He burned up all the more when he discovered the man had sneaked in without buying a ticket.

Fifth and Walnut Files Second Suit

The Fifth and Walnut Corporation, operators of the National at Louisville, Ky., this week filed a second suit against seven majors and the United Artists Theatres asking for $1,500,000 triple damages and injunctive relief.

The suit complements the first suit which Fifth and Walnut lost in New York federal court and over which it appealed to the U. S. Circuit Court of Appeals to order a new trial. The Circuit Court has yet to rule. The first suit alleged that the National could not buy suitable product due to monopolistic practices. The second suit realleges this and asks for damages from the period the first suit was filed to the present.

Lost First

During the first suit, the Judge had refused to permit the Supreme Court findings in the Government anti-trust suit to be introduced as evidence. The jury brought in a verdict favoring the defendants after testimony had been taken on the nature of the National, part of the testimony indicating it was an inferior house, which the owners denied.

Defendants in addition to United Artists Theatres are Paramount, 20th Century-Fox, RKO, Loew's (MGM), Warner Bros., United Artists and Columbia. Decision on the appeal in the first suit apparently will not affect the status of the second suit.

Griffith Trial Nears End; Testimony Taken

The U. S. suit against the Griffith circuit neared it end this week after distribution sales executives testified for the defendants in federal court at Oklahoma City last week. MGM's W. B. Zoellner testified his company tried to deal with Griffith on a city-to-city basis but that Griffith did not obtain certain pictures for any of its houses when the terms were not right. Judge Edgar S. Vought brought out that Griffith did not buy MGM for its closed towns when MGM made a deal with independents in competitive situations.

United Artists Division Manager Fred Jack testified that Griffith now bought United Artists on an individual house basis instead of a circuit basis.

Overbrook Sues Over Clearance

Suit attacking clearance under the anti-trust laws and asking for damages amounting to $30,000 was filed in federal court at Philadelphia this week by Albert M. Cohen, attorney for the Colonial Amusement Company.

The company, which operates the Overbrook at Philadelphia claims it has been unable to book the bulk of product since 1924 unless it played at least seven days after run at the Warners' Cross Keys. This clearance is alleged to be the fruit of a conspiracy among the defendants—Warner Bros. Circuit Management Corporation and Warner Theatres subsidiaries, Columbia, Loew's (MGM), Paramount, RKO, 20th Century-Fox, Warner Bros., United Artists, Universal.

Ask Right to Inspect B&K House Books

Federal Judge John Barnes in Chicago this week took under advisement the request by Ridge Theatre attorneys that the books and films of the Balaban and Katz Northside be opened for inspection from 1942 to date. The attorneys for the major distributors in the suit and for the circuit opposed the motion.

Say No, No, Yes, and Again No to Ky. Drive-in

Louisville's Planning and Zoning commission this week had said no, no, then yes and then no again to a permit which H. C. Schmeing, Bremer Ehrler, Joseph Doyle and James Keene sought to build a drive-in on Poplar Level Road near Illinois Avenue in that city.

Unusual aspect of the case was that after the board had denied the quartet twice, after a third appeal, it approved the project, but then reopened the case at the request of County Judge Barker and withdrew their approval. The judge was said to fear the theatre would create a traffic hazard. The exhibitor quartet may appeal to the courts.

No Opposition to Conn. Drive-In Measure

No opponents appeared before the Connecticut legislature's Roads, Rivers and Bridges Committee when it held a public hearing last week on a bill which would ban outdoor motion picture theatres which have exits or entrances on or adjoining any state-aid highway or trunk line.

As Others Go . . .

Maine is reported to have a five per cent tax on amusement admissions in its legislative hopper.

Beacon Theatre Seeks $2,250,000 Damages

Suit for $2,250,000 triple damages under the anti-trust laws was filed in federal court at New York Wednesday by Salana, Inc., and Beathecorp, Inc., against Twentieth Century-Fox, Warner Bros., RKO and Universal.

The suit charges that the Beacon, upper Broadway neighborhood house could not get first-run product and had to play third-run behind RKO's 81st Street and 77th Street theatres because of monopolistic practices among the defendants. Beathecorp, which operated the Beacon from 1944 to 1946 is asking $900,000 of the damages and Salana which took over after that date is now operating the house, seeks $1,350,000.

Majors Sue Carolina Duo on Percentage

Individual suits charging percentage fraud were filed in federal court at Charleston, S. C., this week by United Artists, Paramount, Loew's (MGM), Universal, RKO, 20th-Fox, Warner Bros., and Columbia, against Herbert B. Ram and Sam Bogoslawsky over alleged operations at the Little Patricia and Patricia in Aiken; the Carolina in Batesburg; the Liberty in Johnston; the Leesville, Leesville; Hollywood McCormick; Granitesville, Granitesville—all in South Carolina, and the Lakeview in Augusta, Ga.

Variety Takes Over Hospital June 9

Variety Clubs International will formally take over the Will Rogers Memorial Hospital at Saranac Lake on Thursday, June 9, International Chief Barker R. J. O'Donnell announced this week.

O'Donnell also announced that Richard Walsh, president of the International Alliance of Theatrical Stage Employes, had been elected a vice-president of the hospital.

The clubs, it was said, will enlarge and re-equip the sanitarium originally established in 1921 by the National Vaudeville Artists for the treatment of actors and actresses and later taken over by the motion picture industry after the NVA gave it up.

To Spend $200,000

Part of this plan covers the expenditure of $200,000 to install modern X-ray equipment which the hospital needs, and to erect a new staff building. The Variety Clubs reportedly hope to increase the capacity of the hospital from 90 to 140 beds. Up to the present because of financial difficulties, it has been unable to care for more than approximately 30 patients.

Private sleeping cars will carry the party attending the ceremonial and will leave from Grand Central Station, New York, on June 8, arriving at the hospital on June 9 early in the morning. The party will spend the day inspecting the hospital and leave that night aboard the same sleeper, arriving at Grand Central on June 10.

New Racial Bill Before St. Louis Board

Opponents of racial discrimination in St. Louis were back in the fight again this week with a bill before the Board of Aldermen which would prohibit discrimination or segregation in motion picture theatres, amusement places, hotels, restaurants, etc.

The new bill has a sting in it, calling for a one-year license revocation for any violation, plus fines ranging from $25 to $500. Supported by Catholic, Protestant and Jewish organizations as well as labor and civic groups, it will come up for a second reading June 3. The first bill introduced last year was allowed to die.

Eisenstein Named Realart Chairman

Norman Eisenstein was elected board chairman of Realart, replacing Joseph Harris this week as the directors met and elected officers. Officers reelected are: President Paul Broder, Secretary and Assistant Treasurer Eisenstein, Vice-President and Treasurer Jack Broder, Executive Vice-President Budd Rogers, Assistant Secretary Alex Alexander. Directors reelected are: Eisenstein, the two Broders, Rogers, Alexander and Harris. Harris had announced his intention of dropping from the board chairmanship several months ago when he founded a new film company.

Dave Balaban Dead

David Balaban, 51, district supervisor for the Balaban and Katz circuit and brother of Barney, John, A. J., Harry and Elmer Balaban, died suddenly in Chicago late Wednesday of a heart ailment. In addition to his brothers, survivors are his widow, Kitty, and his children—Mrs. Gloria Wollson, and Max and William Balaban.

Cinecolor Calls Divorce Meet

Asks Stockholders to Okay Split From Film Classics

Cinecolor this week called a special stockholders' meeting for June 14 in Hollywood to discuss divorcing Cinecolor from Film Classics, its wholly-owned subsidiary.

The plan, recommended by the Cinecolor board, would call for the transfer of all Film Classics stocks plus $200,000 of Film Classics debentures now held by Cinecolor to Joseph Bernhard and associates. In return Cinecolor would receive 130,000 shares of Cinecolor common now held by the Bernhard group.

Financial

Under the proposed plan Cinecolor's present primary liability on Film Classics bank loans will become secondary to Film Classics liability and Cinecolor will not be liable for future loans which Film Classics may make with the banks. Cinecolor liability at present on such accounts is $1,300,000. Film Classics will further reduce other indebtedness to Cinecolor, totaling $942,-089.97 by a cash payment of $800,000 and turning over 4 per cent promissory notes at $100,000 and a new issue of Film Classic debentures amounting to $700,000. For the remainder Cinecolor will receive two non-interest bearing notes payable within one and two years respectively after the $100,000 note payments.

'Jennie,' 'Idol' Release Goes to Eagle Lion

Eagle Lion will distribute "Portrait of Jennie" and "The Fallen Idol," Selznick Releasing Organization Vice-President and General Sales Manager Sidney Denau announced Wednesday.

Form New Canadian Distributing Unit

Selznick and J. L. Smith and Ray Lewis of Alliance Films, Ltd., have formed a new Canadian distribution outfit with Selznick Canadian Sales Manager Joseph Marks as general manager, it was announced this week.

HEADIN' FOR THE FIELD are Monogram-Allied Artists Sales Managers L. E. Goldhammer (left) and Harold Wirthwein (right) under the new policy set up by Vice-President and General Sales Manager Morey Goldstein (seated) of keeping sales managers in the territory to maintain closer exhibitor and branch contact. Wirthwein, a newcomer to Monogram, was formerly Paramount midwestern division manager. He will replace Goldhammer as western sales manager with headquarters in Los Angeles, while Goldhammer shifts to the east as eastern sales manager with offices in New York.

NEWSREEL CLIPS

Red Bull or White Truth?

Maryland's Censor Board this week came up with a new one when it banned a three-reeler entitled "On Polish Land," because it "appears to be Communist propaganda."

The film, which according to Censor Chairman Sidney R. Traubm, came from Pol-Ton Film Company in New York purported to show post-war developments in Poland and was accompanied by narration. A view committee composed of two Polish priests, a Polish newspaperwoman and a Polish housewife, declared the movie "looked like propaganda" and the board asked for a script in English. It also sent the following note to Pol-Ton:

"After reading the dialogue and viewing the film, we have decided to reject it, because we do not believe that it presents a true picture of the present-day conditions in Poland.

"Until such times as accredited neutral observers are afforded the opportunity of witnessing and fully reporting on the conditions behind the Iron Curtain, this board shall not accept that which appears to be Communist propaganda."

In English for Americans

Of late several producers from foreign lands have come to America to sell Americans on the idea they should finance "international production"—which means they should put up money to make English dialogue pictures abroad for American consumption at home because they can be made cheaper than in America.

Latest is Hugo Fergonese, who has brought his semi-documentary, "Apenas un Delincuente," made in Buenos Aires to find an American distributor.

Fergonese not only also brings along the argument of economical production in Argentina, but he wants to make pictures in English there. He figures he can then sell them to a profitable U. S. market and by subtitling sell the English version in Argentina, for as he explains, Argentinians are accustomed to dubbed films.

Fergonese claims he brought in "Apenas" for $42,000, which it regained on its Buenos Aires run alone. Production costs can be kept down, he says, because labor costs are lower when the difference between dollars and pesos are considered. His next may be "Tiger Plain."

But They Like

However, Journalist Charles deCruz, editor of the daily *Cinema Herald* in Buenos Aires, who was with Fergonese, brought up another interesting one—a very old one. It seems that American films are way out in front in the Argentine as they seem to be most everywhere else. And right now, with film business 25 per cent better than during the war, they are, according to deCruz, "the most terrible success that ever happened."

"Johnny Belinda," he says, made 600,000 pesos (officially that's $120,000; black market it's about $42,857) on a two-a-day run at the Opera. Others which the Argentinians liked are "Arch of Triumph," "Red River," "Sitting Pretty," "The Naked City," "The Search," "Street with No Name." And by the way, "Gone With the Wind," now on its third go round, is holding 30 weeks at the new Radar Theatre.

Which ought to make the distributors very happy—excepting that the money is frozen by Senor Peron's Government.

They Like 'Em

Latin Americans seem to like Italian and French pictures when they're good, visitors from those sections declared this week. Republic is doing a land office business with "Open City" and Universal is no slouch with "Devil in the Flesh."

Foreign Made

Republic also this week was reported to have completed "The Avenger," a feature which it made in Argentina in both Spanish and English versions for reportedly only $150,000. Shooting took place in 12 weeks.

Calendar

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

9-11, Warner Bros. international sales meeting, Hotel Waldorf-Astoria, New York.

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association, Minneapolis.

DECEMBER

1-3, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Liberties Union Registers 'White Legs' Protest

The Customs Office in New York this week was reported reconsidering its ban on the import of Vog's "White Legs," French-language film, after the American Civil Liberties Union had lodged a strong protest over its exercise of censorship power.

Customers apparently objected to a brief shot showing Star Suzi Delmar's nude rear, which Vog is said to be willing to clip if it can be done without marring sound.

Meanwhile the French Embassy was reportedly bringing a complete print of the picture into the country in its diplomatic pouch. This would have the effect of getting the film past customs, which has no authority to hold up diplomatic parcels or to inspect them. But it would not clear the film for commercial use in the U. S.

Special Unit to Handle 'Sword in the Desert'

A special advertising and publicity unit will be created to handle "Sword in the Desert," Universal-International's feature of the underground in Palestine, General Sales Manager W. A. Scully announced Tuesday. The picture also will be considered a special from the sales end and will get a world premiere in New York during late summer, Scully said.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

'Riley' Cancer Drive Tie Nets Loads of Publicity

That a 450-seat second-run theatre can hit the big time in exploitation was demonstrated recently by I.M.P.S. Member Harold Grott, manager of the Rialto Theatre of the Rome Circuit in Baltimore. He tied up his showing of "The Life of Riley," as far as a lobby display went, with the local drive for the cancer fund.

His display, 4x9 feet, was devoted to both the picture and the fund drive. Directly in the middle and beneath the display was a glass-covered frame, 20x35 inches, which called attention to the cancer drive and told how those making contributions might win a pass to see the film. The board was covered by nails one and one-eighth inch apart, running both horizontally and vertically with a slot at the bottom. When a quarter, dime or nickel was placed at the top, it fell in a zigzag course to a glass-enclosed coin compartment, 20x15x3 inches, at the bottom. Patrons whose contributions got into the center slot won a pass to the theatre.

Display Cost $1.65

During the first week of the display the slot contained coins to a height of eight inches. In addition Brother Grott placed two cancer coin containers in the theatre which also received a good share of patron contributions to the drive. Total cost of the display was $1.65, plus one three-sheet. A simple stunt that won publicity in the theatre's area for the picture and created much talk and more goodwill. Simple stunts sometimes bring in as much bacon as the more fanciful and expensive ones. A doff of STR's chapeau to you, Brother Grott. We'll be looking for further exploitation ideas at your Rialto Theatre.

'Illegal Entry' Premiere In Washington June 8

World premiere of Universal-International's "Illegal Entry" will be held June 8 at RKO Keith's Theatre in Washington, D. C., before a specially-invited audience of officials from various branches of the government and members of the Washington press.

Invitations to the opening, which will be broadcast and televised, have been extended to President Truman; Vice-President Alben W. Barkley; members of the Cabinet; Justices of the U. S. Supreme Court; members of Congress; executives of the Department of Justice and other Washington officials.

Showmanship Award Winners for April

Raymond Hodgdon, manager of RKO Keith's Theatre, Richmond Hill, Queens, and Harry Schreiber, manager of the RKO Palace in Columbus, Ohio, have been judged the winners of RKO Theatres' Showmanship Awards for April.

Hodgdon received his award scroll and check for the promotion of a "Cooking School" with the Brooklyn Union Gas Company, and Schreiber scored with his campaign on the personal appearance of Eddie Cantor at his theatre.

Greenheads Free

San Francisco reports that Manager Joe Markowitz of the La Paloma Theatre in Encinitas, Calif., is doing some chuckling over the way in which his advertising stunt connected with his theatre's showing of "The Boy With Green Hair" did some reverse English. Markowitz advertised that he would admit free to the showing of the film anyone with green hair. No less than 12 teen-agers showed up with their hair dyed green. They got in free.

Alice Fools Patrons; It Wasn't Really Bogart

Alice Gorham, who handles publicity for the Michigan Theatre, Detroit, is a very astute young lady who knows wherein lies the secret of attracting crowds. A fact she proved when "Knock On Any Door" was booked into her house.

Three weeks before the opening, Alice arranged, while the house was dark immediately before the show break, to have a life-sized cutout of Humphrey Bogart placed on the side of the stage. Before the cut-out she set a prop mike and behind it was hidden a sound machine. As the show broke, Miss Gorham kept the house lights dimmed, threw a spot on the figure, and started the sound machine playing a recording by Bogart, plugging his coming attraction.

Was the stunt effective? Well, Alice swears the first few days it was used a half-dozen people came to the stage door at the end of each show, seeking autographs from the Bogart they were sure was appearing in person.

'Belvedere' Well Exploited Under New Clearance Plan

A huge exploitation campaign backed "Mr. Belvedere Goes to College" when that picture opened in 18 theatres in 18 zones of the Greater Philadelphia area last week under 20th Century-Fox's new flexible availabilities plan.

For weeks in advance, theatres involved in the clearance plan, which offers 20th-Fox pictures on a 21-day clearance against a previous 28 days in eight or nine theatres, gave the opening campaign the effort usually expended on a downtown first-run.

Newspaper publicity called moviegoers' attention to the fact that they could now see 20th-Fox pictures much sooner after the downtown first-run. The Philadelphia *Inquirer* featured a promotion tieing-in Clifton Webb and the paper's Rotocomics through large-space ads and newsstand cards. The cards were placed in all neighborhoods where the picture opened.

All theatres devoted flash lobby and front displays to the picture, and showed the regular trailer to which was attached "Now You Can See It Sooner."

Cross-trailers were shown in allied houses; heralds were distributed through merchant cooperation and door-to-door handouts; managers endorsed the picture through 40x60 testimonial lobby displays; streets were stenciled and there was additional posting; impersonators of "Mr. Belvedere" were used in street ballyhoos; "Mr. Belvedere" was heralded in window displays, merchant tieups and neighborhood newspaper promotions; ballyhoo trucks toured the neighborhoods.

I.M.P.S. Member Report

Kids Thrilled as Steppello Displays Photo, Letter from Western Star Lane

It will create goodwill for the stars and the motion picture industry, because the children are the moviegoers of the future.

That was the thought of I.M.P.S. Member James F. Steppello, manager of the James Theatre, Utica, N. Y. For three years he had been holding weekly Saturday Matinee Western Shows for the youngsters of his community, and he thought it would be a good idea for the western stars to write a letter to their little fans which he could display in the lobby.

So he wrote to Allan "Rocky" Lane, Roy Rogers, Gene Autry, Tim Holt and Lash LaRue, asking them to send a letter to their fans, in care of the theatre, thanking them for their loyal support, together with an autographed photo directed to their young admirers.

That happened over two months ago. Three weeks later Brother Steppello received a reply from Mr. Lane. At the time he reported to the Institute of Motion Picture Showmanship, he had not yet heard from the others.

Well, even though the response was not as all-inclusive as he had hoped, at least one western star had replied, and something could be done.

So he displayed "Rocky's" letter in the lobby, together with an autographed photo of the Republic outdoor star. What happened then is best told by Steppello in his own words:

"You should have seen the faces of the children! You could see the gleam in their eyes and the smiles of satisfaction on their faces, as if he had written each one of them a personal letter. I think it was well worth while to write Mr. Lane, and I think he will be very glad to know what his letter and photo did to the children. They put him up there in No. 2 spot, and it wouldn't surprise me now to learn that the boys and girls have made him their No. 1 favorite."

Brother Steppello is trying to arrange a personal appearance, and we hope he succeeds. The kids would love it. In his letter to the James management, Mr. Lane said he hoped to make Utica one of the stops on his p.a. tour this fall.

Meanwhile, through his astute showmanship, Steppello won that much-coveted goodwill for his theatre, the industry and Allan "Rocky" Lane, as he had set out to do. Even the local newspaper carried a story and reproduction of the autographed photo.

'Champion' Tiein

United Artists' "Champion" was given added impetus in New Orleans when Loew's State tied-in with Chive Motors, Inc., local Studebaker "Champion" distributors, for a cooperative ad.—N.O.

'Colorado Territory' in Denver, Salt Lake Bow

Elaborate campaign plans were culminating this week in the two-city world premiere of Warner Bros.' "Colorado Territory" in Denver on Friday (3) and in Salt Lake City on Saturday (4). Newspaper coverage, both with ads and feature stories, special events and radio outlets were reaching a radius of over 200 miles of the premiere cities.

Highlighting the festivities was to be a series of personal appearances in both cities by Virginia Mayo, accompanied by her husband, Michael O'Shea. Miss Mayo was scheduled to arrive in Denver on Wednesday aboard a special train decorated with "Welcome Virginia Mayo" banners. The star was to be made an honorary engineer, participate in a series of special interviews with newspaper editors, and visit the city hall to receive the key to the city from the mayor.

Junior Boy and Girl Scouts organizations were to welcome Miss Mayo with parade brass bands and local cowgirls and cowboys on horseback. Also on the schedule was a Land Rush Contest sponsored by the Denver-Rio Grande Railroad and the Denver *Post*, with an old-type railroad trail leading out of Denver to open country for instruction with surveyors and government officials, in staking out quick land claims. Premiere highlights were to be broadcast by Tony Bartlett over the ABC coast-to-coast network.

On Friday Miss Mayo and her husband were to make personal appearances at the Broadway and West Drive-In Theatres, where the feature was to open simultaneously. Then off to Salt Lake City, where another series of festivities was set for the film's opening on Saturday at the Utah Theatre.

Realart Reissue Gets Magazine Coverage

Theatremen playing or soon to play Realart's reissue, "My Little Chickadee," starring W. C. Fields and Mae West are beneficiaries of two magazine articles. In its issue of May 21, the *Saturday Evening Post* began the first of a series of eight articles on the late W. C. Fields, "rowdy king of comedy." The May 23rd issue of *Life* featured Mae West, "America's favorite hussy." Both articles displayed scenes from "My Little Chickadee."

Realart feels that on the strength of this coverage, "the comedy should be a push-over for top re-issue money."

Dual World Premieres For 'Sorrowful Jones'

Paramount this week scheduled dual world premieres of "Sorrowful Jones," starring Bob Hope and Lucille Ball, in Manhattan, Kans., Damon Runyon's birthplace, and in New York City (Manhattan), Runyon's home town.

The events were set for June 5; one at the Sosna Theatre in the midwestern city and the other at the Paramount in the eastern metropolis.

New Orleans Chain Sponsors Local Comedies

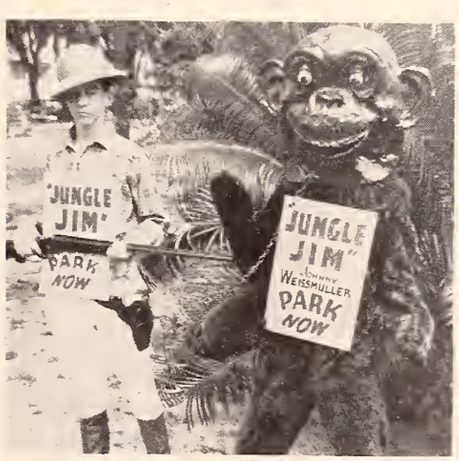
Twenty-two New Orleans neighborhood theatres in the United Theatres chain are co-sponsoring a local "gang comedies" stunt whereby local children, selected after tryouts, will have parts in a series of two-reel comedies to be made by Barker Productions.—N.O.

NUTMEG JUNGLE IS EFFECTIVE IN HARTFORD. The spectacular front, above, with which the E. M. Loew Theatre in Hartford, Conn., heralded Columbia's "Song of India" proved so arresting that it has been used in other situations as well. The entire physical front of the house was covered with these exciting jungle atmosphere blow-ups. Jungle noises were added by records—phonogiraffe, that is. George Landers handled the campaign.

Big Campaign Splash for 'Neptune' As Musical Premieres in Carolina

Southern premiere of "Neptune's Daughter" at the Carolina Theatre, Columbia, S. C., was given one of the south's biggest and flashiest exploitation campaigns. Several thousand blowups, big posters, counter cards and photos of Esther Williams flashed from store windows and counters. The event was ushered in with a three-day civic celebration, a proclamation by the mayor, a water pageant and countless other features. Responsible for the splendid showing were Manager Dave Garvin of the Carolina, MGM Exploitation Manager William R. Ferguson, MGM Field Man Tom Baldridge and a dozen others.

Widespread distribution of the face and figure of Miss Williams was due in part to the merchandising tieups with Lux Soap and Cole of California swim suits. Lux supplied local dealers with 100 giant posters of the star and 200 counter cards in addition to taking newspaper and radio advertising, distributing 500 reprints of black-and-white and color ads to its retailers, 5,000 dealer broadnotes and 1,000 *Lux-Journal* giveaways, plus 1,000 cartons of soap for giveaways on disc jockey programs. Cole of California supplied 12 swim suits for giveaways, 5,000 reprints of national magazine ads, 2,000 portraits of Miss Williams wearing its swim suit, 1,000 Esther Williams brand tags, 50 full-color Williams blowups for window displays and another 50 for counters. Cole also took newspaper and radio ads through local dealers.



BALLYHOO GAG used by Elmer Hecht, manager of Wometco's Park Theatre, Tampa, Fla., was decidedly effective exploitation for Columbia's "Jungle Jim." The hunter (note that brave and fearless expression on his face) and the gorilla (who seems to be quite happy about the whole thing) covered the busy streets and visited the stores in the downtown area. The kids loved it.

Radio Giveaways

Sherman Shirt Creations supplied a dozen Cugat Jackets for radio giveaways, 100 reprints of national "Neptune" ads, mats and window display material for its dealers, newspaper and radio advertising through its dealers. MGM Records and Columbia Records tieups resulted in generous supply of window and counter material, and newspaper and radio advertising.

In cooperative tieups two Zenith radios were given away, and a local photographic studio contest featured a camera as top prize. There was also a 10-day diamond ring promotion through a newspaper and restaurant.

Neptune Boulevard

Columbia's Main Street was renamed Neptune's Boulevard for the occasion, with new name cards covering all Main Street signs. Each of the city's 14 recreation parks picked its own Neptune's Daughter and they were presented on the stage on opening night. A big feature of the exploitation was a water pageant and water show, with a "name" swimming celebrity, on the opening night.

Grocery Bags Imprinted

Over 5,000 heralds were used for throwaways, grocery bags were imprinted with theatre and film credits, newspapers were rubber stamped prior to play date.

The opening itself was a brilliant Hollywood-like affair. Frozen into a big cube of ice in the lobby was a portrait of Miss Williams.

All in all, it was the biggest celebration Columbia had ever seen and it is safe to say that every citizen was aware of the picture, the theatre where it was to be shown and the playdate.

JUNE 8th is U-

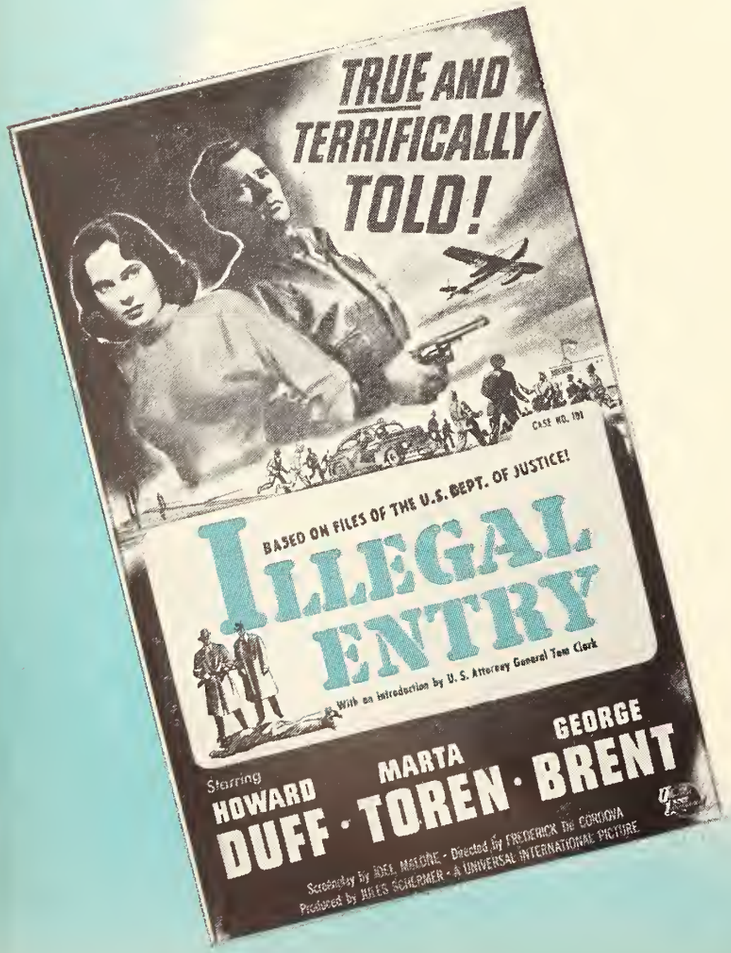
in Washington D.C.

World Premiered in the Nerve Center of the American Press!

The whole country will read in their newspapers, hear over their radios, watch on their T. V. sets, as officials of the U. S. Department of Justice, Bureau of Immigration, and a host of top Washington and national dignitaries attend the premiere showing of a fine motion picture about America's "I-Men"!

Heralded by the National Guard Band and accompanied by the C. G. Color Guard, Marta Toren, star of the motion picture, will appear in person after a reception given in her honor by the Swedish Embassy.

It will be a great day for Washington and a great day fo all exhibitors who have dated "ILLEGAL ENTRY."



and in New York, Los Angeles,

BALTIMORE, MIAMI and elsewhere throughout t country, "ILLEGAL ENTRY" gets going as the big-gros designated by U-I as its "Bond Premiere" picture. Eve where there will be kleig lights, bands, personal appearar and the type of promotion that has made U-I the indust showmanship leader!

Yes sir, JUNE 8

DAY

in TEXAS

More than 350 cities join with Dallas, San Antonio, Houston, Ft. Worth

In the most comprehensive territorial premiere in film history as a Cavalcade of Hollywood stars descend upon Texas for the World Premiere of "CALAMITY JANE AND SAM BASS."

The first big gun of this tremendous state-wide promotion will sound off with a spectacular "Bond Drive Premiere" at the Majestic Theatre in Dallas in a manner to set the pattern for the whole country.

Then, on *successive* days the Hollywood Cavalcade will move on to San Antonio, Houston and Ft. Worth with each city geared to out-rival all others in hospitality and excitement.

Every publicity idea that has ever proved successful in this type of showmanship operation will be harnessed by U-I to set up "CALAMITY JANE AND SAM BASS" as one of the top-grossing pictures in years.

Saturation radio and newspaper advertising and publicity, gala town and county celebrations, hoop-la parades, city-wide merchandising tie-ups and spectacular outdoor ballyhoo will mark a full week of the type of motion picture selling that gave this industry its reputation.

will be a high day in the U-I parade!

THE INDUSTRY'S SHOWMANSHIP LEADER

Trenton 'Autry Day' Success Presages Wide Duplication

What is believed to be an entirely new avenue of promotion for all exhibitors who play Gene Autry's films was inaugurated last Saturday (28) when "Gene Autry Day," proclaimed by the mayor, was celebrated with special festivities in Trenton, N. J., in which the merchants cooperated with Harry Scholl, manager, and Ward Farrar, publicity manager of the RKO Capitol, in publicizing the showing of Autry's latest Columbia starrer, "Riders of the Whistling Pines."

It's nothing new for an exhibitor to solicit and obtain merchant cooperation, including window displays, counter arrangements, etc.

But Scholl and Farrar went a step farther. With the Gene Autry name representing far more than "just another star"—Gene Autry cowboy suits, belts, shirts, watches, pants, sweaters, polo shirts, wallets, hats and dozens of other best-selling products, the two theatremen reasoned that the merchants retailing these products have as deep an interest in keeping the Autry name alive as do the theatre managers who play his films. The more youngsters who know an Autry film is in town, the more potential customers there are for Autry products.

So Scholl and Farrar went to the merchants dealing in Autry products, told them about the "Riders of the Whistling Pines" playdate, and suggested they join in a combined promotional campaign which would sell the Autry name to the people of Trenton.

City-wide Campaign

It was a city-wide campaign, and not only the shops selling Autry products but other stores as well expressed their eagerness to join. City officials from Mayor Connolly down became part of the plan; the "Gene Autry Day" proclamation was issued, plans for a parade were formulated, across-the-street banners were suspended between buildings, a reviewing stand across from City Hall was agreed upon, and "Gene Autry Day" became a civic affair for Trenton.

Newspapers and radio stations developed interest in the celebration. All three papers, the Trenton *News*, *Trentonian* and *Shopping News* gave generously of their editorial space, with editorial and advertising pages featuring plenty of Gene Autry copy on the big day itself.

Radio cooperation took the form of contests, news broadcasts, disk jockey shows built around Autry recordings and tie-in shows with the merchants. So keen was the interest that WCAU, Philadelphia and WCBS, New York, both Columbia Broadcasting stations—the network carrying the Autry radio program—covered the parade. And television, not to be outdone, joined in by running a special Autry television trailer in advance on WCAU-TV, and with spot coverage of the parade on WCAU-TV and WCBS-TV.

The parade itself was the focal point of the festivities. Theatres, newspapers, stores, radio stations, merchants and other organizations entered floats, and contingents of mounted cowboys and cowgirls, horse-drawn and automotive vehicles, notable chiefly for their novelty or antiquity, and bands were present in the line of march. The merchants, to reward Trentonians for their interest in the parade and celebration, awarded prizes to the best outfitted in each classification. The parade drew thousands.

Displays around the city were plentiful, all placed well in advance of "Gene Autry Day." All eight RKO theatres in the city ran trailers announcing the event; newsstands in and around the town, all of which carry Gene Autry Comics, displayed placards announcing the festivities, and of course there were the window and counter displays in the shops themselves.

Watching the unfolding of "Gene Autry Day" in Trenton with the keenest of interest were Columbia Pictures, distributors of Autry's films; Columbia Records, which sells recordings by the star; Columbia Broadcasting System, over whose network his weekly radio program is aired; and the dozens of manufacturers and licensees who make and distribute the myriad products bearing the Autry label.

To them, it was much more than a one-city celebration, conceived and executed by a pair of alert, astute theatre operators. Rather, it was a test promotional campaign, similar in that field to the test advertising campaigns which national advertisers pay thousands of dollars to prepare.

The success of "Gene Autry Day," both from a promotional and box-office point of view, was so resounding that the special promotion seemed likely to be duplicated throughout the country in every situation playing his films.

Trenton Ushers Shine

Crowds threatened to swamp the area in front of Trenton's city hall last Saturday where trade paper representatives were trying to pick the best-dressed from about a hundred little cowboys and cowgirls in connection with Columbia's all-day celebration of Gene Autry Day. Responding to an S.O.S., the ushers from the three local RKO houses—the Capitol, Lincoln and Trent—formed a cordon and did an excellent job of keeping the space clear of confusion. Jack Conklin is RKO city manager.

Play Ball

It's baseball with a vengeance in St. Louis this week. At the stadium the Cards are squaring away; on the screen at the St. Louis Theatres is the baseball feature, "It Happens Every Spring," and at Loew's State, another big-time sport film, "The Stratton Story."

Light Uses Local Dancer In 'Red Shoes' Prologue

A dancer who has some following in a community puts local color into the campaign for a picture when her appearance is on the stage. Manager Ray Light of Darnell Theatres' Maryland, Cumberland, Md., made very effective use of such a dancer and drew many additional paying customers to see "The Red Shoes." He obtained a dancer from the city's leading dance school and had her appear in a prologue to the film. She had red hair and was dressed to match the star of the film. The house was darkened and a pin spot followed her gyrations on the stage.

Cutout of the Star

The lobby was dressed with a large cut-out of the star mounted on a black velour background. In the inner lobby was the figure of a ballerina promoted from a local shoe store. The figure stood on a table with a red velour cover and was held upright by a very fine wire, all but invisible. It drew much attention.

Advertising included five out-of-town newspapers, 100 special three-sheets and 100 special cards. Radio sport announcements on two stations started a week in advance, and a standee and a trailer were used by the circuit's Embassy Theatre.

Tieups were made with three local high schools, Teachers College in Frostberg and Potomac State College in Keyser, W. Va. Department and shoe stores carried window displays. All in all, it was a campaign that paid off.

GRIST FOR THE SHOWMANSHIP MILL

Nineteen of the nation's largest-circulated magazines will give important advertising and promotion space to 20th Century-Fox's "Slattery's Hurricane," via a tieup made by the film company with Woodbury face powder. The promotion will consist of full-page color ads in the June and July issues featuring Linda Darnell, who is co-starred with Richard Widmark and Veronica Lake in the picture. Magazines which will carry the ads in their June issues are *Cosmopolitan, Mademoiselle, Charm, Glamour,* and *Seventeen*. In July the ads will be run by *Good Housekeeping, Photoplay, Radio Mirror, True Experiences, True Love and Romance, True Romance, Modern Screen, Modern Romances, Screen Romances, Radio Stars and Television, True Confessions, Motion Picture, Movie Story,* and *True Story*.

* * *

W. R. Frank, independent exhibitor and producer of "The Great Dan Patch," United Artists release, is currently on a tour of exchange centers on behalf of his picture. Frank met exhibitors, the press and prominent local citizens in Indianapolis on Wednesday, and from there went on to St. Louis, Kansas City, Omaha, Chicago and Milwaukee. Following this, he will visit eastern, southern and west coast exchange centers. During his tour Frank is screening a ten-minute subject made in 1905 at the International Stock Food Farm at Savage, Minn., showing Dan Patch and other great harness champions of his day in action. The film was discovered recently by Harold Savage, son of Dan Patch's owner.

* * *

Architects and interior decorators are reported seeking information from Warner Bros. theatres throughout the country as to opening dates on "The Fountainhead," in which Gary Cooper and Patricia Neal co-star. The picture is said to exhibit some of the most striking architectural sets ever filmed. Release is set for July 2.

* * *

Barbara Payton, latest player to be added to Universal-International's contract list, is in Texas, her home state, to stimulate interest in the forthcoming world premiere of "Calamity Jane and Sam Bass," which will take place June 8 at the Majestic Theatre in Dallas. Opening will be the first bond premiere in the southwest for the Treasury's current Opportunity Savings Bond Drive. Yvonne DeCarlo and Howard Duff, stars of the Technicolor film, along with Dorothy Hart, Lloyd Bridges, Willard Parker and Master of Ceremonies Del Chain will be on hand for the event.

Low-Cost Video Far, Far Away

(Continued from Page 5)

available to make the system of some practical use. At the present moment no such programs are available.

At the moment there are only two companies in the United States which have been making theatre television—RCA with its direct-to-screen system; Paramount with its intermediate system.

Scophony has a large-screen system. In Switzerland there is the Ediophore system which makes use of a supplementary light source which observers have declared to give good illumination and definition and which operates on 750 lines. Present American systems operate on 500 lines. More lines to the screen are intended to give a clearer picture just as a fine screen half-tone reproduces better on proper paper in printing than a coarse screen half-tone.

More Expense

The problem of expense is not only confined to installation and program. In addition to the fact that present systems are much above what the average theatre could afford is the problem of maintenance. At the moment there are no large-screen video maintenance men to offer a service such as is offered to projectors. While such a service might be expected to develop when theatre video becomes widespread, for the first few years observers believe that it is a pretty safe bet the theatre would have to add a maintenance man of its own to the staff.

But the ironic twist to all the efforts to bring theatre television costs down is that no matter what is done, the theatre patrons themselves will probably insist on greatly improved definition as time goes on. And that will bring the costs up further.

FCC Will License Color Video If . . . .

The Federal Communications Commission announced last weekend that it will consider proposals for color television provided it can be received "on the ordinary television receiver with relatively minor modifications."

If it can be demonstrated that color television can be operated so that it can be picked up with a modification of present ordinary receivers, the Commission indicates that it stands ready to license stations in both very high and ultra high frequency bands as soon as sufficient receivers and parts to permit adaptation to color are available.

Door to Theatre Video May Open If Houses Act

Despite reports to the contrary, the Federal Communications Commission has not entirely closed the door to television channels for theatre use, informed sources declared in Washington, D. C., this week.

The impression there is that the FCC will reconsider applications in this medium, but that first theatres must show some progress in establishing equipment both to send and to receive for theatre television.

Hebert Quits Goldwyn; Spangler Acting Ad Chief

William Hebert, studio advertising and publicity director for Sam Goldwyn, resigned this week and will vacation in Honolulu. His assistant, Charles Spangler, takes over the post as acting director.

Nuns See Show

Over 150 Sisters of Charity, some of whom had never been in a theatre before, attended a regular showing of "Monsieur Vincent" in St. Louis at Loew's Orpheum last week after obtaining special permission from Pope Pius XII. The nuns sat together in the balcony which had been reserved exclusively for their use. Permission was necessary because the nuns are semi-cloistered.

Ancient Blue Law Before Judge

(Continued from Page 5)

with hunting, reading, fishing and stamp collecting as good forms of mental diversion. (What Eric Johnston ought to be able to do with that one!)

And Attorney E. Stuart Bushon said that the county allowed "purchased" relaxation such as his clients offered, with Sunday swimming pools, golf, and that the law had even been amended so that filling stations might open on the Sabbath to supply motorists in need of relaxation with gas.

At the end of all this testimony the judge adjourned court and the law that was passed in 1723 is still on the books.

DuPont Develops New Emulsion

A new plastic which replaces gelatine as an emulsion for color film was announced from Hollywood this week by DuPont.

The new synthetic, which reportedly is the first substitute for gelatine ever to have been used as a film coating, is unusual also in that the chemicals which produce the colors are chemically incorporated with the emulsion molecules as part of them instead of being dispersed in the coating as in the case of gelatine-and-dyes.

The system also differs from other monopack systems in the order of its color producing layers. Monopacks to date have used blue on top, green next and red nearest the base of the film. The Dupont system retains the blue on top, but moves the red next to the blue and shifts the green nearest the base—a change which they claim makes for sharper definition.

Allied Board Moves To Study Television

National Allied's board of directors met in Dallas this week and came out of its closed-door conferences with a decision to study television more closely.

A standing committee composed of Chairman Trueman Rembusch, Nate Yamins, Ray Branch and John Wolfberg, was appointed to study the new medium.

The board also: 1) Reaffirmed its opposition to competitive bidding and recommended that where bids were used they be open to inspection; 2) Again voiced confidence in the Finneran plan to discipline "bad" actors; 3) Decided to continue its fight on percentage pictures; 4) Urged units to study the 20th-Fox sales plan.

The board decided to resubmit the Finneran proposal to the Motion Picture Association of America for action.

Next board meeting will be at Minneapolis in October.

Wilson Wants More Time

(Continued from Page 4)

if both parties were willing and that he wanted it handled at a Government level since "private individuals cannot make deals with a Government and come out with anything like justice."

The SIMPP chief said he realized the British side must be considered, especially from the angle that they needed to conserve their American dollars, but that if a quota had to be it should be based on the ability of the market to absorb product and not on an arbitrary standard.

Speaking of the current situation, he remarked:

"The whole trend has been to get away from the agreement of March 11 and to impose upon it collateral agreements" which work a hardship upon sections of the American industry.

Government Matter

"Private industry can do nothing about the quota. This is a governmental matter. Only the British government can provide relief from its onerous provisions. The British Government is responsible and no evasive words can shift the responsibility."

Senators Aroused

In Washington Sen. Sheridan Downey (Dem., Calif.) and William J. Knowland (Rep., Calif.) served notice that they intended to take the quota situation to the Senate when the Reciprocal Trade Agreements Act comes up for debate. They also called upon the State Department to state whether it had formally protested the quota to the British. Knowland has an amendment to the Act that would enable the United States to suspend help to any country guilty of discriminatory trade practices. The proposed amendment is regarded as having little chance of passing.

Rep. Cecil R. King (D., Calif.) also denounced the quota situation, terming the answer which the British gave in which they said the quota was fair "a diplomatic lesson in double talk and evasion" and a "shabby performance." He denounced the British request that the subject await the next Anglo-American Film Council stating:

"No attempt by the British ministry supinely to hide behind the joint Anglo-American Film Advisory Council can obscure its patent evasion of the quota issue. Quota is not an industry matter. It is a British industry matter."

Coinciding with Arnall's view and that of King was the opinion of State Secretary Dean Acheson who said:

Joyce O'Hara of the Motion Picture Association of America also was calling upon the State Department, presumably to bring protests upon the quota.

Labor Speaks

In Hollywood, the AFL Film Council requested both Downey and Knowland to petition the State Department to reject Great Britain's answer to quota protests which indicated there would be no immediate modification of the quota.

MGM Adds One To August Release

MGM shifted its releases about this week to release three pictures in August instead of two. The new set up is: June—"Edward My Son," "Neptune's Daughter"; July—"Wizard of Oz," "The Stratton Story," "Any Number Can Play," "In the Good Old Summer Time"; August—"The Great Sinner," "Mme. Bovary," "Scene of the Crime."

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Take One False Step

Univ.-Int'l Drama 94 mins.

AUDIENCE SLANT: (Family) A pleasant enough story dealing with a hunt for a supposed murder victim and the murderer. Just average entertainment.

BOX-OFFICE SLANT: The name of William Powell should help this one, which, by itself, doesn't look strong enough to be very exciting in a business way.

Cast: William Powell, Shelley Winters, Marsha Hunt, Dorothy Hart, James Gleason, Felix Bressart, Art Baker, Sheldon Leonard, Howard Freeman, Houseley Stevenson, Paul Harvey, Francis Pierlot, Jess Barker, Mikel Conrad. Credits: Producer-director, Chester Erskine. Screenplay, Irwin Shaw and Chester Erskine. Based on the story by Irwin and David Shaw. Photography, Frank Planer.

Plot: Professor William Powell meets an old flame, Shelley Winters, he finds her difficult to get rid of. Later Miss Winters disappears and the police search for the owner of the blood-stained scarf found in her home. Powell, knowing it is his scarf and realizing that a scandal would ruin his chance for financial backing to open a new university, sets out to find the murderer or the supposed victim, and he is finally successful in clearing himself.

Comment: The name of William Powell will be a big crutch for this harmless little picture, which fails to carry the excitement or the humor that good mysteries require. There are a few novel ideas in the film, but not enough to distinguish it. The picture is chiefly a vehicle for the talents of William Powell and the actor comes off very well. But performers like Shelley Winters, Marsha Hunt, Dorothy Hart and James Gleason have comparatively little to do. Double-billed, the picture should prove acceptable, but it isn't anything anyone is likely to remember very long. A lightweight script is the explanation, with the cast and Director Chester Erskine doing well otherwise.

Woman Trouble

(Italian Dialog—English Titles)

Lux Film Drama 85 mins.

AUDIENCE SLANT: (Family) A car-stealing episode with some comic touches but primarily reflecting poverty in Italy today.

BOX-OFFICE SLANT: Anna Magnani is the ticket here. Film is not limited to Italian patronage but could use support elsewhere.

Cast: Anna Magnani, Massimo Girotti, Checco Rissone, Dante Maggio, Luigi Pavese, Checco Durante. Credits: Producer, Dino De Laurentis. Director, Mario Camerini. Screenplay, Piero Tellini. Photography, Aldo Tonti. English adaptation and titles, Clare Catalano.

Plot: Paola, out of a job, is persuaded by a garage employe to steal and sell a car to meet his family's needs. As the two conspirators set out to dispose of the car they are intercepted by Paolo's wife, who suspects a rendezvous with another woman. They tell her about a big deal and she happily babbles them to the brink of chaos before she realizes the truth. She urges Paolo to give himself up, but he is able to return the car before it is missed and is given the job of his truly unscrupulous fellow thief.

Comment: Anna Magnani is the ticket here, providing the loquacious woman trouble that makes the lot of amateur thief in her family not a happy one. There's a comic aspect to the difficulties she gets her husband into under the assumption that he has earned a nice sum of money, and the sequence in which the "fence" who was to have bought the car is converted by a priest after 30 years of crime is high humor. Primarily, however, the picture is a sober reflection of the conditions of poverty in Italy today. The situation of Magnani and her husband, moodily played by Massimo Girotti, is the more desperate for the presence of a small son. Checco Rissone provides a wry smile as the protagonist of the theft and Checco Durante's bit as the fence is outstanding.

National Reviewing Committees' Classifications

SAND (20TH-FOX)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

THE GREAT DAN PATCH (UA)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

The Doolins of Oklahoma

Columbia Western Drama 90 mins.

AUDIENCE SLANT: (Family) There's plenty of action, lots of chases, a good love story and just about all the ingredients of a good family picture here.

BOX-OFFICE SLANT: There's a little magic in the name of Randolph Scott, who by this time has become synonymous with good westerns, and this is the kind of lively story that means good business.

Cast: Randolph Scott, George Macready, Louise Allbritton, John Ireland, Virginia Huston, Charles Kemper, Noah Beery, Jr., Dona Drake, Robert H. Barrat, Lee Patrick, Griff Barnett, Frank Fenton, Jock O'Mahoney, James Kirkwood, Robert Osterloh, Virginia Brissac, John Sheehan. Credits: Producer, Harry Joe Brown. Director, Gordon Douglas. Written by Kenneth Gamet. Photography, Charles Lawton, Jr.

Plot: When the Dalton gang is double-crossed and shot down, Randolph Scott, a new member, is forced, in self-defense, to kill the double-crosser. He becomes a hunted man and then organizes the Doolin gang, which has considerable success in robbing banks and trains, until Scott's desire for a normal family life brings about his end as well as that of the rest of the members of his gang. The film combines both a crime-does-not-pay lecture with a sugestion that all outlaws were not completely bad.

Comment: The name of Randolph Scott alone is almost enough to carry this western along, but it's got a good story to go with it too, and no effort is made to whitewash Scott, the outlaw. Direction is well-paced, although there may be just a few too many chases. Scott is his usual western self, which is highly satisfactory. George Macready and John Ireland, both in rare sympathetic roles, although on opposite sides of the fence, are impressive, as are Louise Allbritton and Virginia Huston as two women whose happiness is doomed because they love outlaws. Other good performances come from Charles Kemper and Noah Beery, Jr., as gang members, and Dona Drake as a spitfire.

Any Number Can Play

MGM Drama 103 mins.

AUDIENCE SLANT: (Adult) The Clark Gable fans should be very happy with this film, for it presents their favorite star as a big-time gambler, the same type of role in which he made his first big hit in pictures. Gable gives an appealing, sympathetic delineation, appealing to men, but especially so to women.

BOX-OFFICE SLANT: Has all the ingredients that spell "box-office." Get behind it and sell it as a picture with Gable in the type of role that made him famous.

Cast: Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter, Frank Morgan, Mary Astor, Lewis Stone, Barry Sullivan, Marjorie Rambeau, Edgar Buchanan, Leon Ames, Mickey Knox, Richard Rober, William Conrad, Darryl Hickman, Caleb Peterson, Dorothy Comingore, Art Baker. Credits: Directed by Mervyn LeRoy. Screenplay by Richard Brooks, from the book by Edward Harris Heth. Photography, Harold Rosson. Produced by Arthur Freed. A Mervyn LeRoy Production.

Plot: This is the story of the happenings in the life of a gambler, who though happily married, is constantly the target for other women and also for other gamblers who envy him his courage and his luck.

Comment: The Clark Gable name, plus the fact that in this picture he again portrays a big-time gambler, should have considerable bearing on the success of "Any Number Can Play." For it was as a big-time gambler in "A Free Soul" that Gable made his first big hit in pictures. Story has him running a gambling casino, with the entire action taking place in a single night. One crisis after another is met during those hectic seven hours and this gives the film plenty of suspense, excitement, romantic interest and the kind of sympathetic appeal average audiences usually go for, especially the women. The picture is an excellent vehicle for Gable's talents and he does a fine job as the understanding, human being who tries to help those in trouble. Alexis Smith, his new leading lady, plays his wife, while Audrey Totter and Mary Astor appear in lesser roles, as two women very much interested in him as a man. Such capable, important actors as Wendell Corey, Frank Morgan, Lewis Stone, Barry Sullivan and Edgar Buchanan are present among the imposing list of supporting players. Director was by Mervyn LeRoy; production by Arthur Freed.

Calamity Jane and Sam Bass

(Color by Technicolor)

Univ.-Int'l Western Drama 85 mins.

AUDIENCE SLANT: (Family) Beautifully photographed in Technicolor, spiritedly acted and directed, the film will please all western fans and interest others who like plenty of action, complications resulting from character in conflict, and fairly true-to-life characterizations.

BOX-OFFICE SLANT: Good box-office for theatres generally, and particularly for those catering to western fans. Exhibitors have a fairly good cast, the human drama, the horse races, the Technicolored Texas

(*Continued on Page* 16)

DELIVERING AS PROMISED!*

A CLEAR STATEMENT OF POLICY

THE 20th CENTURY-FOX SALES POLICY IN ACTION

GALA ALL-STAR PREMIERES!

*PAGE 6

Paul Douglas, Linda Darnell, Jean Peters build local industry good will with Hollywood Premiere excitement and glamor in St. Louis, Pittsburgh for

IT HAPPENS EVERY SPRING

SATURATION, REGIONAL PREMIERES!

*PAGE 5

The whole West will be covered by gigantic 150 day-and-date 4th of July regional Premiere for

Will James' SAND color by Technicolor

REDUCED CLEARANCE, MULTIPLE RUNS!

*PAGE 5

MR. BELVEDERE GOES TO COLLEGE

First-time simultaneous 18 theatre Subsequent Run showing makes history in Philadelphia. Business up 50% to 300%

There's No Business Like 20th Business!

20th CENTURY-FOX

BOX-OFFICE SLANTS

Calamity Jane and Sam Bass

(*Continued from Page* 14)

scenery, the generally competent acting and the love story that went haywire, to play up in their exploitation.

Cast: Yvonne De Carlo, Howard Duff, Dorothy Hart, Willard Parker, Norman Lloyd, Lloyd Bridges, Marc Lawrence, Houseley Stevenson, Milburn Stone, Clifton Young, John Rodney, Roy Roberts, Ann Doran, Charles Cane, Walter Baldwin. **Credits:** Produced by Leonard Goldstein. Directed by George Sherman. Screenplay by Maurice Geraghty and Melvin Levy from a story by Sherman. Photography by Irving Glassberg. Technicolor color director, Natalie Kalmus; associate, Monroe W. Burbank.

Plot: Indiana tenderfoot Howard Duff (as Sam Bass) arrives in Denton, Texas, falls in love with Dorothy Hart, whose sheriff brother, Willard Parker, dismisses Duff for gambling (with money he loaned Duff) in order to buy the Denton Mare, lamed in a race with Yvonne De Carlo's (Calamity Jane's) Thunderbolt. Duff helps Lloyd Bridges drive cattle to Abilene, where he enters his mare against Banker Marc Lawrence's entry (an eastern racehorse brought in secretly). Lawrence learns from Yvonne that Duff's entry is the famed Denton Mare, and the banker has her poisoned. Becoming aware of this, Duff and Bridges wound Lawrence and kill his cashier. They become bandits and are joined by Yvonne and three ranchers. All are killed but Yvonne following an attempted bank holdup.

Comment: Beautifully photographed in Technicolor, spiritedly directed and acted, this is a superior western that will please the followers of western action films. It holds, in addition, an interest for non-western fans, in the rugged Texas scenery, a love story that backfires, several very human characterizations and the kink in his character that made Sam Bass turn bandit. The carefully dovetailed story sustains interest through the rapidly developing complications. The two stars, Duff and Miss De Carlo, give good performances, without, however, making too clear the motives that led both into banditry. The character of Calamity Jane is rather sketchy, though the fact that she fell in love with Sam Bass, will cause patrons to slide easily over that defect in characterization. The subsidiary performances are generally praiseworthy, particularly Willard Parker, Lloyd Bridges, Houseley Stevenson and Dorothy Hart (but how did she get that Fifth Avenue hair-do in Texas 75 years or so ago?). The production is good box-office for theatres generally and especially for those catering to western fans. Exhibitors have a fairly good cast to exploit, in addition to the human drama, the Texas scenery reproduced in handsome Technicolor, the horse races, the hard riding, and the love story that went haywire.

Maytime in Mayfair

(Reviewed in London)
(Color by Technicolor)

London Films — 95 mins.
Comedy With Music

AUDIENCE SLANT: (Family) A gay, inconsequential romantic comedy with music that proves a worthy addition to the Wilcox-Neagle-Wilding "London" series. Should find favor with the majority of audiences.

BOX-OFFICE SLANT: While the British showman can pencil-in extended playing time for one of the surest commercial hits of the year, the Technicolor, the performances of Anna Neagle and Michael Wilding and the "English laughing at themselves" comedy makes this a useful proposition anywhere.

Cast: Anna Neagle, Michael Wilding, Peter Graves, Nicholas Phipps, Thora Hird, Michael Shepley, Tom Walls and others. **Credits:** Screenplay by Nicholas Phipps. Photographed in Technicolor by Max Greene. A Wilcox-Neagle production directed by Herbert Wilcox.

Plot: Society playboy Michael Wilding inherits an exclusive Mayfair dress salon and falls in love with the manageress, Anna Neagle. Details of her new designs leak out and, believing Wilding responsible, she leaves him and takes a job with the opposition. Learning Wilding is doing so badly that he is selling out to crooks, Anna rushes back to him, saves the business and agrees to marry him.

Comment: Gay, inconsequential and frothy, this lighthearted romantic comedy with two or three good songs and a ballet thrown in for good measure makes gentle fun of Britain's upper classes and should find favor with the majority of audiences. In his "London" series, Herbert Wilcox has found a success formula which is much to the liking of general patronage and this addition will benefit considerably as a consequence. Anna Neagle carries her role with charm, singing and dancing delightfully, and is ably aided and abetted by Michael Wilding. The real hit of the film is Nicholas Phipps who also wrote the script. He plays a boorish, straight-laced Englishman of the old school who, after a career in a crack tradition-bound regiment, finds himself decidedly confused by the workings of the fashion world. The excellent color and the music will provide additional selling angles, while for the United States great benefit will no doubt be gained from the big buildup Warners are giving Michael Wilding, Britain's top star, for "Under Capricorn" and "Stage Fright."

Johnny Allegro

Columbia — Drama — 80 mins.

AUDIENCE SLANT: (Family) This follows a kind of formula but it's a popular formula with romance, adventure and mystery, the kind of thing George Raft fans go for.

BOX-OFFICE SLANT: The name of George Raft continues to mean money at the box-office. Johnny Allegro won't change things—the plot, while not original, will hold interest, and most of the public will be satisfied.

Cast: George Raft, Nina Foch, George Macready, Will Geer, Gloria Henry, Ivan Triesault, Harry Antrim, William (Bill) Phillips, Walter Rode, Thomas Browne Henry, Paul E. Burns. **Credits:** Producer, Irving Starr. Director, Ted Tetzlaff. Screenplay, Karen DeWolf and Guy Endore. Story, James Edward Grant. Photography, Joseph Biroc.

Plot: George Raft escapes from prison after he has been framed and begins life anew as a florist. He is spotted, but agrees to help the Treasury Department track down some counterfeiters in the hope that his sentence may be reduced. He gains the gang's hideout through the growing love of Nina Foch, wife of George Macready, the ring leader. Raft gets word to the government agents, kills Macready and looks forward to a better life with Miss Foch.

Comment: The name of George Raft continues to mean money at the box-office. "Johnny Allegro" will also mean money, even if the plot is pretty much the same old stuff. Raft turns in his usual dead-pan performance, but some attempt is made in the script to give the role character. There's some good action in the film, excitement and suspense too. George Macready has a good sadistic role as the man who likes to hunt people with bow and arrow. Macready's performance is his usual competent one. Miss Foch is mostly decorative while William (Bill) Phillips turns in a pleasing tight-lipped portrayal as a gang underling. Highlight of the film is Will Geer's highly enjoyable depiction of the government man. Ted Tetzlaff's direction manages to sustain interest and Irving Starr's production is capable.

'Broken Journey'

The formula which brings together a large group of interesting and assorted characters is again favored by the British, this time through the device of an airline wreck on an Alpine glacier. Acting and photography stand out and there are some dramatic moments and a general air of suspense. Cutting would not be amiss, however, as observed by Jock MacGregor in his full review from London (STR, Apr. 24, 1949). Phyllis Calvert, Francis L. Sullivan and Margot Grahame are known here, and, as MacGregor says, Guy Rolfe is a comer. Sydney Box produced for Gainsborough. An Eagle Lion release. 89 minutes.

Stallion Canyon

(Trucolor)

Astor Pictures — Western — 72 mins.

AUDIENCE SLANT: (Family) The regular western fans will like this action piece in Trucolor with its good-looking, good-singing, athletic new star.

BOX-OFFICE SLANT: Action, horses and Trucolor should effectively sell this one to the western fans.

Cast: Ken Curtis, Carolina Cotton, Shug Fisher, Forrest Taylor, Ted Adams, Bill Hammond, Roy Butler, Alice Richey. **Credits:** Producer, Kanab Pictures Corp. Director, Harry Fraser. Original screenplay, Hy Heath. Photography, Jack McCloskey and Kenneth Green.

Plot: Foreman Ken Curtis' efforts to herd enough cattle or wild horses to meet the mortgage payments on "Aunt Millie's" ranch are foiled by the mortgage-holder. A would-be informer is killed and incriminating evidence planted on an Indian friend of Ken's. Ken nabs the real killer and clears the Indian, who rides a wild "miracle stallion" to mortgage-paying victory in the Stockmen's Race.

Comment: The new Kanab Pictures Corp. of Kanab, Utah, the small-town locale of this picture, has produced an action piece in Trucolor that the regular western fans will like. There are traces of the amateurish in it, but there are also just as many evidences of unusual authenticity. Ken Curtis, moreover, is one of the most athletic looking of western heroes in addition to being devilishly handsome and quite smooth singing (there's just one song). Carolina Cotton is very natural as his girl friend; Alice Richey is Aunt Millie, Roy Butler a shaggy sheriff and Billy Hammond the Indian Little Bear. The villainy is perpetrated by Forrest Taylor and Ted Adams. Action, horses and Trucolor should effectively sell this one to the western fans.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Video Lounge Added to St. James, Asbury Park

The mezzanine of Walter Reade's St. James Theatre, Asbury Park, N. J., has been converted into a television lounge with the installation of a six- by eight-foot set replacing a 20-inch direct television set installed during the winter of 1947. Additional chairs and sofas have also been installed. As in Perth Amboy, where the circuit installed its first large-screen television at the Majestic Theatre, the television lounge will be an additional public service. There will be no charge for admission—the patron may see both the theatre's screen attraction and the television while in the theatre.

The Majestic lounge, which opened last February, created sufficient patron interest and approval, according to Walter Reade, Jr., to merit the new installation at the St. James. Patrons are particularly interested in sports programs, he said, and are regularly overtaxing the 200-person seating capacity of the room.

Video in L. A. Theatre

Meanwhile, in Los Angeles, Manager Fred Hanneman of the Palace Newsreel Theatre, operated by the Metropolitan Theatres Corp., announced that the theatre's recently installed television lounge has become one of the most-talked-about features of the house. The entire lounge was redecorated and refurbished to fit the plans for the large six-foot screen television and comfortably seats 200 people who are able to see and hear from any point in the room.

Attendance is at its highest during special events and sports telecasts, according to Manager Hanneman, who added that the SRO sign was out during the Kathy Fiscus tragedy which was televised on the spot by Los Angeles stations. He added that the value of the television lounge to patrons in terms of goodwill and public relations could not be overestimated.

Courtesy Campaign Spreads to Schools

"Courtesy is Contagious" buttons, worn by all employes of the Walter Reade Theatres in the circuit's continuing courtesy campaign, are now being worn too by all teachers in the Long Branch, N. J., High School.

The buttons were supplied by John Balmer, city manager for Walter Reade Theatres in Long Branch, at the request of that city's Board of Education. Members of the board, apparently impressed by the campaign at the Paramount and the Strand theatres in Long Branch, asked Balmer for details. He supplied them, along with enough buttons for all teachers.

Now Balmer is besieged by students who want buttons too. A modified courtesy campaign is being conducted by the schools for the entire student body.

BARGAIN HUNTING?

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

The Brass Tacks of Efficient Picture Theatre Management*

STRENGTHEN THOSE 'FIRE DEFENSES'

By Jack Jackson

How're your "fire defenses"?

How long has it been since you went through the theatre with a fine-tooth comb looking for possible fire hazards?

How long has it been since your staff engaged in a fire drill?

Think carefully before you answer, and for the love of Pete, don't salve yourself, and in doing so expose your customers to danger, with "that's something I'll have to look into pretty soon." Take care of it right now!

A few weeks ago I visited a mass of rubble that used to be a theatre. I didn't get to see the owner who was off arranging for finances to rebuild, but I talked with neighbors who told me: "The place went up like tinder."

Fortunately, it was a morning blaze and no patrons were subjected to the terror that is always a bigger personal injury threat than the destroying flames.

A talk with some insurance agents brought to light some interesting information about fires. The year 1947 was a record year, with losses in all types of businesses totaling near $700,000,000. The records for 1948 were not completed at the time of my information hunt, but the reports already on hand from fire marshals throughout the nation indicated that the '47 figure would be far exceeded. I was unable to get any accurate information as to what portion of the staggering total represented theatre losses—and it is to be hoped that we were some place near the bottom of the list—but whatever the size of our share, it could be materially reduced if we paid rigid attention to the condition of our "fire defenses."

Fire takes its toll from all businesses and presents an equal and indiscriminate hazard of stock and building loss. But it assumes awesome stature so far as a theatre is concerned because of the predominant possibility that even the smallest blaze can result in a horrifying loss of life among panic-stricken patrons. It follows that theatres, because of the immense crowds their merchandise attracts, should be even more cautious than a highly inflammable gasoline station in establishing precautionary measures. High on the agenda of such measures is the vitally essential day-to-day check and the proper training and practice methods of service personnel.

Good defenses against fire is an important part of any type business but particularly so for theatres. Getting rid of fire hazards is every bit as imperative as getting rid of bad projection or bad sound. And, being sure that you have the very best of Underwriter-approved fire extinguishers, etc., it is as important as making certain of the quality of feature film attractions.

No precaution against fire can offer other than meager expense compared to the damage which may result from neglect of required protective installations.

Two Kinds of Fire Hazards—'Common' and 'Special'

My insurance friends advise me that fire hazards come under two classifications, "common" and "special." For the most part, theatres are faced with the "common" variety most frequently, since nearly all projection booths are subject to frequent fire department check and equipped with "fire stops" etc., to prevent spread beyond immediate booth confines. Topping the list of "common" fire hazards are cigarets and matches. Despite constant warning of safety organizations and others, careless people persist in leaving or dropping lighted cigarets on or near combustible matter. Matches carelessly thrown away after lighting cigars, cigarets, etc., without the smoker making certain of their being completely extinguished, is another dangerous and common practice among theatre patrons.

We spent an hour watching the crowds leaving a well managed and well kept theatre. An exceptionally high percentage of the patrons lighted their smokes while still some distance from the exit doors and carelessly dropped the matches on the floor. We did not notice any member of the service staff paying particular attention to the discarded matches or seeming to consider the practice as other than expected and presenting no worry for them or the theatre. Similarly we watched patrons entering the theatre and made note of the careless manner in which lighted smokes were disposed of. Some were carelessly "snapped" into corners of the lobby, others dropped into the sand urns—with several missing the container and falling to the floor. In this particular theatre—at least while we were watching—the porter kept busy visiting the urns and collecting the fallen cigar and cigaret ends from both the container and off the floor. One couldn't

(*Continued on Page* 18)

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Jackson . . .

(*Continued from Page* 17)

help conjuring the damage to carpets—to say nothing of the potential fire hazard—in theatres less carefully policed.

The doorman was polite and emphatic in insisting that smokes be discarded before entering the theatre. This precautionary measure was well taken but how greater would have been the fire defense if the entire staff had been alerted to the common practice and cautioned patrons about "lighting up" before the exit doors were reached.

Many times I've asked managers about running single-frame trailers to caution patrons about fire and invariably have been advised that "Everybody knows, so why insult their intelligence?" The trouble is just that. Everybody does know, but almost everybody gets careless and forgets. Since fire is a matter of dire consequence to owner, employe and patron alike, every possible measure should be taken to prevent it, and a trailer frame—inserted in two or more places in the program—should not and would not meet with other than complimentary comment from customers.

Misuse of Electricity

Second on the list of "common" hazards, and a particular menace to theatres, is the misuse of electricity. Not so long ago, before folks became so well acquainted with electricity, everybody was conscious of the danger and exceedingly careful when they made use of the newfangled labor saver. Today electricity is taken for granted and few people realize how dangerous it can be. Overloaded circuits (how long since you checked?), bridging of fuses (take a look now), defective appliances (any shorts in the vacuum?), faulty wiring (are you sure?), and many other possibilities exist that are invitations to disaster. Only by thorough inspection of each and every entire circuit at regular periods can this dangerous hazard be overcome. The records indicate that 20 per cent of today's fires are caused by misuse of electrical current.

How many theatre men go thoughtlessly about arranging for the itinerant stage show and connect footlights, spots, etc, to liens already carrying their full burden of "juice." Every time you do you're taking a chance not only on the destruction of your property but on the lives of your staff and customers. When an occasion of this kind comes up call in an electrician or a member of the fire department to check for the safety of your electrical hookups. Maybe you will have to pull a line from the basement or some other portion of the house, but the price will be cheap compared to the risk of an overloaded line. It may even be that you can divide the load and pull from two circuits for the emergency. At least be sure to check with somebody who knows.

Heating units are another source (13 per cent). Be sure that your fires are kept in the confines of the insulated furnace by twice-yearly thorough inspections. Be sure you do a similar job on the cooling plants, in the projection booth, etc.

Outstanding among "common" fire hazards is the matter of poor housekeeping and careless storage facilities. This is where the average theatre is among most flagrant offenders. The storage rooms are seldom checked by the managers personally and entirely too often show evidence of spilled popcorn oil having saturated paper cartons, etc. The fact that duty in the storage room is considered menial by the staff, together with the fact that visits from executives are infrequent, serves to let down the conduct bars, with a surreptitious cigaret and a discarded match providing a genuine menace to the premises. Employes should not be given duty in storage rooms without supervision, and these rooms should be checked and thoroughly cleaned under managerial supervision at least once monthly.

Janitor's Closet

The janitor's closet—with its store of combustible chemicals—is another source of fire that should be constantly checked. Of prime importance is the frequent cleaning of the aisles and lobby—particularly in the late evening hours. If rubbish is permitted to accumulate during the late show hours, it enhances greatly the chances of fire from one of those discarded matches mentioned earlier.

Fires are always emergencies and, as in other emergencies, speed and know-how are of prime importance in coping with the incident. A well trained service staff is essential. Give them drills once-a-week. Get a fire department head to train and direct them. Conduct regular twice-a-week inspections of exit areas, panic bolts, etc.

The usual theatre fire is of inauspicious origin and generally starts with a small blaze. When such a fire breaks out, something should be readily accessible which is movable, effective and easy to operate so that the fire can be extinguished quickly. In the hands of well trained and well drilled help, extinguishers approved by the Fire Protection Institute are considered most dependable. I am told that these effective weapons, designed and manufactured for emergency use, are putting out one-third of the nation's fires and saving billions of dollars.

Fire Extinguishers

Here are a few facts about fire extinguishers as passed along to me by the insurance men:

Class A fires start in wood, paper, trash, etc. To fight such fires use extinguishers containing an acid, leaded stream or foam.

Class B fires originate in grease, oil paint and inflammable liquids. The rooms or places where such fires are likely should be equipped with extinguishers loaded with vaporizing liquid, foam, dry chemical or carbon dioxide. These extinguishers smother Class B fires where water tends to spread them.

Class C fires are electrical fires, and fire extinguishers used to fight them should have non-conductive contents. For class C fires the Institute recommends extinguishers loaded with carbon dioxide, vaporizing liquids or dry chemicals.

Check for Efficiency

Since some fire extinguishers, such as foam, soda and acid fill, lose their effectiveness with age, it is essential that they be checked for efficiency twice yearly. All extinguishers should be checked at least once a year. If your theatre is equipped with hose it is advisable that you immediately call in the fire department and have it checked. Most of the hose I've seen around theatres hasn't been off the hooks since first installed.

It may be a bit difficult to sell yourself on the effort, expense and constant drilling of service staffs for the prevention of fires, but it is well to remember that the theatreman who builds his fire defenses stoutly and securely has the best chance of remaining in business. And, if you don't keep it a secret and invite the newspaper men in on your fire drills, fire inspections, etc. you'll find your effort rewarded in longer lines at the box-office, too.

Repair or Be Closed

After inspecting approximately 70 per cent of the neighborhood theatres within the corporate limits of Indianapolis, State Fire Marshal Alex Houghland reported that most of the playhouses are "only in fair condition." Three theatres were found structurally unsafe, and major repairs were ordered. Owners of the properties were instructed to present plans for repairs within 60 days or be closed.

THE ARMY CAME TO THE THEATRE ON ARMY DAY, thanks to the efforts of Jerry Segal, manager of Reade's Strand in Perth Amboy, N. J. Segal broached the original idea of an Army Day celebration to city officials and was one of the leaders in making arrangements. Result: an official city reviewing stand was placed directly in front of the theatre for the hour-long parade of regular army troops and local organizations in Perth Amboy. In the evening army and city officials took part in the Army Day program held on the stage. The observance marked one of the few times in all of New Jersey (not to mention several other states) that a theatre manager was the motivating force behind a citywide celebration of this type.

Putting on the Puppy At Olympic, Watertown

They put on the dog, junior grade, up at Watertown, N. Y., according to Irv Neuwirth of Schine's Olympic. He credits the theatre's Les Coulter and Ken Hartz with the success of the theatre's Easter Kiddie Fashion Parade. Children under 12 were eligible and local merchants contributed prizes, including two rabbits, a dress, a permanent wave, two albums of children's music and others. All the items were in a window display, so the merchants were very well pleased with the results, as were the theatre and the kids.

Like SUPERMAN...
Another MIGHTY SERIAL SCOOP
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BATMAN will fill those serial seats!
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Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

KANSAS CITY

Fox Midwest President Elmer Rhoden announced that the 1,900-seat Orpheum will book stage plays at the beginning of the 1949-50 season and that Midwest will operate it with James H. Nixon as manager on a participating basis. Nixon holds the franchise with the United Booking Office which books most of the legitimate shows that play here. For several years he played stage plays at the city-owned Music Hall. With the Orpheum going legitimate, the number of film theatres here remains at six. Rhoden stated that as opportunity occurs the Orpheum will book roadshow films. RKO is set to reopen the Missouri (formerly the Mainstreet) about July 1 and will then give possession of the Orpheum to Fox Midwest which will renovate the house inside and out, installing new chairs and removing the box-office from the front to the lobby.

When Paramount Exploiteer Jim Castle and Paramount Theatre Manager M. B. ('Babe') Cohn heard two of Paramount's young players, Corinne Calvet and John Bromfield, were in town for a day, they staged a cocktail party for them at the Muehlebach Hotel last week. Miss Calvet, in private life, Mrs. Bromfield, being French, the invitations were printed in French.

Manager Bill Meyer of the Kimo had some uneasy moments last week when he heard news reports of the tornado at Cape Girardeau, Mo., his home town. With wire connections out, Meyer drove the 400 miles to Cape Girardeau. He found all of his folks unharmed, but some severe property losses were suffered.

Emporia, Kans., gets its new 500-car drive-in, the 50-S Drive-In, in mid-June. It will be operated by Bill Flynn who also operates the drive-in in Great Bend, Kans. . . . Eagle Lion District Manager Harold Beecroft was here from Dallas last week for huddles on local exchange business. The same day Milt Overman, EL field exploiteer, breezed into town after a swing which has taken him into the far reaches of the territory.

OMAHA

Frank Hollingsworth, owner of the Victory Theatre in Beatrice, Neb., is bringing on his string of horses, including Chance Day, from Chicago, to run in the Ak-Sar-Ben meeting here which opened this week. . . . Fred Teller, manager of the Omaha Theatre, heads the district Tri-States Theatres drive this week. . . . Will Johannsen, owner of the Wonderland at Paulina, Ia., is enjoying the fishing at Walker, Minn.

O. J. Hegna has given up the Community, Rembrandt, Ia. The Commercial Club now runs it with George Engelbretson in charge. . . . Peggy Bragg, of Warners, is spending her vacation at Lost Lake.

Ben Harding, owner of the Liberty, Council Bluffs, visited film row, his eye trouble being really improved. . . . L. J. McGinley sales manager for Prestige Pictures New York, was in town. So was Foster Blake, Universal-International's Los Angeles manager; and H. L. Beecroft, Eagle Lion chief from Dallas.

M. G. Rogers flew to New York for the Film Depot and Carriers Convention. He operates Film Transport here. . . . Warners' Shipper, Alan Jacques, devoted his vacation to painting his house. That also enabled him to be home with his wife, recently out of the hospital. . . . The Harlan (Ia.) Drive-in was opened by Alfred Haals. His brother, Edward, followed suit by opening one at Red Oak, Ia. . . . Mary Pahls, Eagle-Lion Secretary, vacationed in Kansas and Denver.

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WASHINGTON

Announcement was made at a testimonial dinner of the Washington Heart Association, honoring John H. Wilkins, Jr., campaign director, that the Variety Club of Washington, had pledged to equip Cardiac Clinics at Emergency and Children's hospitals. The Variety Club's board of directors will meet on June 6. . . . The following men were approved for membership by Variety Club's Tent No. 11; Leonard Saver, Columbia booker; Harvey Goldman, owner, Amusement Arcade; Herry Roth, vice-president, Valley Enterprises, Inc.

Columbia Mid-East Division Manager Sam Galanty attended his company's three-day meeting in Chicago. . . . The Washington Film Council, in cooperation with several other community groups, will sponsor a special documentary film program at the Dept. of Interior Auditorium.

Down

Fox Wisconsin's Fox and Lyric theatres at Stevens Point, Wis., have reduced admission prices to 58 cents at the Fox and 54 cents at the Lyric, both plus tax. The Fox has an "early-bird" price of 54 cents plus tax. Students are admitted at all times at 35 cents, with children paying 10 cents plus two cents tax.

SAN FRANCISCO

Two youth organizations—Columbia Park Boys and the Boys Club of San Francisco, received the $1,000 which went along with the Variety Clubs International award to Herbert Hoover when Hoover designated that it be spent in this fashion and turned the check back to the San Francisco tent to see that it was done. . . . Film Colony Club President Phyllis Vatterline also turned over some money to Variety—$300 of it raised by the girls of the club. Neal East of the Tent's Heart Fund accepted on behalf of the San Francisco Variety Club.

Jack Matlack, executive assistant to the president of the J. J. Parker Theatres in Portland, was honeymooning here and visiting Graham Kislingbury, North Coast Theatres publicist. . . . Exhibitors are worried over the Geddes Bill which goes to the Senate at Sacramento and would allow the San Francisco "Cow Palace" to be used for commercial and sporting events, uses to which it now cannot be put as it is restricted to livestock shows.

Telenews Theatres Real Estate Vice-President Milton Weiseman was in town looking around; the Embassy's Dan McLean took third place in the Hearst Regatta held in connection with "I am an American" day. . . . A stubborn ice rink which wouldn't freeze, forced the Tivoli to close for a day. House is beating this in the future by following its ice show with a tropic act—"All Hawaiian Revue." . . . Victor Keedy is to manage T&D's 444-seat Rio to open June 9 at Santa Cruz.

Central California Properties, subsidiary of Fox West Coast, has bought the Tower Building, which holds the 930-seat Tower, 10 stores and a parking lot. The house, which opened Dec. 14, 1939, had been leased for 25 years by FWC.

HARRISBURG

Announcement was made of two summer theatres in the area, which exhibitors are viewing as competition for summer. One is the old Mount Gretna which has attracted a stock company of Hollywood and New York personalities annually for many years. Charles Coghlan directs. The new theatre is at Allenberry, where Richard North Gage will direct a cast recruited from stage and screen.

Manager Gerry Wollaston of the State, gave the stage for a Saturday morning performance of a Parent-Teacher Association benefit. Movies followed, and the theatre opened to the regular schedule in the afternoon. . . . Cole Circus and Ringling Bros. Circus which opens June 7 were each given equal news space on first page, second section of the *News*. This was an unprecedented move, the local newspapers heretofore being quite stingy with this kind of space offers.

The AFL Building Trades strike which tied up all building for 50 days locally, ended last week when the plumbers' local settled their differences. As a result workmen got back on the job in two theatres, one, the outdoor drive-in along the Hershey Highway, the other mark Rubinsky's new uptown neighborhood at Fourth and Schuylkill Streets.

(*Continued on Page 22*)

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WAVES OF RAVES FOR MONOGRAM'S SEA-THRILLER!

"Sea story holds action and suspense! First-rate production with considerable and varied audience appeal!"
—HOLLYWOOD REPORTER

"Solid entertainment... capable of building by word-of-mouth. Different and likeable... for the whole family!"
—MOTION PICTURE HERALD

"Very good. Quite different from the ordinary run of product. No exhibitor need hesitate to book and exploit it!"
—HARRISON'S REPORTS

"Suspense and action well-combined. Considerable appeal for audiences everywhere!"
—SHOWMEN'S TRADE REVIEW

A LINDSLEY PARSONS Production — Directed by WILLIAM BEAUDINE

REGIONAL NEWSREEL

(*Continued from Page* 20)

New at the Colonial are usherettes Lois Campbell and Geraldine Wagner, and candy counter attendant, Mrs. Tagie Hartwick. . . . Hugh C. Dugan, Rio, is ill. . . . Mary Kinear, Loew's Regent, has returned from vacation. . . . Joan Russykievewcz, Loew's Regent, resigned, and Betty Yontz is the replacement.

DENVER

J. H. Roberts, owner of theatres in Ft. Morgan and Brush, Colo., vacationed in New Mexico and Texas. . . . Mike Joseph, owner of the Liberty, San Luis, Colo., is improving his theatre with the addition of Simplex projectors, bought from the National Theatre Supply. . . . MGM Denver Sales Manager Mike Cramer broke his arm playing ball.

E. P. (Buzz) Briggs, formerly manager of the State, is back in the game, this time temporarily buying and booking for the Alpine and Grand. . . . MGM Booker Claude Newell is taking treatments for diabetes at Fitzsimmons Hospital. . . . President Larry Starrsmore of Westland Theatres of Colorado Springs, Colo., and his wife, are vacationing in Mexico.

"The Red Shoes" is booked into the 285-seat theatre at the Broadmoor Hotel, Colorado Springs, starting June 7. It is the first film to go in since the remodeling of the theatre, and is expected to run all summer at $1.20 to $2.40 price.

CINCINNATI

The West Theatre of the Twin Drive-In Theatres, Reading Road and Tennessee Avenue, opened May 25, when Rube Shor and associates held an invitational preview. The East Theatre, of this dual drive-in, will open sometime in June. Ben Cohen will manage the ozoner, which cost around $1,000,000. . . . C. E. Harvey will operate the two theatres, the Clark and Gray, in Grayson, Ky., having acquired them from B. W. Clark. . . . James Pendergast is now managing the Forest Theatre, one of the Midstates circuit; and Al Swain is managing the Shard, where Pendergast was formerly located

The Variety Club spring supper dance will be held this Saturday night at the Pavillon Caprice, Netherland Plaza Hotel. . . . Virgil Jackson, Columbus, with Mrs. Jackson and sons, are vacationing in Europe. . . . Arthur Dibble, of March of Time, New York, made a short visit to the 20th-Fox exchange recently. Mary Ruth Grimm joined the office staff of Fox May 31, replacing Betty Nash, resigned. The office personnel presented Betty with a party and farewell gift.

Bud Wessel, and Mrs. Wessel, spent the week in New York, where Bud attended convention of the National Film Carriers and National Film Service at the Astor Hotel. . . . Art Manheimer, of the Evanston Theatre, was hospitalized because of a pulled muscle in his leg. . . .

Khan Happened

First in Boston to capitalize on the world-wide publicity given the Rita Hayworth-Aly Khan wedding was Louis Krasnow of the Coolidge Corner Theatre who placarded the district with signs tieing in with the big event and advertising fact that his theatre would show newsreel pictures of the ceremony only a matter of hours after it took place.

TALKING IT OVER. James A. FitzPatrick (right), producer and narrator of MGM's "Mighty Manhattan," discusses the new two-reel Technicolor short subject with Mrs. Nicholas M. Schenck and James Smith, who directed it, at a preview held last week at the Waldorf-Astoria in New York.

Virgil (Dick) F. Miller, formerly Paramount office manager, is now salesman for the branch; and Arthur Berwald, former traveling auditor, is office manager. Pete Gerhardt, with Film Service Co., and Mrs. Gerhardt were called to Chanute Field, Ill., where their son, an only child, is stationed, as he was operated on for an emergency appendicitis infection.

Donald and Rodney Keesling, sons of E. L. Keesling, Bramwell, W. Va., are motoring to Canada for a fishing trip. . . . Paramount Pep Club had a picnic recently at Lunken Airfield playground. . . . Fred Meyer, Paramount salesman, is still on the sick list, but recovering from a series of operations. . . . United Artists District Manager Moe Dudelson was a visitor here last week.

BUFFALO

The Hippodrome's historic escalator, first in a theatre around here, will be scrapped in the remodeling program by Paramount, its new owners. . . . MGM Omaha District Manager Ralph W. Maw, who used to run the MGM exchange here, was back in town to attend the funeral of his mother-in-law, Mrs. Bertha Fabisch. . . . MGM Booker Sally Hornaday has quit and is replaced by Virginia Callahan, who used to book shorts. . . . Stenographer Pat Landsheft, same office, was married Saturday with the office force tossing a shower for her.

Something new in local exhibition took place last Saturday when Great Lakes Manager Joe Clements put on a midnight preview of "Sorrowful Jones" last Sunday. . . . Here on ballyhoo is MGM Exploiteer Floyd Fitzsimmons. . . . Louis Cherenzia, formerly in Shea's art department, succeeds Thomas W. Donovan at the Paramount Theatre sign shop, working under Director Vito Granito. . . . Jack Sawyer, former Shea chief projectionist, is now doubling in brass, working in the booth at Shea's Teck four days a week and touring the circuit's houses to inspect during the remainder of the week.

Lafayette Manager George H. Mackenna, is the new treasurer of western New York chapter of the Sister Elizabeth Kenny Foundation with Industry Attorney Sid Pfeiffer being reelected president. . . . James Mancuso tried stage shows Friday at his Batavia motion picture house when he booked Guy Lombardo and orchestra.

Murray Whiteman was presented with a cellarette at a testimonial luncheon tendered him by the Variety Club here for his work in lining up the stage show at a recent Variety benefit in the Hippodrome. Among those at the speakers table were:

Chief City Judge John Hillery, County Clerk Steve Pankow, Elmer Lux, councilman-at-large and general manager of Darnell Theatres; Jerry Campbell, president, Buffalo Transit Company; Vincent R. McFaul, Shea Theatres; James H. Eshelman, Paramount Theatres; George H. Mackenna. Basil Theatres; Robert T. Murphy, 20th Century Theatre; George Gammel, Gammel Theatres, etc. Myron Gross, chief barker, acted as master of ceremonies.

COLUMBUS

Betty Anne Cole has succeeded Mrs. Robert Wagner, resigned, as publicity writer for the Academy theatres. . . . Don Gardner's daughter's marriage was set for June 4. . . . Robert Young is back at the Indianola following a three months' leave of absence. . . . Dave Cornwell is heading west with the Achbar Grotto.

Constitutionality of Columbus's payroll and corporation income tax has been upheld by Common Pleas Judge Dana F. Reynolds. The tax nets the city $3,000,000 annually. . . . History of the past half century of show business in Columbus, published in the 50th anniversary edition of the Columbus *Citizen*, was written by RKO City Manager Harry Screiber, Publicist H. E. Cherrington, Manager Robert F. Boda of the Hartman and Loew's Publicist Fred Oestreicher. Material was assembled by Editor Norman Nadel of the *Citizen*.

The Hollywood, east side neighborhooder of the Fred Rowland's circuit, has reduced admissions to 20 cents at all times for all patrons. . . . The 300-car drive-in near Wapakoneta, Ohio, has been placed on sale. . . . Paul Hamilton has bought a new desk for the Credit Union.

J. Real Neth feted the members of the Neth champion bowling team at a party. Frank Vincent is now worrying about next season's bowling team. . . . Doc Wright is trying to make a ball player out of his son, Tommy.

Sponsorship by the local Variety Club of the Hamid-Morton Circus for the benefit of the Boys Club has been called off, Chief Barker John Barcroft announced, but the club is seeking a Hollywood name for a personal appearance with all proceeds going to the Boys Club.

PHILADELPHIA

Now that the Pennsylvania Labor Relations Board has certified IATSE Local B-100 as collective bargaining agent for cashiers, doormen, ushers, cleaners, porters and matrons in local Stanley-Warner, Paramount and Fox theatres as well as Theatre Cleaning Service, the local plans to begin negotiations for new contracts and will demand pay increases retroactive to last Aug. 3, when the old contracts expired. Talks which extended into last winter with the employers were broken off when the union's jurisdiction was challenged.

James Floyd, manager of the Senate, helped guards foil an attempt of thieves to seize the receipts which resulted in the shooting of one bandit and the subsequent capture of two others.

Toby Goldstein, secretary at Monogram, visited her brother in New York last week. . . .

(*Continued on Page* 24)

Kids for Free

The Sixty-Six Drive-in at Chicago is experimenting with free admissions for kids so the parents can bring them along without hiring a baby-sitter. To keep the small fry interested there is a merry-go-round, rides and slides.

When "the dawn comes up like thunder"...

HE'S at his console—the re-recording mixer—weaving skeins of sound into the picture's pattern . . . skillfully matching sound to sight, mood for mood.

Under his sensitive control, dialogue and music and special effects are expertly proportioned, delicately balanced to round out the realism and drama of the scene.

To fulfill this essential contribution to the picture, the re-recording mixer requires creative understanding of the director's desires . . . a sense of the dramatic . . . a feeling for mood . . . and the high order of faithful sound reproduction and re-recording he gets from the large and versatile family of Eastman motion picture films.

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REGIONAL NEWSREEL

(*Continued from Page 22*)

Jerrie Greenberg, Stanley-Warner booking department, is back at her desk after her recent operation. . . . Dot Burrison, MGM bookers' secretary, left last week to be married in June and to live in Trenton, N. J. . . . Rose Segal, Warner contract clerk, has announced her engagement to Austin Rosenblum. . . . The Variety Club has set aside June 26 for a special benefit at Shibe Park in connection with the Phillies-Brooklyn game. Ground was recently broken for the club's Camp for Handicapped Children and is expected to be open by July 1.

Morris Wolk, a part-time utility employe of the Ideal Theatre, was found unconscious from a severe skull injury—slumped against a building at 3:30 one morning and pronounced dead upon arrival at Methodist Hospital.. It is believed he may have died as a result of a heart attack.

Funeral services were held here Thursday for Manager Alexander Reh of Warner Bros.' Mastbaum Theatre, Philadelphia, who died May 30 at his home in Upper Darby, Pa. He joined the Stanley Company in 1918 and became associated with Warner Bros. when it absorbed the Stanley interests. He is survived by his widow, two sons, his mother and two brothers. Burial was in Arlington Cemetery, Drexel Hill, Pa.

Nate Milgrim of De Luxe Theatre Premiums this month will stage a sneak preview of something new in giveaway attractions.

NEW HAVEN

The new drive-in at East Haven, called the Post, opened to a capacity 700-cars with good weather over the Decoration Day weekend. Joe Cahill is owner-manager.

Seventy theatres in this state are taking up collections either in the auditorium or in the lobby for the 1949 "Jimmy" Cancer Fund drive. . . . Peter Bernard, organizer of Local 277 of the Motion Picture Operators Union in Bridgeport back in 1912, died recently. . . . Manager Murray Reider of the Community Theatre in Fairfield and his wife have celebrated another wedding aniversary. . . . Manager Morris Rosenthal of the Poli here and his wife are perfecting a golf team, he having finally sold her on the game.

PORTLAND

The Winter Garden in Seattle, which has a splendid new front, is now called the Garden. . . . The Clallam at Clallam Bay, destroyed by fire, is being rebuilt by Al Fernandez with a July 15 opening expected. . . . Zollie Volchek, city manager here for Sterling Theatres, inspected the house at Pt. Angeles.

Oregon theatres resumed wartime speed for the Opportunity Bond drive with special films and premieres. Details were worked out by Jack Matlack of J. J. Parker Theatres, M. W. Mattacheck of McMinville Theatres and 20th-Fox Oregon Manager Charles Power. . . . United Artists Western District Sales Manager W. E. Callaway conferred here with Manager A. J. Sullivan. . . . 20th-Fox Western Division Manager Herman Wobber flew in from San Francisco for Seattle and Portland conferences. In Los Angeles for a sales meeting were Paramount's Manager Harry Haustein, Booker Dave Dunkie and Salesmen Larry Pulis and John Kent. . . . Former Paramount Exploiteer Ralph Ravenscort is now making the northwest trip for Preferred Pictures of Beverly Hills.

Prestige Pictures General Sales Manager L. J. McGinley came in from N. Y. His wife was remanded to the hospital for observation. Back at his desk following a short illness is Vic Gauntless of Evergreen Theatres. . . . Oregon and Washington exhibitors are holding their annual golf tournament at Gearhart, Oregon.

Done Up Brown

Stage and screen comedian Joe E. Brown, a native of Holgate, Ohio, was one of three Ohioans to receive honorary degrees at the June 3 commencement at Bowling Green State University, Bowling Green, Ohio, Columbus reports. Brown was present to receive the degree of Doctor of Humane Letters for his "outstanding entertainment service to the members of the armed services during World War II."

CITATION. Monroe Goodman, Paramount's assistant short subjects sales manager, receives from Alvin Austin, executive director of the National Father's Day Committee, the citation awarded by the committee to the Paramount short, "The Lambertville Story." The film was selected as Father's Day Short of 1949.. Justin Herman produced.

VANCOUVER

Third Calgarian admitted to Famous Players Canadian's 25 Year Club is Manager Pete Egan of the Palace, Calgary, Alta., who received a diamond-studded pin and a certificate from FPC President J. J. Fitzgibbons who was visiting there. . . . The street car strikers rejected the 40-hour week with no pay increase offered them by the company and local theatre managers, remembering how the strike last year nearly ruined theatre business, are keeping their fingers crossed.

Trans-Canada Films Casting Director and Makeup Expert Monica Salmon was recently married to Michael Marko and left for Toronto.. Audrey Looby succeeds to her former job. Arla Saare of Trans-Canada's art department finds time to pursue her hobby of textile designing. . . . Roy Gordon, Seattle theatrical promoter, is putting on a talent search at the Odeon in Victoria every Tuesday and at the Hastings in Vancouver every Wednesday. Circuit executives report the quests as business builders on slow nights.

Empire Universal British Columbia Manager Perry Wright has left for Toronto. . . . George Brewerton, owner of the Rex, Vancouver, is visiting his family in Alberta. . . . Projectionist Mark Coughlan of the Regal, Auckland, N. Z., who arrived here on the S. S. Aorangi, is visiting local theatre booths checking up on the latest sound equipment. . . . Among recent film row visitors were President Leo Shelly of Shelley Films, Toronto; Monogram Canadian General Sales Manager Frank Vaughn, and Miss Oullahan, head of the 16-mm. department of the J. Arthur Rank Organization.

MINNEAPOLIS

The new city council at Ashland, Wis., has reduced theatre license fees from a straight $150 annually to $75 for houses under 500 seats and $100 for stands with over 500 seats. This is believed to be a new trend in tax budgeting by Wisconsin municipalities.

MGM Assistant Manager Eph Rosen was in Asbury Hospital for a checkup. . . . Burglars took over $3,200 from a safe at the Orpheum, Ortonville, Minn. . . . Fire destroyed interior furnishings at the Galva, Galva, Iowa, a community-owned house. Theatregoers left in an orderly manner.

Montgomery, Dale and Rydeen have taken their Hamline and Radio, St. Paul, from the Independent Theatres Association, buying combine, and George Granstrom has pulled his Grandview and Highland theatres, St. Paul, from the same buying group. Sim Heller, Grand Rapids, Minn., cancelled a film buying pact with Theatre Associates, another buying combine, and within the last three weeks several other small situations have pulled away from one or more of the lesser buying organizations. Uneasy box-office business and exhibitors' desire for earlier runs and a better variety of product are held the reasons.

Ted Mann flew out to attend the opening of the 800-car, $250,000 drive-in at San Pedro, Calif., a project in which he is associated with Don Guttman. . . . Arthur Tikheum has opened the new Colton, Colton, S. D.

CLEVELAND

Mayor Thomas A. Burke of Cleveland and some 40,000 film fans were on hand at the Terminal station when Republic on Thursday started shooting on "The Cleveland Story," starring George Brent, Lyn Bari and the Cleveland Indians coincident with the return to the city of last year's champion baseball team. Producer Walter Colmes, Director Herbert Klein and a crew of 19 arrived from Hollywood the previous day. K. Elmo Lowe of the Playhouse wrote the script.

Warner Biller Dorothy Conroy will be married to Frank Janik on June 18; MGM Booker's Secretary Lee Berkocice was married last Sunday to Joe Moster. . . . Bob Russell, with the Shea circuit for 25 years, recently city manager in Ashtabula, has resigned. . . . Assistant Paramount Division Manager Lou Averbach will

Shorter Hours

Shorter hours for the same grosses seems to be the policy behind the experiment which Loew's State, operated by Fox West Coast in Los Angeles, has adopted. The house, which ran till 5 A.M., is now closing at 1 A.M. Elimination of industrial graveyard and swing shifts apparently has also eliminated the necessity for all-night shows.

REGIONAL NEWSREEL

finally move into his nearly-completed apartment the middle of June. Paramount Exploiteer James Levine attended a New York meeting on the campaign for "The Heiress."

The Cleveland Variety Club will be open for business during the summer at weekends only. . . . Warner Ohio Zone Manager Nat Wolf, Booking Manager Ted Minsky and Publicity Director J. Knox Strachan will attend the company's annual gathering in New York, June 6-8. . . . Veteran Theatreman Mark Goldman, until recently Eagle Lion manager here, is in St. John's Hospital for a hernia operation.

NEW ORLEANS

B. V. Sheffield opened his new Sheff Theatre at Poplarville, Miss., May 20. It replaces a theatre owned by Sheffield which burned several months ago. . . . J. C. "Pic" Mosley, Picayune, Miss., exhibitor, owner of the Pic, visited Universal exchange and film row last week. Kaplan, La., exhibitor, J. O. Quinn, owner of the Rio, also visited the row and Columbia officials.

Flora May Adams, clerk in the cashier's office at Universal, is confined to her home with the measles. . . . On vacation are Ethel Behlke, secretary to the Universal manager, and Rita Mader, billing clerk at Columbia.

The *Jackson Clarion-Ledger* told theatregoers that if they've noticed an improvement in theatre programs, "It's very likely that the Central High School Student Council is responsible." The student group requested Jackson theatres to select "better" pictures, especially on weekends. "In reciprocation for the courtesies shown them by the theatre management," the paper says, "the students returned to school and asked that the students show appreciation by improving their conduct in the movie houses."

The Kid trade was getting plenty of attention in the New Orleans press, too. A series of letters started rolling into the editor of the *New Orleans States* after one 12-year old teen-ager suggested an "intermediate teen-ager admission price." Trend of the note was that, with several kids in the family, Pop wasn't able to push out the admission price which it took to get in.

MILWAUKEE

Attending the May 23-24 meeting of North Central Allied at Minneapolis were the following Wisconsin showmen: President John P. Adler of the Independent Theatre Owners of Wisconsin; Allied President William Ainsworth of Fond du Lac; Manager S. Goldberg of the Hollywood, Wausau; Manager Jack Heywood of the New Richmond at New Richmond; Winnie de Lorenzo of the Independent Film Company, Milwaukee; Harold Pearson of the ITOW; United Film Service Division Manager for Wisconsin, Minnesota, North and South Dakota Leonard Edelson; salesmen from the Milwaukee area and other exhibitors. President Adler later went to Dallas to attend the board meeting of national Allied.

Hugo Vogel of Theatre Equipment Supply, Milwaukee, was a business visitor to Chicago last week. . . . J. F. Cubberly, former general manager here for Ruben and Finkelstein and onetime First National manager here, came in from California and visited friends on film row. . . . MGM Assistant Minneapolis Manager Eph Rosen and former manager for the company's local exchange, is reported in Ashbury Hospital. Minneapolis, for a checkup. . . . Wisconsin

Serving Youth

Manager Fred Sorrells of the Vogue Theatre, Indianapolis, recently announced a new type of Saturday kiddies' matinee. It's the "Four-Ring Cowboy Circus" and presents Roy Rogers, Gene Autry and Wild Bill Elliott and an all-color cartoon series.

Pioneer Exhibitor Jack Heywood is reported to have sold his Stanley at Stanley, Wis., to Tillie M. and Ray J. Guelson. Heywood still manages the New Richmond at New Richmond.

The Reel Fellows of Wisconsin held its annual dinner-dance May 20 at the Wisconsin Hotel, Milwaukee. . . . The extensively remodeled Fox Wisconsin Strand here was reopened May 28. . . . The new Three Lakes at Three Lakes will open July 12. . . . The new outdoor house at LaCrosse was opened June 1.

SALT LAKE CITY

Roy Rogers has been joined on the definite guest list for the exhibitor-distributor Annual Roundup here by Rotus Harvey, new board chairman of the Pacific Coast Conference of Theatre Owners, and the MPAA's Dave Palfreyman. Bingham Canyon Exhibitor Harold Chesler, general chairman of the affair, has announced that they will attend a luncheon at the Hotel Utah June 17.

(*Continued on Page 26*)

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Smart Showmen
Choose Alexander Service
Alexander brings to your screen

- Top Quality Ad Films
- Many All-Color Campaigns
- Greater Revenue
- Dependable Service

Backed by 30 years of experience in the production and distribution of short length movie advertising films.

ALEXANDER FILM CO.
Colorado Springs, Colorado

REGIONAL NEWSREEL

(*Continued from Page* 25)

Paramount Manager Frank H. Smith and his staff were in Los Angeles for a sales convention. . . . On their first trips for new companies are Salesmen Howard DeWeese, in Montana for United Artists, and Nelson Soehlke, in Idaho for Eagle Lion.

The first television shows to be seen in Idaho are being witnessed now at State College. . . . The Siebrand Circus and Carnival was scheduled to compete with exhibitors in Price, Utah, for five days this week.

Former Salt Laker Muriel Maxwell is the 1949 winner of the Hollywood Bowl auditions and will be featured in the "Symphonies Under the Stars" concerts there. . . . Monogram Manager Ben Tibbs' daughter Robyn has been chosen as an attendant to the "U Days" queen at the University of Utah.

BOSTON

Judge Abraham Pinanski, brother of Samuel Pinanski, head of American Theatres Corporation, was one of the principal speakers at the annual banquet of Catholics, Protestants and Jews held at the Statler May 26 and at which Vice-President Alben Barkley was also a speaker. . . . Guest speaker at the Publicity Club of Boston Monday, June 6 will be President Walter M. Burse of Suffolk University.

Al Capp, noted cartoonist and creator of "L'il Abner" and the "Schmoos," is one of the two who will operate the New England Theatre in New England Mutual Building this summer season. . . . Mr. and Mrs. Alexander Welch and their children will spend the summer at Kennebunkport, Maine. . . . At Peter Bent Hospital for physical checkups are Actress Judy Garland and Orchestra Leader Vaughn Monroe.

Jerry Colonna arrived here on Memorial Day and danced and sang before 8,000 persons at a benefit for the Home for Italian Children. . . . MGM Public Relations Counsellor Maurice Wolfe is back from an extended trip; during the past three months he had addressed more than 100 civic clubs. . . . Variety Club reports splendid response in the first week of the "Jimmie Fund" drive for cancer research . . . last year more than $250,000 was raised.

George Sommes is to be the managing director of the South Shore Playhouse at Cohasset this summer. . . . Eldon Winkler, director of the Wellesley Summer Theatre, announces that two GI competitive scholarships have been established for the school and theatre running from June 30 through August 15.

Frank Wright, now an executive of Armco Steel Company but formerly a film and stage star, was presented with a beautiful ship's clock by D. B. Stanbro, manager of Hotel Statler, on behalf of the cast of "Statler Showboat" which Wright directed.

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Community Work

Several San Francisco theatres this week were working the Parent Teachers Association to sponsor "Campership Matinees" which would raise funds to send underprivileged children to summer camps. The shows will be given June 8-9 with the PTA selling and distributing the tickets.

BALTIMORE

Lois Boyer, assistant manager at the World Theatre will be married on June 25. . . . The Reserve Officers Association were guests of the Variety Club last Wednesday night, headed by Major John Volz, former Town manager, and now on duty with the Organized Reserves Md. Military District. . . . Mayor Thomas D'Alesandro, Jr. will be made an honorary member of the Variety Club, Tent No. 19 at a special testimonial buffet supper Tuesday evening, June 7. . . . The Baltimore debut of Don McNeill and his Breakfast Clubbers was a huge success under the auspices of the Variety Club at the Baltimore Coliseum last week. . . . Bill Michaelson, Screen Guild representative, is covering the Western Maryland Territory this week.

The benefit performance of "Bad Boy scheduled for Keith's has been cancelled, according to a form letter sent to VC members by Lauritz Garman, chairman of the "Bad Boy" committee and Fred C. Schanberger, Jr., Keith's. . . . Spaulding Albert is recovering in Mercy Hospital from a major operation. . . . The Cohen Brothers have closed the New Alert in Essex for the summer. . . . The new theatre in Edmondson Village is expected to open early in June under the direction of I. K. Makover.

Delegates to the Maryland State and District of Columbia convention from the projectionists' union, Local 181 are President Sam Isaacson, Business Agent Carroll G. Bayne, and Financial Secretary-Treasurer Thomas P. Finn, Sr. . . . Don Kirkley, *Morning Sun* critic, has started using half column cuts along with his reviews. . . . Sam F. Roth, Virginia and District of Columbia exhibitor, has bought the Stanton Theatre, Washington, D. C., from Louis Bernheimer and Frank Storty.

LOS ANGELES

The theatre building boom continues in Southern California. Joe Markowitz, of Encinitas, is building a new theatre at Solano Beach, with the house scheduled for unveiling July 1. And on the mushrooming drive-in front, the Broadway Drive-In will be opened in Tucson July 15, an operation of the Broadway Drive-In Theatre Co. During the five years of the war, theatres, due to inability to get building priorities and proper materials, were unable to keep pace with the growing population.

One June 1, the Fox West Coast-operated Park Theatre in Ontario will revert to the ownership of A. Anderson. . . . M. A. Kirsten, owner of the Whittier Boulevard Theatre, died recently. . . . Mrs. Louise Levenson has taken over the American Theatre, Newhall, from Henry Dreher, effective June 1. Sam Hyman will manage it. . . . Vern Lindsay has been named to manage the Base Theatre, Ford City, replacing Charles Aller, resigned. . . . Hallmark Productions closed its Los Angeles office May 28.

Monogram-Allied Artists President Steve Broidy will be tendered a testimonial dinner on June 21 at Lucey's by the Independent Motion Picture Producers Association in honor of his 25th anniversary in the motion picture industry. On the arrangements committee are Chairman Sam Katzman, Harry H. Thomas and Robert L. Lippert.

MGM San Francisco Manager "Butch" Wingham was down for a meeting with Western Sales Manager George Hickey. MGM exchange's Jack Valpey is off to San Francisco for a new car; Assistant Shipper Harry Horn is on vacation and office workers Elizabeth Manley, Patricia Halstead, Annamay Johnson and Susan Orndoff are vacationing at Catalina. Gwen Morrillo is new PBX operator. . . . Pittsburgh Exhibitor Mike Shapiro is off for the East.

OKLAHOMA CITY

The Capitol Theatre, Oklahoma City, has changed its policy to first-run single features. The house is owned by the Cooper Foundation since 1947. The theatre was formerly the Circle and was built in 1927 by Tom Hutchinson. In the fall of 1939 it was purchased by Standard Theatres and was later taken over by the C&R circuit. The chain was divided in 1947 and Cooper of the C&R theatres put up a foundation with Pat McGee as president. The Cooper foundation then bought the Criterion, Plaza, Ritz and Victoria theatres giving the name Capitol to the old Circle. E. D. Thorne, present manager of the Capitol, assumed management of the house in 1946.

INDIANAPOLIS

Larry Shubnell, formerly connected with the industry in Detroit, Mich. has joined the Columbia sales group. . . . Joe Bommerscheim, National Theatre Supply Co., is confined to the Methodist Hospital here under observation. . . . The RKO exchange is being redecorated and renovated. . . . Herbert Kaufman, Columbia salesman, who has been on the sick list for several weeks, is recuperating at his home. . . . David Warner, National Theatre Supply counter man, and a member of the Naval Reserve, is on a two weeks' cruise.

Motion Picture Star Linda Darnell will be among the guests at the Indianapolis Press Club's annual Speedway reception Saturday night. . . . President Trueman Rembusch of Allied Theatre Owners of Indiana will attend the Kansas City Allied unit convention June 7 and 8, in Kansas City, and the Allied Rocky Mountain Independent theatres meeting in Denver, Col. June 8 and 9. . . . Joanne Suesz returns to Warner Bros. office as booking clerk after one year's absence.

Drive-in theatres in this area report a good attendance despite adverse weather conditions. . . . Mrs. Louise Ritz, bookers' stenographer at International-Universal is vacationing. . . . Pa-

REGIONAL NEWSREEL

tricia Klein, bookers' stenographer at I-U and Ted Roberts will be married at the home of the bride June 4. The couple will reside in Chicago. . . . Ann O'Donnell, secretary of Albert Dezel Productions, visited the local branch over the weekend. . . . The Ben-Hur ozoner, Crawfordsville, Ind., opened Friday night to a capacity house, according to Manager Milton Krueger of Albert Dezel Productions who attended the opening of the 500-car ozoner.

LOUISVILLE

James Totten's Lake View Drive-In near Pendleton was scheduled to open May 26. A central speaker system is used for the 200-car theatre, first drive-in in the immediate area. A. Edward Campbell of Buechel handles the bookings. . . . Campbell's interest in the Lyric at Lexington has been purchased by Vance Schwartz, former operator of the National here. The Lyric is a Negro patronage house first opened last December. . . . The first-run Scoop here has been purchased by the Messrs. Mills and Baker of New York.

Remodelling of the Orpheum to be renamed the Rodeo proceeds apace. House has been closed several weeks. . . . The Theatair Drive-In will replace the central speaker system it has used for two seasons with Motiograph in-car speakers. Bob Harned and Reach McAlister supervise the theatre for Municipal Enterprises.

W. L. Blankenbaker of the Falls City Theatre Equipment Co. was on vacation, spending several days with friends and relatives in LaGrange. . . . Flying in for a visit to the Row was Price Coomer of the New Harlan Theatre in Harlan. Price is a pilot and maintains an airfield for the training of students.

ATLANTA

Sunday movies have now been voted in at West Point, Sylvania, Elberton, Rockmart, Metter and Toccoa, Georgia, and in Talladega and LaFayette, Alabama . . . The Atlanta Variety Club has moved into its spacious new quarters in the Atlantan Hotel . . . J. B. Harris has resigned as manager of Waters Theatres' Central Park in Birmingham to take over the Birmingham there, succeeding Harry Roberts, resigned because of ill health.

Mrs. T. F. Grady, operator of the Florida, Starke, Fla., since 1933, has sold the house to Martin Theatres, which appointed I. G. Harris to manage it . . . M. C. Moore, former owner of the Riverside, Jacksonville, has taken over the Lakeview there and will reopen it around July 1 . . . H. M. Powell, manager of the Norwood, Birmingham, takes over the Central Park there with Morris Willeford succeeding him at the Norwood.

J. B. Shuman is manager of the Martin Theatres new 700-seat Martin Theatre in Florala, Ala . . . C. B. Schiard is the manager and C. B. Bales the operator of the Movieland Ride-In Theatre at Talladega, Ala. . . . A recent splurge of openings of new drive-ins includes theatres in Toccoa, Savannah, Rockmart, LaGrange, Fitzgerald and Brunswick, Ga.; Talladega, Ala.; Palm Beach and Sanford, Fla., and Chester, S. C. Early openings include drive-ins at Russellville, Ala., and Dunn, N. C.

Monogram Southern Exchanges President Arthur C. Bromberg checked in from a business trip to New York, while Manager Jimmy Hobbs returned from out of town . . . Dixie Drive-In Theatres General Manager Jack Elwell is back from visiting all the houses in the circuit . . . Terry Turner and Harry Reiners of RKO's home office publicity department were in Birmingham in connection with Ginger Rogers' p./a.'s there. . . .Manager J. A. Jackson of the Empire, Birmingham, visited in Atlanta with his son, J. K. Jackson of radio station WATL.

Gus May, father of Manager Fritz May, of the Drive-In Theatre, Birmingham, died there recently. . . . George Glover, father of Monogram New Orleans Manager Henry Glover, died at his home in Mobile. . . . The father of Eagle Lion Atlanta Manager Bob Tarwater also died recently at his home.

First

The Rio is the first theatre in Harrisburg, Pa., to sell ice cream sandwiches at its candy counter. Manager Francis DeVerter reported the plan working well without any "particular muss or fuss."

CHICAGO

Roy Hobbs drew the final curtain on the last performance at the Apollo Theatre which closed at midnight, May 10. The showplace, housed in four different structures and bearing six different names at various times, had presented every kind of entertainment in Chicago from 1856 to the present. Edwards Hillertz ran the final reel of the last film to be shown at the Apollo. The last ticket was sold by Cashier Elizabeth Kron and collected by Doorman Nicholas Cataldo. There were some tears and much reminiscing as Candy Girl Betty Putz, Matron Belle Lyons, Janitor Danny Bell and others performed their tasks for the last time. At midnight Manager Ed Dlouhy made his last tour of inspection.

Balaban and Katz advanced admissions 10 cents to 72 cents evenings for the showing of "SOS Submarine" at the Cine. Covent and Howard theatres.

Appointments: Robert Kraft, assistant manager, the Manor; Jim Thomas, assistant, Terminal; Edward Schaeffer, trainee manager, Paradise; Joseph DiBella, assistant, Berwyn; Jack Schaefer, assistant, Riveria, all in Chicago; Harrison Taylor, manager, Royal, Danville, Ill.; Irving Allen, manager, American, Terre Haute, Ind.

Residents of Morton Grove Ill., are opposing rezoning of the Village to permit Coronet Films to manufacture films in the district. . . . Jackson Park Theatre Attorney Tom McConnell has returned to a local hospital for further checkups.

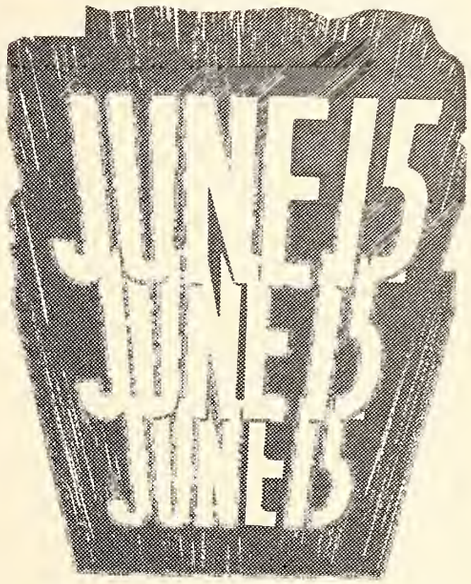
TORONTO

Canada's 47 new theatres built in the past year, bringing the total to 497, were largely due to the need of outlets for British films, according to the annual report of Chairman O. J. Silverthorne of the Provincial Motion Picture Censorship and Theatre Inspection Branch. During the year the censors reviewed 606 features, the number of British films accounting for an increase. One film was condemned outright and about 25 per cent required revision before receiving approval. As a part of the total, the board re-examined 79 features returned to the market after an absence of from seven to 15 years. The board classified 54 features as adult, 19 of them being gangster films and 12 others having a deterrent sex angle. Six of the reissued pictures were graded "Adult." During the 12-month period the board rejected 1,018 pieces of advertising in which fire arms were displayed.

Only five film fires occurred during the year, two of a minor nature, while only four minor fires had taken place in theatre buildings. Eleven projectionists were suspended temporarily and one theatre was prosecuted for violation of regulations. A specially-equipped examining room was established by the government for tests of applicants for projection licenses in new theatres.

Leading Canadian theatre circuits are opposed to giveaways which are prohibited by a civic,

(*Continued on Page* 28)



NATIONAL RELEASE DATE
ASTOR'S

REGIONAL NEWSREEL

(*Continued from Page 27*)

but hard-to-enforce, by-law. . . . Twentieth Century Theatres has moved its headquarters to a new building at 175 Bloor Street East, erected by the company. The building also houses the Exhibitors Booking Ass'n, a buying pool. . . . The 1949 convention of the Motion Picture Exhibitors Ass'n of Canada has been switched from Niagara Falls, Ont., in June to Ottawa where it will be held in September.

First meeting of the newly-organized Motion Picture Industrial Council formulated the policy under which it will disseminate information on better public relations for the film industry. . . . Thirteen drive-ins are in operation in Ontario, some of which are adding special programs to increase attendance. One, the Starlite near Niagara Falls, has installed television, a free playground for children and a stage show each Wednesday night.

ALBANY

Warner Theatres Zone Manager C. A. Smakwitz has been named international representative of Variety Club tents in Boston, New Haven, Buffalo and Albany. He succeeds Murray Weiss, who was elected property master recently. . . . Jack Keegan is the new apprentice booker at Universal, replacing Tom Harris, resigned.

MGM Manager Jack Goldberg and his wife spent Memorial Day weekend at the Gideon Putman, Saratoga, where he met Si Fabian and Max Cohen. . . . Marriage of Eileen Bird, secretary to Warners Booker and Buyer Max Friedman was set for St. Patrick's Church, June 4, to Charles Peltz. . . . Visitors along film row included Sam Davis, Phoenicia, and Sam Slotnik, Waterford.

NEW YORK

Century Vice-President Fred J. Schwartz has appointed Leslie R. Schwartz supervisor of the circuit's theatre operation department, succeeding Joseph R. Springer, who now operates six of Century's theatres.

Maury Miller was reelected president of the New Jersey chapter of the Theatre Owners of America and probably celebrated the event by paying one of his rare visits to film row. Other officers are Vice-President Harold Haskins, Treasurer Adam Adams, Secretary Frank Fowler, TOA Director Walter Reade, Jr. After the election, a testimonial dinner was given TOA Executive Director Gael Sullivan and New Jersey Allied Chief Ed Lachman. . . . Recent visitors included Lou Gold of the Newark Rivoli and Dave Snaper who runs a chain of houses in New Jersey.

United Artists Booker Ben Levine did a bit of work around the house this past holiday week end. Result: he pulled a muscle in his back and is strapped up. . . . Harold Golden, vice-president of Premier Studios, which specializes in theatre decoration, was scheduled to wed Felice Rosenthal this Saturday in ceremonies at the Westover Hotel.

Funeral services were held Monday for Albert Mannheimer, Sr., 65, head of exchange operations for Film Classics, who died of a heart attack while at his office desk. His son, Albert Mannheimer, Jr., screen writer, flew in from Hollywood for the services.

Chief Barker Max A. Cohen of the New York Variety Club, Tent 35, presided at the opening of the Tent's new clubrooms on the 10th floor of the Hotel Astor Friday afternoon. Offices remain on the first floor.

New Theatres

Atlanta—A. B. Huff, a drive-in at Kinston, N. C.; M&M Theatres, a new house at Wildwood, Fla.; Wilby-Kincey, drive-ins at Montgomery and Selma, Ala.; Tallahassee Enterprises, a 300-car $50,000 drive-in at Tallahassee, Fla.; Crescent Amusement Company will spend $110,000 converting Warners' downtown Nashville theatre into a modern house; Florida State Theatres, a new theatre at Tampa; the first all-Negro $50,000 drive-in at Tuskegee, Ala., will be financed by Jasper, Ala., business men.

Cincinnati — Bill Stadtlander, a drive-in between Aurora and Lawrenceburg, Ind.; Palazzolo Bros. and Rube Shor, an openairer at Cheviot, O.; Auto-In Theatre Co., an ozoner at Cheviot, O.; George Turlukis, a drive-in at Hamilton, O.

Philadelphia—Ellis Rappaport, a drive-in at Allentown, Pa.; Fabian Theatres, an open airer also at Allentown.

Denver—Mrs. Ell Blakeslee and Merval Goodrich, a 300-car ozoner to cost $50,000 near Lander, Wyo.

Vancouver, B. C.—Dave Macfarlane, a 900-seat, $80,000 suburban theatre here; Seattle interests, a drive-in at Haney, B. C., in the Fraser Valley.

Cleveland—Shaheen Brothers, a 700-seater in Canton, O.

Louisville—Kenwood Drive-in Theatre Co., an 800-car open airer at Third Street Road and National Turnpike here, to cost around $100,000.

Minneapolis—Gil Sessler, drive-ins at Madison, S. D., and at Sheldon, Iowa.

Hartford, Conn.—E. M. Loew's Theatres, a 600-car, $100,000 drive-in at Springfield, Mass.

St. Louis—Earl Ferrell, a 400-carrer in this section.

Honest Bicycling

A new giveaway idea at the Rio, Harrisburg, Pa., was started by Manager Francis DeVerter, who is offering two bicycles every fourth Saturday, one to a boy and the other to a girl. Emcee Ed Smith was replaced last Saturday by Gordon ("Buck") Jones last Saturday.

HARTFORD

F. Chase Hathaway's new Fort Warren Drive-In at Castleton, Vt., and the 750-car Waterford Drive-In at Waterford, Conn., have opened. Latter is operated by the Waterford Drive-In Theatre Corp., the officers of which are Hartfordians Michael Radin, president; William Rabinowitz, vice-president; and Lorraine Forcier, treasurer. Robert Gloth is general manager.

The E. M. Loew circuit has taken over the 500-seat Taconic in Williamstown, Mass., from Lawrence Hacking. City manager in Williamson and North Adams will be Albert Donovan, manager of the Mohawk at North Adams, with Charles Noyes in charge of the new acquisition. . . . The same circuit has appointed Ed Daly of the Bijou in Springfield, Mass., manager of the Capitol in Providence, R. I.

The Brandon Theatre in Brandon, Vt., has been sold to Mitchell Gordon of Watertown, Mass., by Harold Sheets, who has acquired the Village Theatre in Canaan, N. H., from H. E. Shurtin.

General Manager Al Schuman of the Hartford Theatre Circuit is city chairman of the "Jimmy" Cancer Fund drive, now under way. His assistant will be Manager Jim McCarthy of Warner's Strand. Other officials include Walter B. Lloyd of the Allyn, northern Connecticut co-chairman; James Darby of the Paramount in New Haven, southern Connecticut co-chairman; and Albert M. Pickus, regional vice-president of the Theatre Owners of America, general state chairman.

Twentieth-Fox Connecticut Salesman Dave Squires and Barbara Welman honeymooned in Bermuda. . . . Warner's Massachusetts Manager Max Mellincoff and his wife are vacationing in Europe. . . . Mrs. Estelle O'Toole, executive secretary to Warner's Hartford Manager Henry L. Needles, plans to spend her August vacation in Bermuda. . . . Joseph di Lorenzo, active in Hartford territory independent exhibition, was found dead from a bullet wound in the head. Police called it suicide.

ST. LOUIS

Harry Arthur is back from the west coast where he attended the graduation exercises of Principia College of which he is a trustee. . . . Warner Bros. District Manager Hal Walsh and exchange staff are het up over attending the company's international sales convention in New York, June 8-10. . . . Maury Gottlieb, who had a narrow escape when his car was forced off the road at night by another car, hopes to have it fixed up by this week. . . . The Kaiman Bros., have closed the 689-seat Salisbury for remodeling, and the Red Bud, a 300-seater, owned by C. T. Dusinberre, is the proud owner of new RCA sound and projection equipment.

The 200-seat Colonial at Athens has passed back into management of Building Owner H. Bates with the lease held by J. Rodell and Sons expiring. Rodel has leased the American Legion building and will convert it into a theatre to be known as the Alvin with scheduled opening for July 1.

Louis Paleromo has rejoined RKO's booking staff from which he resigned a short time ago to accept a job selling in the mercantile business; Ollie Lessing has quit RKO's booking desk to devote all his time to the Ritz, a theatre he owns in St. Charles, Mo.

O. D. Clayton of Sikeston is out to open a new 400-car drive-in in early July. . . . A St. Louis visitor is Mary Margaret Happy Heitmann, now a Monogram juvenile star who came home to attend the graduation of her brother Jack, at Southwest High.

VIEWS ON NEW SHORT SUBJECTS

DYNASTY OF WONDERS (Univ.—4344) Variety View. 10 mins. Yellowstone National Park described by Kenneth Banghart and a camera that shows a lake 7,500 feet above sea level, tame bears, wild bears, elk, mountain sheep, Buffalo, antelope, moose, deer, small game, the abundant fish for which no license is required, mud volcanoes, geysers, hot springs, and "Old Faithful." Release date, 4/4/49.

CHEYENNE COWBOY (Univ. — 4352) Musical Western. 23 mins. Tex Williams sings A Man's Best Friend Is a Woman, That Good Old Western Music, A Cowpoke Gets No Rest At All, and Sun in the Sky, the last two with his Western Caravan, while he investigates the financial losses of his cattle ranch. Lina Romay is among those who applaud his apprehension of a crooked boss cowboy. Release date, 2/10/49.

WHITE MAGIC (Para.—J8-3) Popular Science. 10 mins. A report on gypsum (plaster of Paris), photographically decorated pottery and hot rod auto racers. Release date, 4/1/49.

THE FLYING DANCERS (Para.—L8-3) Unusual Occupations. 10 mins. Muzzle loading rifle competition, clinker art, the bamboo business, women's rowing, and Indian dancers whirled in the air from ropes are the subject matter here. Release date, 3/11/49.

SCIENTIFIQUIZ (MGM—S-57) Pete Smith Specialty. 9 mins. Another of Pete's quizzes, this time concerning things scientific: aviation, radium, diamond-cutting and printing presses. Release date, not set.

ONTARIO, LAND OF LAKES (MGM—T-14) Fitz-Patrick Traveltalk in Technicolor. 10 mins. A visit to one of Canada's famous resort areas, including stops at Toronto and Niagara Falls. Release date, 2/12/49.

POLKA DOT PUSS (MGM—W-38) Cartoon in Technicolor. 8 mins. Jerry the Mouse's latest strategy against Tom the Cat is a fake case of measles, but fate steps in with the real thing for both. Release date, 2/26/49.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Patricia Knox, 16-year-old Beverly Hills high school student, was signed to a term contract by 20th Century-Fox as the result of her work in a school play. First role will probably be in "Cheaper by the Dozen," for which she will test.

* * *

Lewis R. Foster will handle the directorial assignment on "Blaze of Glory," the Technicolor production to be produced by the two Dollar-Bills, Pine-and-Thomas, for Paramount. Starting date is August 1.

* * *

David Selznick sold his half-interest in Robert Mitchum's contract to RKO. Studio now has exclusive rights to the star's services. Having just finished a starring role with Jane Greer and William Bendix in "The Big Steal," Mitchum is now scheduled for a co-starring role with Jane Russell in a presently untitled feature to be filmed in the near future.

* * *

Hoagy Carmichael was set by Alcorn Productions for an important role in "Johnny Holiday," the first of three pictures to be produced by independent producer R. W. (Ronnie) Alcorn. William Bendix has already been signed to star in the film, slated to get under way the middle of June. Willis Goldbeck will direct the picture, in its entirety, on location in Plainfield, Indiana. No release is mentioned.

* * *

"The Lady Dances," an original story by Gardner Justine, has been bought by Warner Bros. as a possible starring vehicle for Virginia Mayo. She will play the part of a ballerina, a role quite different from her recently completed western "Colorado Territory."

* * *

Charles Barton, given the directorial assignment on the Robert Buckner production, "Hot Water," left to scout locations in Washington, D. C. Film is scheduled to start shooting in the nation's capital sometime this month, with Ann Blyth and Robert Cummings in the leading roles.

* * *

Because of Gary Cooper's reawakened interest in the story of Hans Christian Anderson, Samuel Goldwyn has reactivated the property on his production schedule. With a satisfactory deal worked out with Cooper, the producer indicated that he would plan the picture for next year, following the four he now has in work, the first of which, "My Foolish Heart," starts next month with Dana Andrews and Susan Hayward starred.

* * *

Darryl F. Zanuck acquired the film rights to "Trumpet to the Morn," a forthcoming novel by Frank Nugent and Curtis Kenyon, as a top budgeted 20th-Fox production. Picture will be geared as a large scale outdoor feature, with present plans calling for it to be filmed in color.

* * *

Two pictures have been scheduled to roll in June at Monogram. First will be Producer Barney Gerard's "Jackpot Jitters," which gets the gun on the 13th, followed by Producer Jan Grippo's "Angels in Disguise" on the 27th.

* * *

"The Victim," Joan Crawford's next starring vehicle for Warners, will be directed by Vincent Sherman. Jerry Wald will produce. Original story is by Gertrude Walker, who also wrote the screenplay.

* * *

Veteran comedy director and writer, Charles "Chuck" Reisner, has been signed to direct Columbia's "The Traveling Saleswoman," Joan Davis starring vehicle which Tony Owen will produce. Filming is to start July 6.

Paramount Studio Activities to Expand

Expanded production activity at Paramount's Hollywood studio was indicated by Henry Ginsberg, vice-president in charge of production and studio operation, at the final session of the company's west coast divisional sales convention on May 25 in Los Angeles at the Ambassador Hotel.

With the drastic reduction in foreign revenue and the necessity to obtain increased business in the domestic market, the studio, Ginsberg said, realizes its responsibilities and is investing each production with showmanship values, ingenious ideas and top talent.

"The studio is well fortified with 20 completed pictures," he added, "and we are planning some great pictures to go in work in the coming months. All of our product is gauged by the yardstick of showmanship. We are open-minded to any thoughts or suggestions."

Starts Screenplay

John Monks, Jr., has started his screenplay assignment on "The West Point Story" at Warner Bros. This will follow "White Heat" on James Cagney's schedule. Lou Edelman will produce.

Studio Roundup

Very moderate activity at the Hollywood studios finds only three new films starting. On May 31, Paramount put "I Married a Dead Man" into work, with Mitchell Leisen directing and Barbara Stanwyck and John Lund starring.

Over at Monogram, Oliver Drake is directing "Boomtown Badmen," which started June 2 with Jimmy Wakely in the starring role. Dub (Cannonball) Taylor is providing the comedy. Director William Beaudine brought Monogram's "Trail of the Yukon" in a day ahead of schedule in spite of battling a snowstorm at Big Bear and 100-degree heat on San Fernando Valley location.

Third newcomer is MGM's "Ambush," which Armand Deutsch is producing and Sam Wood directing. Picture rolled June 2 with Robert Taylor, John Hodiak, Arlene Dahl, Jean Hagen, Leon Ames and Don Taylor. MGM reports Betty Hutton arriving for wardrobe fittings for "Annie Get Your Gun" and conferences on the film, which is scheduled to resume in August. This, combined with Paramount-announced rehearsals for "Let's Dance," slated to start shortly, is keeping even the energetic Miss Hutton busy. MGM used one of the Navy's giant 300-foot cranes to film a panorama of the Brooklyn Navy Yard during its New York location on "On the Town."

Unexpected Realism

Director Joe Newman got some unexpected realism in Universal-International's "Abandoned." The script called for stunt man Carey Loftin to drive an automobile up a ramp from a basement at high speed into a wall. Traveling at 40 miles per hour, the auto struck a brace at the edge of a ramp, slipped off, hurtled through the air, crashed against the concrete wall, and turned turtle. Loftin suffered slight shock, but was able to walk away from the wreck, while Kay Owens, doubling for Mar-

If Audience 'Talks Back,' Picture Is at Fault

Robert Montgomery, currently making his debut in production and directing his third picture, scoffs at the producers and directors who blame audiences when some of their highly-regarded pictures get razzberries instead of raves.

"There is no such thing as a bad audience," he says. "If there is any fault, it is with the picture. People go to the theatre hoping to be entertained. If they came prepared to dislike what they saw, they certainly wouldn't spend money for a ticket.

"So, if an audience is 'bad,' or resisting, or talks back at the screen, then the entertainment is at fault. A stage actor senses the audience's mood and makes subtle alterations in his portrayal to bring a more pleasant climate into the theatre. Hollywood's job is tougher. It can't second-guess. It has to try and know in advance.

"The exhibitor can help to some extent in creating a good climate for a picture by preparing his selling campaign to fit the tastes of his community."

Robert Montgomery

Montgomery, a star for many years, is now starring with Ann Blyth in "Once More, My Darling," a comedy, for Universal-International release. He is also directing the picture and his newly formed independent company, Neptune Films, is making it, with Joan Harrison as producer.

This is Montgomery's first independent effort, his third as a director. The Neptune banner will also be on his next picture, "Your Witness," to be made in England this summer, with Montgomery again starring and directing and Miss Harrison once more producing.

PICTURES STARTED LAST WEEK

MGM. Ambush — Principals: Robert Taylor, John Hodiak, Arlene Dahl. Director, Sam Wood.

MONOGRAM. Boomtown Badmen—Principals: Jimmy Wakeley, Cannonball Taylor. Director, Oliver Drake.

PARAMOUNT. I Married a Dead Man—Principals: Barbara Stanwyck, John Lund. Director, Mitchell Leisen.

TITLE CHANGES

"Renegade of the Rancho" (RKO) now RENEGADES OF THE WEST. "Cleveland Story" (Rep.) now PRIDE OF THE INDIANS. "Come Be My Love" (U-I) now ONCE MORE, MY DARLING. "Range Rogues" (Mono.) now BRAND OF FEAR. "Johnny Evans" (U-I) now JOHNNY STOOL PIGEON.

jorie Rambeau in the crash scene, was only slightly shaken up. U-I contract player Anne Pearce got her biggest break with her assignment to the second feminine lead in "Bagdad." Studio conducted an airlift for the film, with extras being flown on location to Lone Pine and then back to Hollywood, due to lack of housing facilities at the location site.

Roy Roberts has been signed by Warners for "Chain Lightning." Studio got a police escort to permit a huge gasoline tank truck to weave erratically through the industrial district against traffic signals in order to photograph scenes for a chase sequence in "White Heat." Edmond O'Brien suffered a dislocated shoulder in a fight staged for this picture.

Important Role

Jean Innes, wife of Victor Jory, has been signed for an important role in United Artists' "Mrs. Mike." Company has also announced plans by Coward-McCann to publish the best-selling novel by Benedict and Nancy Freedman in Hebrew. When Marty Ingram's six-year-old son, Jimmy, worked as atmosphere in UA's "Gun Crazy," it marked a clean sweep for the family of the Monogram publicity man. Ingram's six daughters had previously appeared in the picture.

His eye infection conquered, Gregory Peck has returned to 20th Century-Fox to resume his role in the suspended "Twelve O'Clock High."

Peter Miles has been signed for the juvenile lead in Columbia's "The Good Humor Man," playing the brother of heroine Lola Albright. George Reeves will play Jack Carson's nemesis, the heavy. Mort Moriarity, assistant to the president of the Good Humor Company, has arrived from New York to act as technical advisor on the film. Columbia has also inked Tom Powers to play the role of a captain of the police force in "Chinatown at Midnight," with Maylia also added to the cast.

McNally Switched

Stephen McNally has been switched from the leading role in Universal-International's "Java," to the starring role in "Tomahawk," scheduled to go before the cameras shortly with George Sherman directing and Leonard Goldstein producing.

Bernds to Direct

Edward Bernds will direct Columbia's "Feudin' Rhythm," second of two action musicals to star Eddy Arnold, Tennessee hillbilly singer and recording artist. Arnold's first film, "Hoedown," is to start June 13.

Gross Preparing 'Badmen'

Producer Jack Gross is preparing "The Badmen Ride Again" for late summer production at RKO Radio.

LONDON OBSERVATIONS

Anglo-American Trade Talks Are Seen as Battle for Existence Between Independents of Both Countries

By JOCK MacGREGOR

The reasons for the BFPA's request to postpone the June meeting of the Anglo-American Film Council were twofold. Foremost, President of the Board of Trade Harold Wilson is out of the country and the representatives would have been able to add little to their previous discussions. Secondly, they want membership increased to eight so that Sir Philip Warter, chairman of the powerful Associated British group, can attend.

Jock MacGregor

His presence is vital, for circuit playing time is a major issue. Currently, this 450-cinema-strong group divides dates not required for quota in its principal theatres equally between Warner Bros., which has a large financial holding, and MGM, which reciprocates by showing the former's product in certain territories. Allied Artists, Monogram and PRC, distributed in the U.K. by AB-Pathe, are booked extenively for supporting purposes.

Rank's CMA group gives its American dates to U-I and EL, which GFD distributes, and takes a few subjects from 20th-Fox, Paramount and RKO Radio. British Lion, Republic, United Artists and Columbia get odd bookings. U-I, EL and UA, of course, permit their product, to be shown with a British feature.

The concern of SIMPP's Ellis Arnall can be understood, and it is clear why Sir Philip Warter's presence is essential to the talks. The decisions could well upset the very efficient Anglo-American cooperative arrangements which his group has set up. Indeed, when the whole international situation is broken down and carefully analyzed, it is mainly a battle for existence between the independents of the two countries, with Rank bartering CMA screen time for American.

The Americans, it has been freely stated, would like playing time for 100 top features on the three circuits. This would represent a British quota of approximately 35 per cent. Taking exemptions and reliefs into consideration, this is approximately the overall figure for the whole country. The government could save face by making one quota for all, thereby pretty well satisfying the British and American producers.

Such a decision, however, would cause an outburst among exhibitors. While for months they groaned at the thought of the 45 per cent quota even with exemptions and relief. Results from early trading are justifying their worst fears, and some north country leaders are contemplating really drastic action.

* * *

A problem common to both exhibition and production is the drifting away of young personnel. In the theatres, assistant and trainee managers are deserting the industry in search of better hours and pay. At the studio end, it is mainly in the publicity departments. While many should never have been employed as such, others are leaving for more permanent positions. Uncertainty and frustration are unhappy bedfellows.

Personally, I am inclined to think the unionization of this section has cramped initiative. The 9 to 6 office hours are impractical. The real job often starts in the evening by tracking the critic or correspondent down where he has his evening noggin. No shop need be talked, but after all, goodwill on both sides counts a lot. Some are always around, but others are never seen outside their offices. It is said that many cannot afford it. If this is so, it is a poor state of affairs.

From experience I have picked up more information in the Screenwriters Club than I have from handouts, and I know of others who feel the same. But for the record I like the story of the correspondent who did her column entirely from the handouts and was congratulated by her editor on the scoops. There is food for thought.

* * *

Enterprising George Minter has drawn up an interesting production deal between his Renown Picture Corporation and Lux of Rome. In conjunction, they will make "Her Favorite Husband," with Jean Kent and Robert Beatty, shooting the exteriors in Italy and the studio work in Britain. George will then have the picture for the U.K. and the Empire and Lux for the rest of the world, though each company will participate in the overall gross.

* * *

I was delighted to hear that RKO Radio is sending Phil Gersdorf over to publicize Walt Disney's British production of "Treasure Island." Phil was here three years ago handling the Rank RKO release, "So Well Remembered," and made a very good impression. He will be bringing his wife this time, and this should make that publicist's wife from Sherman Oaks pretty green with envy.

* * *

This week's Dominion bill reads "Wake of the Red Witch"—"Britain's Fisheries in Danger."

Overheard in the Screenwriters: "He's incapable of even producing his indentity card."

Clift Gets Lead in 'An American Tragedy'

Montgomery Clift has been set by Paramount to play the role of the young murderer in George Stevens' modern film adaptation of Theodore Dreiser's classic, "An American Tragedy."

Clift, who will soon be seen with Olivia deHavilland in the unreleased "The Heiress," has appeared in only two other pictures—"The Search" and "Red River."

Peter Milne Starts 'Rosie O'Grady' Script

Peter Milne has joined Warner Bros.' writing staff to work on the script of "The Daughter of Rosie O'Grady," forthcoming musical to be produced by William Jacobs. Studio plans to star Doris Day and Gordon MacRae in the picture, which was formerly titled "When Old New York Was Young."

Bickford in 'Whirlpool'

Charles Bickford will co-star with Gene Tierney, Jose Ferrer and Richard Conte in 20th-Fox's "Whirlpool."

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Amazon Quest	FC
Ambush	MGM
An Act of Murder	U-I
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arizona Thoroughbred	Astor
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Babe Ruth Story, The	Allied
Baby Is Here	Col.
Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bagdad	U-I
Bail Bond Story	RKO
Bandwagon	20th-Fox
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bride, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Collision	20th-Fox
Colorado Territory	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
13 My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/49
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
14 Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Arizona Thoroughbred *U	J. F. MacDonald	74	Jan. '49	
Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lust for Gold (W)A	G. Ford-I. Lupino	90	June 49	b5/28/49
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Baby Is Here	R. Young-B. Hale			
Barbary Pirate	D. Woods-T. Marshall			a5/28/49
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Chinatown at Midnight	H. Hatfield-J. deWit			
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Autry-G. Davis			a5/28/49
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Good Humor Man	J. Carson-L. Albright-J. Wallace			
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready	81	June '49	a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66		b4/2/49
Lawless	R. Scott-F. Tucker-D. Malone			a5/28/49
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
Secret of St. Ives, The	R. Ney-V. Brown	76	6/30/49	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

Bandits of El Dorado	C. Starrett-S. Burnette			
Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
931	Alimony	J. Beal-M. Vickers		June '49	a5/14/49
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95.9	12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
926	Reign of Terror (D)A	R. Cummings-A. Dahl-R. Basehart	89	June '49	b5/28/49
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49	b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49	b11/6/48
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	96		b3/13/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
	Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
	My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75	3/1/49	b5/14/49
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Not Wanted	S. Forrest-L. Penn-K. Brasselle		May '49	
Red Spy	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	88	Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Ambush	R. Taylor-J. Hodiak-A. Dahl			
	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
930	Any Number Can Play	C. Gable-A. Smith	112	July '49	a3/5/49
	Battleground	V. Johnson-J. Hodiak-G. Murphy			
	Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
	Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col
Cow Town	Col
Crime Doctor's Diary	Col
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Dear Wife	Para
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	El
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col
Down Dakota Way	Rep
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Easy Money	El
Edward, My Son	MGM
El Paso	Para
Enchantment	RKO
Esther Waters	El
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRC
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Fighter Squadron	WB
Fighting Fools	Mono
Fighting Kentuckian, The	Rep
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para
Flaming Fury	Rep
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	El
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep

G

Gallant Blade	Col
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Madonna, The	WB
Golden Stallion	Rep
Good Humor Man	Col
Grand Canyon	SGF
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGF
Hasty Heart, The	WB
He Walked by Night	El
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGF
Hills of Home	MGM
Hold That Baby	Mono
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Married a Dead Man	Para
Ichabod and Mr. Toad	RKO

Title	Company
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jackpot Jitters	Mono.
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kid From Texas	U-I
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-1
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-1
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie		Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor		Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		8/5/49	a1/29/49
932	In the Good Old Summertime *T	J. Garland-V. Johnson		July '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
931	Madame Bovary	J. Jones-J. Mason-L. Jourdan		Aug. '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake		Aug. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse			
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	
4817	Hold That Baby	L. Gorcey-Bowery Boys		6/26/49	a5/21/49
4812	Jackpot Jitters	J. Yule-R. Riano		8/28/49	
4808	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol		8/14/49	a4/23/49
4827	Leave It to Henry	R. Walburn-W. Catlett	57	6/12/49	a5/7/49
4820	Trail of the Yukon	K. Grant-Chinook		7/31/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
	Boomtown Badmen	J. Wakely-C. Taylor			
4864	Brand of Fear	J. Wakely-C. Taylor		7/10/49	
4855	Cattle King	J. M. Brown-M. Terhune		8/7/49	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Mark of the Whip	W. Wilson-A. Clyde		7/24/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	104	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
	I Married a Dead Man	B. Stanwyck-J. Lund			
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49	b4/30/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89...Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88...Nov. '48	b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82...Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60...Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63...Feb. '49	b2/12/49
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100...Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84...Dec. '48	b11/13/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94...Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145...Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91...May '49	b5/14/49
	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93...May '49	b5/28/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120...9/3/48	b11/22/47
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92...Nov. '48	b8/7/48
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88...May '49	b5/21/49
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61...Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72...Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83...Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113...Oct. '48	b8/28/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73...Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73...May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85...Feb. '49	b2/12/49

COMING

After the Storm	I. Bergman-M. Vitale		
Bail Bond Story	G. Raft-P. O'Brien		
Big Steal, The	R. Mitchum-W. Bendix-J. Greer		a5/21/49
Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
I Married a Communist	R. Ryan-L. Day		
Ichabod and Mr. Toad *T	B. Crosby-B. Rathbone		
Interference	Mature-Ball-Scott-Tufts		a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
Love Is Big Business	C. Colbert-R. Young-G. Brent		a5/14/49
Make Mine Laughs	R. Bolger-F. Langford-L. Errol		
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
Montana Belle *U	J. Russell-G. Brent		a3/19/49
Outlaw, The (D)A	J. Russell-W. Huston	115...8/20/49	b3/23/46
Renegades of the West	T. Holt-R. Martin-E. Norris		
Roseanna McCoy	R. Massey-F. Granger-C. Bickford		a5/14/49
Savage Splendor *T	African Travelogue	63	
She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
Strange Bargain	M. Scott-J. Lynn		a5/21/49
They Live By Night	F. Granger-C. O'Donnell		
Trouble in Texas	T. Holt-R. Martin		
Weep No More	Cotten-Valli-Paar-Byington		a7/3/48

REPUBLIC

CURRENT

				Rel Date
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86...11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60...10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69...2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59...3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67...12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67...11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61...3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60...12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80...4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107...10/1/48	b10/1/48
744	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90...10/1/48	b9/11/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61...9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87...12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88...3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59...1/5/49	b1/29/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60...4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67...4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106...3/1/49	b1/8/49

COMING

Avenger, The	J. Carroll-A. Mara		
Brimstone *U	R .Cameron-A. Booth-W. Brennan		a4/23/49
Crosswinds	W. Elliott-A. Booth-G. Withers		
Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
Flaming Fury	Geo. Cooper-R. Roberts		
Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
Hellfire	W. Elliott-M. Windsor	6/26/49	a2/12/49
Post Office Investigator	W. Douglas-A. Long		
Pride of the Indians	G. Brent-Cleveland Indians		
Red Menace, The (D)A	R. Rockwell-H. Axman	87	b5/28/49

Westerns

Arizona Cowboy	R. Allen		
Bandit King of Texas	A. Lane-E. Waller		
864 Death Valley Gunfighter (W)F	A. Lane-E. Waller	60...3/29/49	b4/30/49
865 Frontier Investigator	A. Lane-E. Waller-F. Ford	60...5/2/49	
852 Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60...5/9/49	b5/28/49
853 Outcasts of the Trail	M. Hale-P. Hurst	60...6/8/49	
831 Prince of the Plains (W-D)F	M. Hale-S. Davis	60...4/8/49	a4/23/49
863 Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60...1/22/49	b3/5/49
South of Rio	M. Hale		
Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

4819 Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	b5/7/49
4811 Frontier Revenge	Lash LaRue-Fuzzy St. John	57...12/24/48	
4822 Grand Canyon	R. Arlen-M. B. Hughes		
4804 Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81...9/24/48	b11/27/48
4813 Highway (13) (D)A	R. Lowery-P. Blake	58...1/21/49	b1/8/49
4814 I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81...2/24/49	b2/5/49

Title	Company
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.
N	
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
No Minor Vices	MGM
Not Wanted	FC
O	
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
Once More My Darling	U-I
One Last Fling	WB
One Sunday Afternoon	WB
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA
P	
Paleface	Para
Parole	E-L
Pinky	20th-Fox
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Post Office Investigator	Rep.
Pride of the Indians	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Prison Warden	Col.
Q	
Quartette	EL
Quicksand	UA
R	
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Menace, The	Rep
Red Pony, The	Rep
Red Shoes, The	EL
Red Spy	FC
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegades of the West	RKO
Return of October	Col
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para
Rim on the Canyon	Col
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para
Rose of the Yukon	Rep
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col
S	
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col
Side Street	MGM
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sky Dragon	Mono
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col
Smart Girls Don't Talk	WB
Smugglers Cove	Mono
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SGP
They Live By Night	RKO
They Met at Midnight	MGM
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Trail of the Yukon	Mono.
Treasure of Monte Cristo	SGP
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Youre	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/49
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58		a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61		b4/9/49
4820	Ringside	D. Barry-T. Brown			
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Skyliner	R. Travis-P. Blake-R. Hudson			
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49	
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49	
4826	There Is No Escape	S. Thurston	64		
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/9/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/15/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/20/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/49
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

Bandwagon *T	W. Powell-M. Stevens-B. Drake		
Collision	R. Conte-J. Oakie-V. Cortese		a1/22/49
Come to the Stable	L. Young-C. Holm		a2/12/49
Everybody Does It	L. Darnell-P. Douglas		a4/9/49
Father Was a Fullback	F. MacMurray-M. O'Hara		a4/16/49
House of Strangers	R. Conte-S. Hayward-E. G. Robinson	July '49	a2/12/49
I Was a Male War Bride	C. Grant-A. Sheridan		a2/5/49
Oh, You Beautiful Doll *T	M. Stevens-J. Haver		a3/26/49
Pinky	J. Craine-W. Lundigan-E. Waters		
Prince of Foxes	T. Power-O. Welles-W. Hendrix		a10/2/48
Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark	Aug. '49	a2/5/49
Three Came Home	C. Colbert-A. Marshall		
Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger		
Wabash Avenue *T	B. Grable-V. Mature-P. Harris		
Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	July '49	b4/30/49
You're My Everything *T	D. Dailey-A. Baxter	Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

Africa Screams (C)F	Abbott & Costello-F. Buck	79	b5/7/49
Black Magic	O. Welles-N. Guild	103	8/19/49

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61		b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	o12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686 An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695 Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff	85	June '49	a1/8/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683 Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
Sp. Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
Illegal Entry	H. Duff-M. Toren-G. Brent	84	June '49	a2/19/49
681 Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684 Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682 Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
Take One False Step	W. Powell-J. Gleason		June '49	a2/19/49
685 You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
All Over the Town (C)F	S. Churchill-N. Wooland	88		b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price			
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-Z. Pitts			
Johnny Stool Pigeon	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
Kid From Texas *T	A. Murphy-G. Storm			
Once More My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Western Story, The *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
809 Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
806 Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804 Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805 June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810 One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802 Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803 Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801 Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49	b5/7/49

COMING

Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Beyond the Forest	B. Davis-J. Cotten-D. Brian			
Chain Lightning	Bogart-Parker-Massey-Whorf			
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49	b5/21/49
827 Fountainhead, The	G. Cooper-P. Neal-R. Massey	113	7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Golden Madonna, The (C-D)A	P. Calvert	90		b5/14/49
Happy Times *T	Kaye-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Lady Takes a Sailor, The	J. Wyman-D. Morgan			
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
White Heat	James Cagney-V. Mayo-E. O'Brien			

ADVANCE DATA
On Forthcoming Product

Ringside (Screen Guild) Principals: Don Barry, Tom Brown, Sheila Ryan. Director, Frank McDonald. When his brother is blinded boxing, a budding concert pianist takes up prize fighting for revenge. He wins both championship and music career, while he and his brother find true sweethearts.

Copper Canyon (Paramount) Principals: Ray Milland, Hedy Lamarr, Macdonald Carey, Mona Freeman. Director, John Farrow. A western in which former Confederate soldiers enlist the aid of a trick-shot artist to help them fight a ruthless smelter owner forcing unfair deals on buying the soldiers' ore.

Forgotten Women (Monogram) Principals: Elyse Knox, Theodora Lynch, Veda Ann Borg, Noel Neill. Director, William Beaudine. This drama follows the lives of four women who frequently meet in a bar in an effort to show what frequently makes "bar girls."

Prison Warden (Columbia) Principals: Warner Baxter, Anna Lee. Director, Seymour Friedman. A woman who marries a prison warden in order to help free her lover, finds herself in love with her husband. She attempts to straighten the convict, but fails. The convict is killed, leaving her free to stay with her husband.

NEWSREEL SYNOPSES

(Released Wednesday, June 1)

ALL AMERICAN (Vol. 7, No. 345)—Richmond day nursery; Chicago hair stylist; Senator Douglas' secretary; Typical family; International Golden Gloves.

MOVIETONE (Vol. 32, No. 43)—Big Four meet; Forrestal burial; Paratroops; Greek queen visits orphans; Canada's spring log drive; Solomon Island pastor; Oyster trees (ex. Cin.); Navy boxing; Water skiing.

NEWS OF THE DAY (Vol. 20, No. 277)—Shanghai abandoned; Big Four meet; Report on India; Oyster trees; Mrs. Douglas' gift to British hospitals; Paratroops; Navy boxing.

PARAMOUNT (No. 80) — Big Four meet; Memorial Day and D-Day flashback.

TELENEWS (Vol. 3, No. 21B)—Forrestal burial; Paratroops; Big Four meet; German federal republic; Hungarian scrap drive; Austrian memorial; Berlin strike ends; USSR switchmen retaliate; Eisler jail picketed; Sullivan leaves Navy; Matthews succeeds him; Beautiful legs; GBS and Danny Kaye.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 251)—Big Four meet; Shanghai abandoned; Greek queen visits orphans; Matthews heads Navy; Oyster trees; Mrs. Douglas' gift to British hospitals; DiMaggio tries again; Motor jockies.

WARNER PATHE (Vol. 20, No. 82)—Forrestal burial; Big Four meet; Paratroops; Greek queen visits orphans; Queen Juliana helps rebuild Rotterdam; Outdoor fashions; DiMaggio tries again; Navy boxing; Great American Quiz; Theodore Roosevelt.

(Released Saturday, June 4)

MOVIETONE (Vol. 32, No. 44)—AEC probe; AFL show; Rita weds Aly; Trailer show; Heat test for supersonic pilots; Churchill praises U. S.

NEWS OF THE DAY (Vol. 20, No. 278)—Churchill praises U. S.; Father of the year; Rita weds Aly; British king attends wedding; Haitian hats; Heat test for supersonic pilots; Herring run; Ali Baba's cave.

PARAMOUNT (No. 81)—German federal republic; Trailer show; Dutra at TVA; Kirk ambassador to USSR; AEC probe; Unicycle; Births at Munich zoo.

TELENEWS (Vol. 3, No. 22A)—AEC probe; USSR switchmen strike in Berlin; Ethiopian liberation anniversary; Marine biology; Blind fliers; Palomino portrait; Girls' softball.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 252)—AEC probe; Dutra at TVA; Kirk ambassador to USSR; Clay at Georgia home; Ali Baba's cave; Cutting horse contest; Roller skating.

WARNER PATHE (Vol. 20, No. 83)—Fathers in the news; UCLA hotbox; 'Copter crash; Trailer show; Dog school; College pushcars and rodeo.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Black Dragons	B. Lugosi	65	July '49
	Bowery at Midnight	B. Lugosi	61	Mar. '49
	Clancy Street Boys	East Side Kids	67	Mar. '49
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	Ghosts on the Loose	B. Lugosi-East Side Kids	68	May '49
	In Early Arizona	"Wild Bill" Elliott	SS	3/1/49
	Kid Dynamite	East Side Kids	66	July '49
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott	60	5/1/49
	Spooks Run Wild	B. Lugosi-East Side Kids	69	May '49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	SO	Jan. '49
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/S/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	S/30/49
	Mob Town	Dead End Kids	60	3/2S/49
	Murders in the Rue Morgue	B. Lugosi	62	4/S/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	S/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
	Dumbo	Cartoon	64	June '49
981	Fighting Gringo	G. O'Brien	59	June '49
	Gunga Din	C. Grant-V. McLaglen	117	July '49
983	Legion of the Lawless	G. O'Brien	59	June '49
	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
982	Marshal of Mesa City	G. O'Brien	62	June '49
985	Prairie Law	G. O'Brien	59	July '49
954	Pride of the Yankees	G. Cooper-T. Wright	128	Apr. '49
	Saludos Amigos	Cartoon	42	June '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	.....
	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/1S/49
116S	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	6S	2/1S/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
113S	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	S8	4/49
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/1S/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
87S	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
826	G-Men	James Cagney	85	6/18/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Borderline	F. MacMurray		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Devil's Weeds	L. Leeds		
House By The River	L. Hayward		
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8 28 48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	05/1/48

ENGLAND

Adam and Evelyne (C-D)A	S. Granger	92	b5/21/49
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (D)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	8S	b6/21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/2S/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	9S	b4/23/49
Devil in the Flesh (D)A	G. Philipe	112	b5/21/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/S/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/2S/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/1S/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/S/48
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	bS/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	10S	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	9D	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Peddlin' In Society (Lux) (C)F	A. Magnani	8S	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/S/49

SHORT SUBJECT BOOKING GUIDE 1948-49

Rel. No. Title Rel. Date Data

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 5/7
1406 Who Done It? (16)..... 3/3 5/21
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 5/21
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½).... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 .....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½) [illegible] ...
1442 Ay Tank Ay Go (16)..... 10/21 ...
1443 Static in the Attic (19).. 12/23 ..
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....
1446 Crazy Like a Fox (18)..... 5/16 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½)..... 3/3 5/7
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/[illegible]
1502 Lo, The Poor Buffalo (6½).11/4 [illegible]
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....
1505 Cat-Tastrophy (6) ..... 6/30 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ...
1602 Swing Monkey Swing (8)..10/14 ...
1603 The Little Match Girl (8½) ....11/25 ...
1604 Glee Worms (7½).....12/16 ...
1605 A Boy and His Dog (7)... 1/6 ...
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/[illegible]
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/2[illegible]
1802 Acrobatic Babies (9½)...10/14 10/2[illegible]
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .
1807 Lady of the Links (8)..... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....
1809 Rasslin' Riot ( )..... 6/23 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 [illegible]
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 10/[illegible]
1852 A Day at C.B.S. (9½).. 10/7 [illegible]
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .... 12/23 [illegible]
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) 3/3 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....
1859 Hollywood's Happy Homes ( ) ..... 6/16 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/[illegible]
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
5657 Christmas Carols (10½).. 12/[illegible]

SERIALS

1120 Congo Bill (15 Chapters) 10/28 ...
1140 Bruce Gentry (15 Chapters) 2/10 ....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8) [illegible]
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 ...
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/[illegible]
S-52 Pigskin Skill (8)..... 9/18 10/[illegible]
S-53 Ice Aces (8).....11/6 2/19
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientifiquiz (9) ....
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues)

W-21 The Little Goldfish (8)....11/20 .
W-22 Fine Feathered Friends (8).. 1/1 ..
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats ( )..... .

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/12
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 5/7
T-14 Ontario, Land of Lakes (10). 2/12 ....
T-15 Calling on Michigan (10)... 3/5 ....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (8)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan (20)..... 5/28
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/8
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/28
K8-3 Make Mine Monica (11)..... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 5/7
K8-6 My Silent Love (11)..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/13
P8-2 Hector's Hectic Life (7)...11/19 1/[illegible]
P8-3 Old Shell Game (7).....12/17 2/19
P8-4 The Little Cut-up (7).....12/17 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 5/21
P8-7 Little Red School Mouse (7). 4/15 .....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 ..
P8-10 Campus Capers (7)..... 7/1 .....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/13
X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) 3/11 5/21
X8-5 The Stork Market (8)..... 4/8 .
X8-6 Spring Song (7)..... 6/3 .....
X8-7 The Ski's the Limit (8)..... 6/24 .....
X8-8 Toys Will Be Toys (7)..... 7/15 .....
X8-9 Farm Foolery ( )..... 8/5 .....
X8-10 Our Funny Finny Friends ( ) ..... 8/26 .....
X8-11 Marriage Vows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/15
Y8-2 Calling All Animals (10).... 1/7 2/27
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 .
Y8-5 Goin' Hollywood (10)..... 6/10 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/[illegible] 12/[illegible]
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 ....
R8-6 Fairway Champions (10).... 5/6 ..
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

POPEYE

E8-1 Robin Hoodwinked (7)..... 11/18 1/22
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Popeye's Premiere (11)..... 3/25 5/7
E8-4 Lumber Jack & Jill (7)..... 5/27 .
E8-5 Hot Air Aces (7)..... 6/24 .....
E8-6 A Balmy Swami (7)..... 7/22 .....
E8-7 Tar With a Star ( )..... 8/12 .....
E8-8 Silly Hill Billy ( )..... 9/9 .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/[illegible]
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10).... 3/11 ..
L8-4 The Fall Guy (11)..... 4/15 ....
L8-5 Flying Grandmother (10).... 6/3 ....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2/[illegible]
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 ....
J8-4 Air Force Fire Fighters (10). 4/29 ....
J8-5 Seaweed Science (10)..... 6/17 .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/24
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 .
93108 Love That Beauty (16).... 5/27 5/21

SPECIAL (2)

93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/[illegible]
93402 Heart Troubles (16)..... 3/11 5/14

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18).... 2/18 5/7
93704 The Cactus Cut-Up (17)... 4/15 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5
93202 I Found a Dog (21)..... 4/1 .....

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 .
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 5/14
94206 Shake Hands With Success (8) ..... 3/18 .....
94207 Shush Money (8)..... 4/22 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 ....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Inferior Decorator (7).... 8/27 .
94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Snoo's On (8).....10/15 .
94107 Three for Breakfast (8)...11/5 3/12
94108 Mickey and the Seal (7)..12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) 2/11 5/7
94112 Pluto's Surprise Package (7) 3/4 5/21
94113 Sea Salts (8)..... 4/8 .....
94114 Pluto's Sweater (7)..... 4/29 .....
94115 Winter Storage (7)..... 6/3 .....
94116 Bubble Bee (7)..... 6/24 .....
94117 Honey Harvester (7)..... 8/5 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8)... 2/11 5/7
94307 Canadian Roughriders (8).. 3/11 5/14
94308 Sports' Top Performers (8). 4/8 .....
94309 Golf Masters (8)..... 5/6 .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/15 .
93502 Range Rhythm (18).....10/15 .....
93503 Cactus Capers (17).....11/19 .....
93504 California or Bust (18)...12/24 ....

WALT DISNEY (3)

Reissues Series 2

94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....
94706 Ferdinand the Bull (8).... 7/15 .....

TRUE-LIFE ADVENTURES

Seal Island (27)..... 5/15 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

CARTOONS

Trucolor

881 Beyond Civilization to Texas (8) 3/15 3/12
882 The Three Minnies (8).... 4/15 5/7
883 Romantic Rumbolia (8)... 6/1 .....

Rel. No. Title Rel. Date

20th CENTURY-FOX (194[illegible])

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48
8255 Scenic Sweden (8)..... 6/48
8256 Riddle of Rhodesia (8)..... 7/48
8257 Bermuda (8) 8/48
8258 Desert Lights (8)..... 8/48
8259 Portrait of the West (8)...10/48
8260 Way of the Padres (8).... 1/48

Black and White

8203 Sky Thrills (9)..... 3/48
8204 Majesty of Yellowstone (9). 7/48

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/
8303 Everglades Adventure (9) ..
8304 Football Finesse (10).... 9/
8305 Olympic Water Wizards (9).10/
8306 Yankee Ski-Doodle (8)....12/
8352 Aqua Capers (T) (8)..... 1/
8353 Playtime in Scandinavia (T) (8)... 4/

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1
8513 Taming the Cat (7)..... 1/
8514 The Magician (7). 3
8515 Chipper Chipmunk, The (7). 3/
8516 Hounding the Hares (7) . 4
8517 Feudin' Hillbillies (7).... 4/
8518 Mystery in the Moonlight (7) 5
8519 Seeing Ghosts (7)..... 6/
8520 A Sleepless Night (7)..... 6/
8521 The Witch's Cat (7)..... 7/
8522 Magpie Madness (7)..... 7/
8523 Love's Labor Won (7)..... 8/
8524 The Hard Boiled Egg (7)..10/
8525 The Mysterious Stranger (7) 10/
8526 Free Enterprise (7).....10/
8527 Triple Trouble (7).....11/
8528 Out Again in Again (7)...11/
8529 The Magic Slipper (7) ...12/
8530 Gooney Golfers (7).....12/

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/
8532 The Green Line (7)..... 5/

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/
8602 Fashioned for Action (8).. 4/

MARCH OF TIME

4 Report on the Atom (20). 4/15
6 The Cold War ( )..... 1/
7 Marriage and Divorce ( ). 2/20
8 Crisis in Italy ( )..... 3/
9 Life With Junior ( )..... 4/44
10 Battle for Greece (17).... 5/
11 The Fight Game (19)..... 5/
12 The Case of Mrs. Conrad (18) 7/
13 White-Collar Girls (18)... 8/6
14 Life With Grandpa (17)... 9/
15 Battle for Germany (18) 10/
16 America's New Air Power (18) 10/29
17 Answer to Stalin (19)....11/26
18 Watchdogs of the Mail (18) 12/

20th CENTURY-FOX (19[illegible])

MOVIETONE ADVENTURES

9251 Landscape of the Norse (8). 1/
9252 Quaint Quebec (8)..... 4/
9253 The Golden Transvaal (8).. 5/

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/
9302 Neptune's Playground (8).. 4/
9303 Beauty and the Blade (9). 5/

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/
9502 The Power of Thought (7). 1/
9503 The Racket Buster (7).... 2/
9504 Sourpuss in Dingbat Land (7) 3/
9505 The Lion Hunt (7)..... 3/
9506 The Stowaways (7)..... 4/
9507 A Cold Romance (7)..... 4/
9508 The Kitten Sitter (7)..... 5/
9509 Happy Landing (7)..... 6/
9510 The Catnip Gang (7)..... 6/

MOVIETONE SPECIALTY (

9801 Struggle for Survival (9).. 2/

DRIBBLE PUSS PARADE (

8801 Satisfied Saurians (8)..... 3/

FEMININE WORLD

9601 Talented Beauties (11).... 6/

MARCH OF TIME

1 On Stage (18)..... 1/2
2 Asia's New Voice (17).... 2/1
3 Wish You Were Here (18). 3/1
4 Report on the Atom (20).. 4/1

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/1
Wild & Woody (7).....13/3
Scrappy Birthday (7)..... 2/11
Drooler's Delight (7)..... 3/2

No.	Title	Rel. Date	Data
	NIVERSAL-INTERNATIONAL		
	TECHNICOLOR CARTUNES (13)		
	Reissues		
21	Pantry Panic (7)	11/22	..
22	Hollywood Matador (7)	12/13	..
23	Mouse Trappers (7)	1/24	..
24	Hams That Couldn't Be Cured (7)	2/21	..
25	The Screw Driver (7)	3/14	..
26	Ace in the Hole (7)	4/4	...
27	Goodbye, Mr. Moth (7)	5/2	...
28	Jukebox Jamboree (7)	5/30	..
29	The Loan Stranger (7)	6/27	.
30	Dizzy Acrobat (7)	7/25	..
31	Dizzy Kitty (7)	8/22	
32	Cow Cow Boogie (7)	9/15	.
33	The Screwball (7)	10/17	
	SING AND BE HAPPY 8 REELS (8)		
81	Choo Choo Swing (10)	11/1	2/1
82	The Year Around (1[illegible])	12/[illegible]	
83	Songs of Romance (9½)	1/24	3/12
84	Clap Your Hands (10)	3/7	
85	Moonlight Melodies (8)	4/25	.....
86	Minstrel Maria ( )	6/13	.....
	VARIETY VIEWS (8)		
41	Canada Calls (9)	10/1	1/22
42	They Went That A-Way ( )	1/10	.....
43	Just a Little North (10)	2/28	.....
44	Dynasty of Wonders (10)	4/4	.....
45	Inch by Inch ( )	5/30	.....
	NAME BAND MUSICALS (13)		
01	Rhythm Masters (15)	12/8	2/19
02	Lawrence Welk & Orch. (15)	1/5	1/2[illegible]
03	Ted Weems & Orch. (15)	2/2	....
04	Les Brown & Band (15)	3/2	....
05	Symphony in Swing (15)	3/30	.....
06	Ted Fio Rito & Orch. ( )	4/27	.....
	TWO-REEL SPECIALS (2)		
01	Cheating in Gambling (17)	2/2	.....
	ONE REEL SPECIAL		
03	Christmas Dream (11)	11/22	11/16
	MUSICAL WESTERNS (8)		
51	Six Gun Music (24)	1/6	..
52	Cheyenne Cowboy (23)	2/10	....
53	West of Laramie (26)	3/24	....
54	Prairie Pirates ( )	5/5	.....

WARNER BROS.

	TECHNICOLOR SPECIALS (8)		
02	Drums of India (20)	4/16	.
03	Princely India (20)	12/25	4/2
04	Heart of Paris (20)	3/19	5/21
06	Cradle of the Republic (20)	5/28	.....
	Reissues		
01	Sons of Liberty (20)	11/[illegible]	
05	Sunday Roundup (20)	[illegible]	
07	Singing Dude (20)	7/9	.....
08	Down the Nile (20)	7/30	.....
	JOE McDOAKES COMEDIES (8)		
01	So You Want to Be in Politics (10)	10/23	9/18
02	So You Want to Be on the Radio (10)	11/6	1/22
03	So You Want to Be a Baby Sitter (10)	1/8	4/2
04	So You Want to Be Popular (10)	3/12	.....
05	So You Want to Be a Muscle Man (10)	7/2	.....
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	.....
	BLUE RIBBON CARTOONS (13)		
	Reissues		
01	An Itch in Time (7)	10/30	9/12
02	Fin'n Catty (7)	12/11	.....
03	Bedtime for Sniffles (7)	1/1	.....
04	Presto Changeo (7)	2/5	.....
05	Swooner Crooner (7)	2/12	.....
06	Hop, Skip & Chump (7)	3/5	.....
07	He Was Her Man (7)	4/2	.....
08	I Wanna Be A Sailor (7)	4/30	.....
09	Flop Goes the Weasel (7)	5/21	.....
10	Horton Hatches the Egg (7)	6/18	.....
11	The Egg Collector (7)	7/16	.....
	M. M. TECH. CARTOON		
01	Awful Orphan (7)	1/29	.....
02	Porky Chops	2/12	.....
03	Paying the Piper (7)	3/12	5/21
04	Daffy Duck Hunt (7)	3/26	5/21
05	Mouse Wreckers (7)	4/23	.....
06	The Bee-Deviled Bruin (7)	5/14	.....
07	Curtain Razor (7)	5/21	.....
08	Mouse Mazurka (7)	6/11	.....
09	Hen House Henery (7)	7/2	.....
10	Knights Must Fall (7)	7/16	.....
11	Bad Ol' Buddy Tat (7)	7/23	.....
	M.M. BUGS BUNNY SPECIAL (8)		
19	Long-Haired Hare (7)	6/25	.....
	SPORTS PARADE (13)		
01	Jungle Man Killers (10)	11/6	9/18
02	Sportsmen of the Far East (10)	12/18	2/17
03	Royal Duck Shoot (10)	1/22	3/19
04	Water Wonderland (10)	3/5	5/21
05	Sport of Millions (10)	3/26	5/21
06	Cinderella Horse (10)	4/23	.....
07	English Outings (10)	5/14	.....
08	Dude Rancheroos (10)	6/4	.....
09	Highland Games (10)	7/2	.....
10	Daredevils on Wheels (10)	7/23	.....
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	5/21
5806	Spring Comes to Niagara (10)	6/18	.....
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....

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1	Let's Go to the Movies (9)	RKO 5/13	1/15
2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ.	1/15
4	The Art Director ( )	20th-Fox	1/15
5	The Sound Man ( )	Col.	.....
6	The Screen Actor ( )	MGM	.....
7	A Film Goes to Market ( )	Para.	.....
8	History Brought to Life ( )	Para.	.....
9	Moments in Music ( )	MGM	.....
10	The Costume Designer ( )	RKO	.....
11	Screen Directors ( )	WB	.....
12	Screen Writers ( )	20th-Fox	.....

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JUN 13 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

Charles E. 'Chick' Lewis
Editor and Publisher

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JUNE 11, 1949
Vol. 50 No. 24

1933 16TH 1949

ANNIVERSARY

Entered as second class matter February 20, 1940, at the Post Office at New York N. Y. under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18 N. Y., U.S.A. 10 cents a copy, $2 a year

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THE STR EDITORIAL PAGE

'Sweet Sixteen'

Anniversaries are generally the time for saying nice things about everyone including ourselves, which is exactly as it should be. And when it comes to a Sixteenth Anniversary, well, we could wax romantic or otherwise and call it our "sweet sixteen" celebration.

Come to think about it, and in retrospect, it has been a kind of nice sixteen years, so that should make it legitimate to call it our "sweet sixteen" birthday.

Gosh! We're sixteen years older than that week in June of 1933 when the first edition of STR made its appearance. That was really an event and no anniversary can have the same impact as did that sixteen-(no kiddin') page, first issue of this publication.

We made many outspoken and a few silent pledges to ourselves and some close friends around that time. And one of them was that we hoped and prayed that we could publish a trade paper which consistently would serve the theatres in particular and the industry in general.

Somehow or other we have a slight suspicion that to a large extent we succeeded. Maybe here and there we fell down just a wee bit. But then, who doesn't? Just the same it isn't too difficult to gauge the net results in terms of accuracy. Our renewal percentage, as indicated on our ABC circulation statement, sustains our contention that STR is an accepted medium in this industry and especially among the segment and branch in which we are most interested, namely, the exhibition boys in the theatres.

We're not going to take advantage of the occasion to make a lot of rash and flowery promises about the things we expect to do and the innovations we are hoping to bring you in the year and years to come. On the contrary. We make no promises. We won't even make any claim to anything more than to give our solemn pledge that we will continue to do our utmost to bring you the kind of trade journal in which you—the subscriber, and you—the advertiser, have so definitely expressed your satisfaction and confidence, not just during the past year, but for many of those other past years.

It has been an association during which we tried—and hope we succeeded—in giving to the industry whatever we could for its good, welfare and progress.

"Sweet Sixteen"? You bet! No one could have had a better or sweeter time than have we and the guys and gals, most of whom have been a part of the STR gang for a lot of years including several who have been around since that very first issue hit the delivery route.

Thanks for everything and we hope you and we will be around for many and many other birthdays to come.

Growing Up

The history of any enterprise will clearly indicate that its growth and progress has been marked by certain important moves and decisions.

This week not only the Variety Clubs International but the entire motion picture industry reached another milestone indicating progress in the right direction.

As this issue is going to press, the Variety Clubs and the industry are dedicating the taking over of the great Will Rogers Hospital at Saranac Lake, New York, which the Clubs, and the industry, have pledged individually and collectively to perpetuate as a great institution. An institution wherein those people of the industry who are so unfortunate as to contract the dread tuberculosis can find not only friendly haven but a chance to be brought back to good health.

The hospital has had a long career marked by many ups and downs. There have been times when it appeared as though they would have to throw in the sponge and close the doors. That this did not come to pass during the last year or so is a credit to a small group of film company sales managers, under the inspirational leadership of Abe Montague and those who helped keep the hospital operating.

To the retiring President—the popular and beloved Walter Vincent—new President Bob O'Donnell, head of the International Variety Clubs, expressed heartfelt thanks and appreciation for his leadership.

To the former Executive Vice President, Harold Rodner, who has carried a tremendous burden in heading the operation of the institution, the entire industry should acknowledge its debt of gratitude, because it was Rodner who carried the load practically single-handed. The writer, having been elected to succeed to this post, hopes he can carry on the fine work done by Harold and maintain the organization inherited from him.

To the entire motion picture and amusement industry:—this is your very own institution. If you or anyone you know has need for it, do not hesitate. The doors are open wide again and a friendly and highly competent staff is there to greet you, to restore your courage and faith and to help you back on the road to recovery.

The Heart of Showbusiness continues to grow and expand to reach for greater achievements in their quest for those of our business who need and deserve help and solace. Be as proud of it as are the nine thousand or more Barkers who are members of the best thing that ever happened to the industry: The Variety Clubs.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Family nights—usually Wednesdays when the entire family, regardless of size, gets in for one admission of 50 cents—has been installed in at least 50 Carolina theatres which are fighting hard to beat attendance drops as a result of industrial shutdowns, a Charlotte observer declared this week. This one-overall admission seems to be taken from the drive-ins, many of which are charging a dollar for a carful of people or just one person. Latest to try that is E. M. Loew's Open-Air outside of Baltimore.

Drive-in business incidentally seems to be tops and drive-in activity is certainly top-ping news of new openings and construction. The Pittsburgh area reports open-airers as the "big business of the territory." Five new ones alone are scheduled for this area. In the New England area another five new ones are going up and openings in both these territories, plus sections of the United States clear across to San Francisco are announced for the merry month of June.

Meanwhile business continued active in the indoor field, too, and the entire sphere of exhibition was stepping along at a pretty fast pace. In Missouri the House passed the Senate's bill regulating aisles, exits and the like and killing the clause in the old bill whereby informers of violations could collect varying parts of the fines assessed against the theatres as a reward. That made Missouri showmen a bit happier since suits for several million dollars had grown up during the year when the dead measure was rediscovered by the lawyers. Massachusetts killed a bill to legalize gambling which made exhibitors who had opposed this very happy.

In Washington Dave Palfreyman told the Motion Picture Association of America that if it merged his exhibitor relations department with others and put him under MPAA Vice-President Francis Harmon, he'd quit. The MPAA ignored this; Palfreyman quit and as Harmon's appointment was announced several exhibitor sources came out bluntly with the thought that the new appointee was not the man for the job. (P. 9.)

Also Eric Johnston, who did the Harmon appointing, called in three members of the Theatre Owners of America in Washington, told them that litigation was giving this industry a bad name and asked their help on an industry public relations program. Johnston had no concrete plan; the TOA-ites had no concrete answer but were said to have a pretty definite impression—no promises till they know what the score is. (P. 9.)

In New York Paramount declared that it was not cutting co-op ads but would extend them—provided the exhibitors gave them proper terms. In New York also MGM protested that Ford's scheduled telecast of "Edward, My Son," was jeopardizing its film rights and Ford canceled the telecast which had been set for next Monday night.

In St. Louis Midwest Drive-ins took over the Henry Holloway properties; in New York RKO Theatres was considering extending its Palace vaude shows to Chicago, Cleveland, Kansas City, Indianapolis, Dayton and Cincinnati. In Springfield, Ill., RKO, Loew's (MGM), 20th-Fox sued the Pirtle circuit for alleged rental fraud.

Distribution

Universal-International's Ad-Publicity Director Maurice Bergman moved up into a new public relations spot this week, heading a series of changes which includes shifting of Sid Blumenstock from 20th-Fox to the post of Paramount ad manager with Joseph Tisman joining Paramount as ad art director. A Screen Guild Eastern Sales Manager Arthur Greenblatt was named general sales manager.

United Artists has adopted a bidding policy for Chicago but apparently not elsewhere. MGM is promising 46 shorts for 1949-50. Astor will distribute two Three Crown productions—"Trouble at Melody Mesa," "The Man from Big Bend," and the Colosseum of Motion Picture Salesmen is set to seek higher pay after Oct. 1 when the new contract comes up.

General

Motion picture production moved up in May to 109 pictures compared to 130 in the same period last year while current releases were 284 compared to 256 in the previous year. Backlogs also dropped with 212 in the vaults at present compared to 237 a year ago.

Five major newsreels devoted more than 25 per cent of their coverage to sports during the first quarter of 1949, official figures reveal. In Washington the MPAA and the Society of Independent Motion Picture Producers agreed to work together in meeting problems of discrimination against American films abroad, but SIMPP made it plain this did not affect the complaint it had filed with the Justice Department against the MPAA.

Variety Clubs International took over the Will Rogers Memorial Hospital at Saranac Lake Thursday and announced plans for a laboratory which would seek a permanent cure for tuberculosis. (P. 10.)

Financial: Warner Bros.—Net profit for six months ending Feb. 26, 1949, $5,624,000 or 77 cents a share, compared to the same period in 1948 when net was $7,311,000 or $1 a share. Inventory, $18,718,160. Columbia—Net $452,000 or 34 cents a share for 39 weeks ending March 26, 1949, compared with similar period, 1948, when the net was $855,000 or 96 cents a share.

Dead: Amadeo Peter Giannini, 79, retired, founder of the Bank of America, at San Mateo, Calif., of a heart ailment.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

MAURICE BERGMAN will assume charge of a new post—that of public relations—at Universal-International July 5. Bergman will continue his duties as U-I eastern director of advertising and publicity but will in addition carry out a public relations program under President Nate J. Blumberg and General Sales Manager Bill Scully.

Newsreels Heavy On Sports Events

More than 25 per cent of the content of the five major American newsreels was devoted to sports during the first quarter of 1949, Edmund Reek, chairman of the Newsreel Committee of the Motion Picture Association of America, announced Wednesday.

In an age of international unrest, disaster and heavy political news, the average newsreel content was: Sports 25.3 per cent; Government,—national, state, municipal, both at home and abroad, plus United Nations 16.3 per cent; "Human" interest 12.2 per cent; National defense, 8.3 per cent; Political news —domestic, foreign, state, national, municipal—3.8 per cent; Religious, 1.9 per cent; Miscellaneous disaster, Hollywood, personalities, war and political trials, labor, strikes, aviation, etc. —32.2 per cent.

The statistics were based on the content of Paramount, News of the Day, Warner Bros.-Pathe, Movietone and Universal.

FBI Recovers 27 'Hot' Prints at Reading, Pa.

Allegedly "hot" prints of 27 features owned by eight majors were recovered by the FBI in Reading, Pa., this week and turned over to Sargoy and Stein, in New York, special counsel on copyright matters for the major distributors. The recovered prints are:

RKO's "Days of Glory," "Falcon in Mexico," "Falcon in Hollywood," "Vivacious Lady," "Along Came Jones"; MGM's "Vanishing Virginian;" United Artists "Brewster's Millions," "It Happened Tomorrow;" 20th-Fox's "Keys of the Kingdom," "Bull Fighters," "Footlight Serenade," "Sweet Rosie O'Grady;" Universal's "Fired Wife," "Two Bright Boys," "All By Myself," "Naughty Nineties," "Night Club Girl," "Amazing Mrs. Holliday," "Shadow of a Doubt," "Chip off the Old Block," "Moonlight in Vermont;" Columbia's "Mr. Winkle Goes to War," "Beautiful but Broke," "Nine Girls;" Warner Bros.' "Horn Blows at Midnight," "Old Acquaintance," Paramount's "Navy Way."

50 Cents Does It

Family nights—nights on which the entire family regardless of size is admitted for 50 cents—have proved a boon to some 50 theatres in North Carolina, Exhibitor H. D. Hearn of Charlotte, N. C., declared this week. Hearn anticipated the policy would spread to other houses, especially in those areas which have been hard hit through shutdowns of textile plants and other industries. Wednesdav is the usual night for the mass admission price.

Drive-Ins Top Theatre Activity

Drive-ins this week dominated the activity in theatre contsruction and openings with new open-airers either breaking ground or getting ready to open in several sections of the country.

Pittsburgh, Pa., was to have one built in the city itself on Washington, Blvd., while last week an 1100-car drive-in which might easily be the biggest in the area opened on Route 30 and a new one is scheduled to go up on the same highway with still two more scheduled—one on Route 19 and one on Route 8. The Pittsburgh drive-ins run only 25 weeks a year but they seem to be grossing heavily.

At Worthington, Minn., Henry Hower has opened his 500-carer; near Milwaukee John Marlow has opened the second half of his 1,000 car Twin-Drive-in at Elgin, Ill., J. Reckos has opened the Starview.

In Madison, Ind., B. C. Kannapel and Elmer Schowe have opened the Sky-Line; Herbert Ochs recently opened one operation at Belleville and one at Hamilton, Ontario, and another at Elmwood, Ind.

Midwest and Far West

Fred Sullivan will open his 500-car around Cairo, Ill., June 17; Frank Glenn is opening with his at Mt. Vernon, Ill., and Robert Robinson and associates are scheduled to open at Sandoval, Ill., this week.

The Dixie-Drive at Stewart, near Atlanta, and the 750-car Dixie near Savanah, Ga., were set to open this week, while Wilby-Kincy opened their stand at Montgomery and at Salem, Ala. East Point Amusement Company, Fred Coleman president, will open a new 900-car Starlight near East Point, shortly, Atlanta reports.

The Old Fort Drive-in, built along the historic lines of a pioneer fort, is to open shortly under the management of J. H. Davidson, while at Beckley, W. Va., the 500-car Crab Orchard is under way.

In West Webster, New York, H. G. Hodges' Empire and the Whiteway at Warren, Pa., are both drawing crowds.

In Monterey, Calif., the T&D circuit is ready with a nw open-airer.

New England Busy Building Drive-Ins

Drive-in activitity in New England continued at great pace this week despite rumors of regulation which in at least one instance have found its way to a state legislature.

In New Hampshire a bill there would give townships the power to regulate the location and operation of the open-airers. But the trend toward building has not abated.

Western Massachusetts, however, is possibly the busiest New England area in this direction.

(*Continued on Page* 14)

Palfreyman Resigns as MPA Boosts Harmon to New Post

Move Comes as Johnston Asks Theatre Support For Public Relations

By BILL SPECHT (News Editor)

David Palfreyman quit his 25-year-old post as exhibitor contact chief of the Motion Picture Association of America Tuesday as that organization appointed Francis S. Harmon to head its merged exhibitor relations and community service departments.

The Harmon appointment caused frowns from several exhibitor sources and some industry speculation since the veteran, rotund Palfreyman had made it plain beforehand that he would quit if Harmon were brought in over him. It came also as MPAA President Eric Johnston was putting out feelers to see whether he could not get exhibitor organizations to work with the MPAA on an industry public relations program.

Feelers Out

These feelers were put out by Johnston with three members of the Theatre Owners of America and supposedly came about by chance. Presumably Harmon, vice-president in the MPAA and in charge of its New York office, heard that TOA Board Chairman Ted Gamble, former executive director Robert S. Coyne were in Washington Tuesday on business for Gamble Enterprises. Present Executive TOA Director Gael Sullivan was also in Washington on the same day. Harmon is said to have rounded them up for a conference with Johnston.

Reliable sources said nothing conclusive had resulted. Johnston was said to have declared that he felt in view of the litigation which was plaguing the industry that something should be done about public relations and that he would like to have exhibitors work with the MPAA. He suggested occasional meetings on the subject between exhibitor representatives and himself or MPAA executives, and the conference broke up with the TOA-ites coming home to New York.

What the future of such a plan calling upon exhibitors to work with producers and distribution has, remains to be seen.

One exhibitor executive declared that the exhibitor was in pretty good public relations shape in whatever community he had theatres through his contacts as a business man, a lodge member, a church-goer and the like. He tended to believe that tieing in with the problems of production and distribution, especially at the moment when there is some difference of opinion between the MPAA and the Society of Independent Motion Picture Producers, would only put the exhibitor to work cleaning up messes other than his own.

Not Too Enthusiastic

Some exhibitor chiefs too apparently have not much enthusiasms for this type of cooperation. They tend to feel that Johnston, with his flair for words and his knack for photographing well, would soon dominate the movement. One exhibitor, who told SHOWMEN'S that he favored such a cooperative move but was afraid that it would give the nation the impression that Johnston was the spokesman for the industry instead of merely the head of one of the two big producer-distributor organizations.

TOA Executive Director Sullivan has declared that if there is to be any industry-wide group on public relations is must be sufficiently representative of the entire industry and it must have "the power to act." He said such an all-representative group would have to consider exhibitor problems, exhibitor-producer relations which are responsible for litigation, and Hollywood conduct. Further, he believes the group would have to meet regularly, set up a policy and then carry out that policy.

Merger

Meanwhile Johnston, either prior or shortly after the exhibitor conference, had merged the MPAA's exhibitor relations department with its community service department and appointed Harmon to head both.

As soon as this became known, together with

(*Continued on Page* 14)

Ford Cancels Telecast of 'Edward' After MGM Voices Rights Protest

The Ford Motor Company this week cancelled its scheduled telecast of "Edward, My Son," which was to have been sent over the Columbia Broadcasting System next Monday after MGM had protested that the video version would violate its screen rights.

Had Ford persisted with its original plans, the telecast, which was to have starred and featured Robert Morley, who appeared in the New York stage play, would have beat the MGM film into several cities.

"MGM believed the television version would affect their rights," a spokesman for the Kenyon and Eckhard ad agency, which handles the Ford account, told SHOWMEN'S. "We didn't think so, but we withdrew it anyway."

Questioned as to what right the film company had over video, he replied, "it all depends on the contract. It was one of those things that might or might not."

The telecast was based on the stage play which is also the source of the MGM feature which is now playing Radio City Music Hall on a pre-release booking and is scheduled for general release during June.

Trade sources were speculating as to whether the MGM protest might not open up some new questions in the motion picture versus video situation and whether there might not be other screen play right contracts which controlled video and possibly radio rights as well.

Motor Audiences Big

While business in the regular motion picture theatres throughout the Pittsburgh area has dropped and is said to be at its lowest level since the war, the drive-ins are doing well and are becoming the "big business" of the territory, informed sources said this week. A survey shows that there are approximately 60 open-airers served by Pittsburgh exchanges which are expected to gross $2,000,000 by the end of the season and which are patronized by audiences within a radius of 100 miles of the city.

Variety Clubs Int'l Take Over Rogers Memorial Hospital

Vincent Transfers Deed; O'Donnell Promises Lab To Seek Tuberculosis Cure

In a simple ceremony the Variety Clubs International Thursday formally took over the Will Rogers Memorial Hospital at Saranac Lake and renamed it the Variety Clubs International-Will Rogers Memorial Hospital.

Coincidental with the ceremonies, International Chief Barker R. J. O'Donnell announced that the Clubs would establish a medical laboratory at Saranac Lake dedicated to seeking a permanent cure for tuberculosis, to the treatment of which the hospital has been dedicated since it opened approximately 28 years ago.

Midday Ceremony

The ceremonies, which took place at midday, marked the second transfer in the history of the institution. Founded by the National Variety Artists in 1921, it was taken over by the motion picture industry when films drove vaudeville from the stage and renamed the Will Rogers Memorial Hospital. Thursday it passed to Variety through its non-profit making subsidiary—the Variety Clubs International-Will Rogers Memorial Hospital Fund, Inc., a New York corporation—which has already pledged $200,000 to enlarge the sanitarium.

This marks the first national cooperative charitable venture of all the Variety Clubs, their charities in the past having been of a local nature sponsored and managed by each Club. The local charities will be continued, and the International will expand the operation of Saranac Lake venture as a hospital for all members of the amusement and allied industries, excepting those in Hollywood, suffering from tuberculosis. The Motion Picture Relief fund already provides elaborate hospital service for the production end of the industry in Hollywood.

Walter Vincent, pioneer American showman and president of the hospital until recently, turned the deed to the property over to O'Donnell, saying:

"Only a body of compassionate men such as you of the Variety Clubs International would have conceived the plan and purpose to take over the Will Rogers Hospital for its betterment and permanency. There is a very great need for compassion in this troubled world. Compassion is a God-like quality. It is born of man's love for his fellow man, and what that love means is best expressed by these lines of the Poet Whittier, 'Each smile a hymn; each kindly deed a prayer.'

Safe at Last

"And now, Mr. President, I want you to know I am very happy that after these last few stressful years of doubt and uncertainty this hospital has reached a safe haven, and, I am certain under your direction, it wil lose none of its graciousness, none of its kindliness, none of its compassion. Dear Bob, herewith the deed and 'the Keys of the Kingdom'."

O'Donnell, in accepting, replied:

"Mr. Vincent and friends. On behalf of the great Heart of Show Business, the Variety Clubs International, I accept the deed and the keys of this magnificent hospital. We of the Variety Clubs, representing the amusement industry with close to 10,000 active members, fully recognize the great responsibility that we are assuming in taking over the future operation of this hospital. Our hopes and aspirations are as big as our hearts, because we not only expect to expand the facilities of the hospital, but most important, and in the very near future, we hope to erect on these grounds the world's largest and finest research laboratory, in which every effort will be made to find a permanent cure for tuberculosis. And, God willing, if we succeed our task will not be finished, but just starting because we will then go on in other fields of research to the end that the people of our industry and all others may benefit from the achievements of what we pledge ourselves to try and accomplish. So, Walter, we accept the deed and the keys, not just in a spirit of exchanging ownership, but rather in the spirit of carrying on from where you and your associates have left off. To this we dedicate ourselves and our organization. That is our hope; that is our wish; and that is our prayer."

Casey Was There

Participating in the ceremonies was Pat Casey of Hollywood, one-time NVA head and president of the hospital, and witnessing the transfer was a large crowd from all branches of the industry. Present also was Harold Rodner, retiring executive vice-president of the hospital, who at a luncheon during the day was presented with an onyx desk set by O'Donnell as a token of appreciation from the incoming directors for the years he gave to the operation of the hospital.

Officers

Officers of the new hospital corporation are: Robert J. O'Donnell, President; John H. Harris, of Pittsburgh, Chairman; Charles "Chick" Lewis, Executive Vice-President; Ted Gamble, Abe Montague and Richard F. Walsh, Vice-Presidents; Max A. Cohen, Secretary; S. H. Fabian, Treasurer, and George Eby of Pittsburgh, Assistant Treasurer.

Directors, in addition to officers are: Harry Brandt, Leo Brecher, Tom Connors, George Dembow, Gus Eyssell, Emil Friedlander, William German, Leonard Goldenson, Walter Green, Ben Kalmenson, Harry Kalmine, Robert Mochrie, Sam Rinzler, Herman Robbins, William F. Rodgers, Sam Rosen, Abe Schneider, Fred J. Schwartz, William Scully, Charles P. Skouras, Andy W. Smith, Jr., Morton Thalhimer, President of Neighborhood Theatres, Richmond, Va., Murray Weiss of Boston, William White and Robert Weitman.

Merry, Merry May

Kentucky Theatres were hard hit by thieves here during May, top job of $2,000-2,500 being on the safe at the Cozy. Cozy Manager Earl H. Payne was relieved of $2,200 by an armed and masked bandit just last February. Other May visits were made at the Kentucky and the suburban Norman, Park, Bard, Shawnee and Ideal, though some of them were fruitless.

Ainsworth to Talk At Tenn. Allied Meet

National Allied President William Ainsworth and North Central Allied President Ben Berger will be among the speakers at the convention of the Allied Independent Exhibitors of Tennessee in Memphis June 28-29.

Pack 'Em In

E. M. Loew's Open-Air drive-in outside of Baltimore is also pushing the buck-a-car admission, but with tax included. Ads read:

"Pack up your car with friends, relatives, neighbors. Drive out and visit us. The whole carful will be admitted for $1 including tax."

Newsreel Clips

Preview Papa

Sneak previews are so much the thing now that they're even considered a pest by some west coast exhibitors. But believe it, there was a time when they were unknown and believe it or not, the man who appears to have started them out wasn't a millionaire producer testing his epical magnum opus, but a two-reeler comedian —Harold Lloyd.

Lloyd in New York this week to work out plans in connection with the reissue of his "Movie Crazy," an early talkie with plenty of action, which opens at a Broadway house soon, acknowledged under questioning that he was the father of the preview. Back in the days when he was swinging from his legs on chandeliers and Bebe Daniels was his curvaceous leading lady, Harold got the idea that possibly a picture that looked funny to those who made it, might not look funny to the audience. So he took the two-reelers out to theatres and sandwiched them in, to get reaction, and then worked out the weak spots with new business.

"It was purely with the idea that when the picture was completed," he said, "it wasn't completed. It was just the first step."

Later when he and Hal Roach made their first feature comedy—"Grandma's Boy," they tested it and, as Lloyd says, "we realized it had a lot of heart in it but not enough comedy." So it was done over in spots.

"Believe me," he continued, "that there is one picture out of ten that is made right the first time."

The comedian does not believe that the cost angle in retakes is so important, "because if you have a good picture you'll get your money back but if you haven't got a good picture you won't get your money back."

Motion Picture Sales Associates is handling the reissue of the old Lloyds—including "Movie Crazy," "Welcome Danger," "The Catspaw" in sound dialogue and "The Freshman," "Safety Last," "Grandma's Boy," and "Speedy," silents to which orchestral scores will be added.

Calendar

JUNE

22-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind. Directors meet on June 21.

28-29, convention of Allied Independent Exhibitors of Tennessee, Memphis.

SEPTEMBER

11-15, meeting of the Theatre Owners of America. Hotel Ambassador, Los Angeles.

OCTOBER

24-26, annual convention Allied States Association. Minneapolis.

25-27, Variety Club mid-year conference. Hotel Astor, New York City.

DECEMBER

1-3, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

THE 20th CENTURY-FOX SALES POLICY IN ACTION IN PHILADELPHIA

"We will enable the public to see our pictures when and where they want to see them at the time when they most want to see them."

20th's Phila. Plan Grosses Mount

"Twentieth Century-Fox's earlier runs plan in Philadelphia has made it possible for 'Mr. Belvedere Goes To College' to out-gross 'The Snake Pit' and 'Sitting Pretty' by more than 20 per cent in that city."

—M. P. DAILY

Competitive Circuits In Philly Co-op on 20th's First 18 Day-and-Daters

Philadelphia, May 31

"New 20th-Fox 'flexible availabilities' plan kicked off to a fast start here Thursday (26), as 18 nabe houses opened 'Mr. Belvedere Goes To College' on a day-and-date basis."

—VARIETY

"Belvedere" Run Breaks Phila. Record

"The public's response at the boxoffices of the 18 theatre Philadelphia run proves without doubt that our 'flexible availabilities' plan is sound and progressive, benefiting both the exhibitor and distributor greatly," says Andy W. Smith, Jr.

—FILM DAILY

20th DELIVERS WHAT IT PROMISES

IT HAPPENS EVERY SPRING · THE BEAUTIFUL BLONDE FROM BASHFUL BEND
CANADIAN PACIFIC · MOTHER IS A FRESHMAN · A LETTER TO THREE WIVES · THE
SNAKE PIT · DOWN TO THE SEA IN SHIPS · YELLOW SKY · WHEN MY BABY SMILES AT ME

There's No Business Like 20th CENTURY-FOX Business!

BACK THE U.S. SAVINGS BONDS DRIVE MAY 16-JUNE 30

The 20th CENTURY-FOX *Sales Policy in Action . . .* **BIG MID-WEST, MID-EAST, SOU**

"I want the Big One
down early tomorrow...
when we open
It Happens Every Spring!
Remember what happened
when we played
Mr. Belvedere Goes To College...
A Letter To Three Wives...
Yellow Sky...The Snake Pit...
The Beautiful Blonde From Bashful Bend...
Canadian Pacific...
Down To The Sea In Ships...
Mother Is A Freshman
Like I been tellin' you
There's NO Business
Like 20th CENTURY-FOX Business!"

BACK THE U.S.
SAVINGS BONDS DRIVE
MAY 16 – JUNE 30

SATURATION PREMIERES "IT HAPPENS EVERY SPRING" ST. LOUIS! PITTSBURGH! ATLANTA

Palfreyman Quits MPA Post

(*Continued from Page* 9)

the fact that Palfreyman had carried out his threat to resign if it were done, exhibitor reaction began to be heard. Even prior to the appointment the Pacific Coast Conference of Independent Theatre Owners Board Chairman H. V. (Rotus) Harvey had expressed opposition to Harmon in a letter to the MPAA.

Harvey Protests

Harvey told SHOWMEN'S TRADE REVIEW that his objection to the Harmon appointment was based upon the thought that Harmon had no close contact with exhibitors of the country and that he felt the new exhibitor relations chief was not qualified for that position. The PCCITO Chairman declared he had nothing against Harmon personally but felt that the MPAA was making a "serious mistake" in replacing David Palfreyman who through his years of service had gained a wide knowledge of exhibition and had earned the confidence of all exhibitors."

Speaking personally P. W. Wood of the Independent Theatre Owners of Ohio praised Palfreyman highly and said:

"It was a great surprise to me personally to learn that Mr. Harmon is replacing Dave Palfreyman. Our relations with Mr. Palfreyman have been most pleasant throughout the years. He was one of the very few outsiders we permitted to attend closed ITO meetings. I am sure that Ohio exhibitors would like to have him continue as our exhibitor relations representative."

Leo Wolcott, board chairman of Iowa-Nebraska Allied, declared that he had not heard of the change, adding:

"I can understand independent exhibitors protesting such a move as Palfreyman is popular with rank and file exhibitors while Harmon's previous experience and background hardly qualifies him for the job."

A North Central Allied spokesman in Minneapolis declined to say anything beyond that he did not approve the Johnston office choice.

New Jersey Allied President Ed Lachman said he was sorry to see Palfreyman go.

"I regret to hear of Mr. Palfreyman's resignation from the Motion Picture Association," he declared. "Dave Palfreyman during his period of association with the organization has inured himself to the independent exhibitor."

Rocky Mountain Allied President John Wolberg asked:

"Why not name an exhibitor that knows the problems Why repeat the mistake made when Johnston was named?"

Wouldn't Stay

Palfreyman reportedly insisted upon resigning even though Johnston called him into conference and reportedly tried to persuade him to stay under Harmon. His particular post will probably be left unfilled under the merged set up with Harmon handling his work while Arthur DeBra will continue to head the community service work, whose personnel recently was cut down as an economy move.

Palfreyman, whom Washington sources said had made his position plain to Johnston, persisted in his stand and Johnston accepted his resignation, issuing a formal statement:

"Dave Palfreyman's integrity and devotion to the best interests of the motion picture industry are well known to everyone in the business. His 35 years of service in the industry have brought him into intimate contact with exhibitors and with their problems. I wish him every success in his future undertakings."

What these "future undertakings" might be, Palfreyman did not say. Washington indicated that he might become affiliated with national Allied and that he might enter exhibition, a field in which he also has had experience.

Joined in 1929

Palfreyman joined the Motion Picture Producers and Distributors of America, predecessor of the MPAA, in 1929 after he had served four years as secretary and manager of the Detroit Film Board of Trade. He is credited with organizing Michigan's uniform clearance and zoning, of establishing a Central Shipping Bureau for film shipments and the, first Flm Board Credit Committee. He held various posts in the MPPDA and the MPAA.

A jovial, heavy, smiling type who seemed to better 200 pounds, his actions and his talk are as unhurried as the speech of his native Angola, Indiana. He is a complete antithesis to Harmon, who is lean, and saturnine, incisive in speech, with none of the native drawl usually associated with his birthplace—Paulding, Miss. Palfreyman likes good food, a pleasant drink and a good story. Harmon, almost an ascetic, has served as general secretary of the YMCA International committee, as president of the YMCA National Council, and as vice-chairman of the North American Administration Committee, World Council of Christian Education. During the war he was coordinator of the War Activities Committee. In addition he was editor and publisher of the *Hattiesburg* (Miss.) *American* for one year and even now refers to himself as a "southern journalist."

Both Studied Law

Both men have studied law. Palfreyman took his degree from the Detroit Law College after graduating from the University of Michigan. Harmon took his law degree at Harvard after receiving bachelor and master of arts degrees at the University of Virginia, founded by Thomas Jefferson.

Like Palfreyman, Harmon is a hangover from the Will H. Hays days, having served as administrative assistant to Hays in the MPPDA. He has held various positions in the MPAA and is considered a competent administrator who never tells any one more than he thinks they should know. Johnston regards him highly and reportedly asked him for the post even though the exhibitor relations chief of an MPAA member company and the president of another were said to have thought other men more suitable for that particular post.

Spyros Skouras, president of 20th Century-Fox, reportedly thought Harmon should not take the post when it was first suggested. Later a Skouras spokesman told SHOWMEN'S that Skouras had no objection to Harmon, respected and liked him highly, but did not want to see him take the job because he thought his experience and talents were not in the exhibitor relations field.

More Vaude Dates

RKO Theatres announced this week that it would install vaudeville in the RKO Boston in that city sometime in July and that success of the vaudeville policy in New York Palace was leading the circuit to consider running an eight-acts-and-a-feature policy in several other cities. Other possibilities which RKO Theatres General Manager Sol A. Schwartz is considering are: Chicago, Cleveland, Kansas City, Indianapolis, Dayton and Cincinnati.

No Parking Tax

Drive-ins which charge a fixed admission for each patron plus an extra parking fee for the car, need not place the admission tax on the parking fee, the Bureau of Internal Revenue told Showmen's in Washington this week.

The Bureau spokesman made it plain however that the parking fee could be charged on only one ticket and not on all tickets sold to patrons in the same car. Furthermore, in cases where the drive-in has seats for patrons who do not come in cars, the parking fee cannot be added to the non-car patrons' admissions.

This statement contradicts that of the U. S. Bureau in New York which claimed the parking fee was part of the admission since the theatre would not merely accept a car for parking without also charging the parker an extra fee for admission.

New England Busy Building Drive-Ins

(*Continued from Page* 9)

Until several years ago this entire area had less than a dozen such theatres, but now it's a beehive of activity. The E. M. Loew circuit is planning construction of a 600-car drive-in between Holyoke and Springfield. Carl N. Hilman, who owns the Northfield Drive-In, is building a second at Charlemont. James Savers who operates the Pine Island at Manchester has started construction on a new 500-carrer.

Two more New England drive-ins have opened with the 900-car Post Road Drive-In at East Haven, Conn., operated by Phil Cahill and Joseph Dolgin, and the 900-car Fort Warren at Castelton, Vt., operated by F. Chase Hathaway.

In Rhode Island another drive-in across the Massachusetts line near Lincoln Down is ready to open and a second is planned for Cape Cod.

Midwest Leases Halloway Houses

Midwest Drive-In Theatres Corporation, a holding company said to be controlled by Phillip Smith of Boston, has taken over several Henry Halloway operations in the St. Louis area, it was reported from that city this week.

Covered in the 30-year lease which was closed June 7 are the 1,000-car Airway and the Gem, Overland and Beverly.

Rembusch Named Allied Caravan Chief

Trueman T. Rembusch, president of the Associated Theatre Owners of Indiana, has been named chairman of national Allied's Caravan committee, it was announced this week in Washington. He succeeds Sidney Samuelson.

Sullivan Heads Kans.-Mo. Allied

O. F. Sullivan was reelected president of the Kansas-Missouri Allied at its convention in Kansas City this week with Vice-Presidents Larry Larsen Webb and Jay Means, and Secretary-Treasurer Vincil Stamm. Directors are Sol Frank, E. M. Block, William Bradfield, Francis Myers.

The convention, which came out against competitive bidding and demanded that where it was used the high bid be made public, also found that the number of percentage situations was decreasing but not sufficiently.

Universal 'Frisco Move-Up Seen

Universal-International this week was reported preparing to fit its clearances in California in with the two-week move-up for key neighborhoods which is getting to be more or less a regular policy. Formerly the nabes had to wait 42 days after first downtown run but the present plan calls for a 28-day availability.

According to well-informed sources, U-I's new plan has not yet been completed but it will follow the area pattern. MGM was the first company to indicate a change in the old order and its lead seems already to have followers in other companies.

The problem of availabilities was sharply dramatized last week with the opening of the new drive-in near the boundary of the city limits by Robert L. Lippert, circuit owner and film producer.

Through plugging the open-airer as "San Francisco's First Drive-in" the management is also pushing the fact that it has the advantage of earlier clearance than other out-of-the-city spots. The new operation, managed by the producer's son, has promised pictures "one week off Market Street" or seven days after first downtown Frisco run. It has been running at capacity.

MGM to Offer 46 Shorts For 1949-50 Season

MGM will deliver a program of 46 shorts during 1949-50 and will retain its special short subjects supervisor in all exchanges, Sales Vice-President William F. Rodgers announced Monday.

The shorts will consist of 104 issues of News of the Day, four two-reel Specials, and the following one-reelers: 16 cartoons, including Tom and Jerries, four Golden Medal reissues, 12 FitzPatrick Traveltalks—all in Technicolor, and 10 Pete Smith Specialties.

Greenblatt Heads Screen Guild's Sales

Arthur Greenblatt, eastern sales manager for Screen Guild-Lippert Productions, this week was promoted to general sales manager, succeeding F. A. Bateman, President Robert L. Lippert announced.

Arthur Greenblatt

Greenblatt entered the industry in 1922 as a salesman for Educational, rising to New York branch manager in 1923, being at the time the industry's youngest exchange manager. Twelve years later he left Educational to open his own exchange which he operated for a two-year period, then joined Gaumont-British where he was consecutively salesman, branch manager, circuit sales manager and general sales manager. When that company ceased its U. S. operations, he joined Monogram as branch manager, later shifting to PRC as general sales manager and distribution vice-president. He rejoined Monogram after four years as eastern district manager, then eastern division manager, leaving in 1945 to join Screen Guild.

Lost His Shirt, Plus

Many film salesmen have lost their shirts in a deal, but Jack Stevenson, city sales manager for Paramount Exchange in San Francisco, was recently involved in a bad bargain where he lost everything but his undershirt. Stevenson was victimized by a hold-up man who made him drive around the city for an hour while he was deprived of all his belongings including his clothes. Stevenson was forced to show up at the police station to report his loss in the near-nude.

Sid Blumenstock Joins Paramount

Sid Blumenstock, formerly with the advertising and publicity department of 20th Century-Fox, Monday was appointed advertising manager at Paramount, according to an announcement from Max E. Youngstein, director of advertising, publicity and exploitation.

Sid Blumenstock

Blumenstock, who fills a post left vacant by the recent resignation of Stanley Shuford, has had experience in production, distribution and exhibition and his appointment, Youngstein declared, "is another step forward in the Paramount policy to develop a closer working relationship between distribution and exhibition."

The new ad chief started in production at the Famous Players-Lasky studio in Astoria, Long Island, served a stint with the First National studios at Burbank, entered exhibition as a theatre manager, conducted his own theatre accessory business and later joined Warner Bros.' South Jersey Theatres as ad and publicity director.

Youngstein also announced the appointment of Joseph Tisman as art director for the Paramount advertising department—a post previously unfilled. Tisman was ad department art director at Warners for 20 years leaving in 1948 to set up as a consultant to Hollywood studios.

United Artists Open To Bids in Chicago

United Artists has adopted a policy of competitive bidding for neighborhood runs in Chicago, the home office in New York confirmed this week, adding that bids were not an established policy in any other areas. "Impact" and "My Dear Secretary" are among the pictures so offered.

Colosseum to Seek Higher Salaries

The Colosseum of Motion Picture Salesmen will seek higher pay for film salesmen when the new contracts are to be negotiated after Oct. 1, Attorney David Benzor declared in Milwaukee, this week.

A. P. Giannini Dead

Amadeo Peter Giannini, 79, founder of the Bank of America and the Transamerica Corporation, died at his home in San Mateo, Calif., Friday of a heart ailment. His bank had been a pioneer in financing films. Among the survivors are his son, L. M. Giannini.

Paramount Keeps Co-ops

But Will Use Only With 'Right Rents'

Paramount will continue a policy of placing cooperative ads with exhibitors—provided the exhibitor gives Paramount the proper terms, Max E. Youngstein, director of advertising, publicity and exploitation declared Wednesday.

Youngstein's statement came at a press conference held for visiting exploiteers of several top theatre circuits who came to New York to confer with him and the Buchanan Agency on the ads for "The Heiress."

"We don't intend to curtail co-ops," Youngstein said; "We intend to extend them provided the exhibitor meets us on an equitable ground."

Seymour Morris, of the Schine circuit opened the press conference of the visitors by stating he approved of the meetings held with Paramount.

Ivory Tower

"The publicity department," he said, "has finally come out of its ivory tower and is working with the exhibitor." Morris thought "the pattern" of the meetings should be followed in the future and that it would obtain practical results.

Harry Browning of New England Theatres, Inc., declared that the conference had given him the opportunity to present Paramount with his views on how to campaign should be planned for his small town situations. Both Browning and Frank Startz of Interstate in Texas were asked how they were able to reconcile the differences in approach needed for their different territories.

Browning replied that on his part he had told Paramount that to advertise "The Heiress" as coming from "the stage is of no particular value."

Play Up Actor

Startz declared that Interstate would probably play up actor Montgomery Clift, who is popular in the Lone Star State. Startz pointed out that when Interstate used the orthodox campaign which came with "The Search" it didn't do so well, but after "Red River" had introduced Clift to the Texans, all they had to do to put "The Search" over was to plug Clift.

Commenting on the meeting, Bill Hollander of Balaban and Katz said:

"As I see it this is a service to us exhibitors as much as it is to Paramount." Hollander added that it was his understanding in the past that pressbooks some times were prepared before the picture was completed but that the pressbook on "The Heiress" would actually embody ads which the people who would have to sell the picture in a town had passed upon. All made the point that they had not been presented with a completed campaign to pass upon but had been shown only sketches and roughs and that their advice had been solicited.

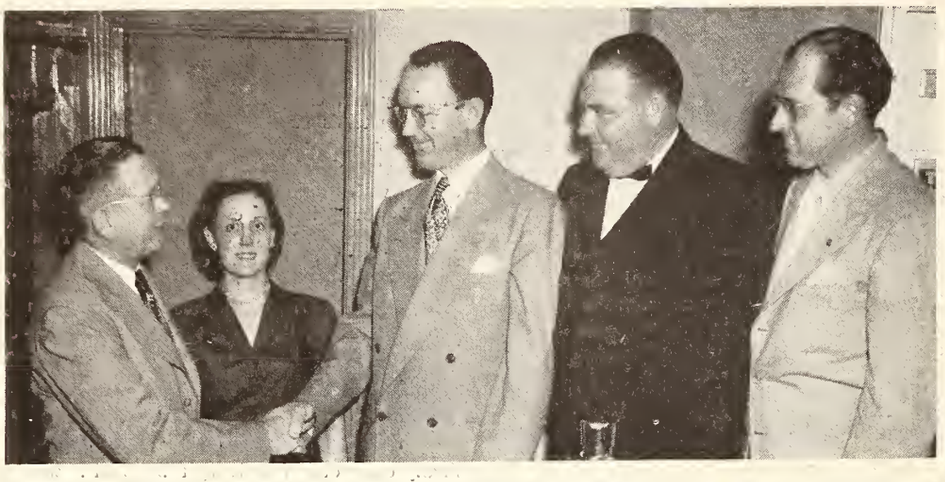
They Like It

"That's what we liked about the whole thing," James Nairn of Famous Players Canadian Corporation, declared. "We don't think we know all the answers," he said, adding that they were willing to offer their ideas. "The thing I liked so much about it was that there was nothing but rough suggestions."

Present besides those previously mentioned were Margaret Goodrich of United Detroit Theatres, Alice N. Gorham of United Detroit Theatres, Paramount's Jerry Pickman and Ben Washer, and Buchanan's George Richardson.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation



ATTEND WORLD PREMIERE OF MGM SHORT SUBJECT. K. K. King, manager of the Rialto Theatre, Searcy, Ark., and Mrs. King were hosts to prominent state and community civic leaders, as well as exhibitors, film company representatives and others at the recent world premiere of MGM's Technicolor Cartoon, "Meet King Joe." Left to right, above: Ralph Caldwell, president of the Searcy Chamber of Commerce; Mrs. King; R. V. Marchbank, division manager of the Commonwealth Theatre Circuit; Manager King and Emery Austin, MGM exploiteer from Memphis.

'Meet King Joe,' MGM Short, Bows to Distinguished Audience in Arkansas

Something unique in world premieres took place recently when MGM unveiled its eight-minute Technicolor cartoon, "Meet King Joe," at the Rialto Theatre in Searcy, Ark. (population: 5,000), chosen because it is the home of Harding College, where the idea for the patriotic cartoon originated. The event was jointly sponsored by the Arkansas Economic Council—State Chamber of Commerce; the Association of Arkansas Industries, Inc.; the Searcy Chamber of Commerce and the community itself.

The premiere showing climaxed a day of activities which included a premiere reception and buffet supper for distinguished guests at Searcy's Mayfair Hotel; a concert by the Searcy High School band and a stage program preceding the short subject debut. Participating in the program were Ralph Caldwell, president of the Searcy Chamber of Commerce; Mayor B. L. Oliver; C. Hamilton Moses, president of the Arkansas Power and Light Co.; Dr. George Benson, president of Harding College; Howard Gladden, executive secretary to Arkansas Governor Sid McMath, and K. K. King, manager of the Rialto.

From MGM came Mike Simons, of the New York public relations staff; Memphis Branch Manager Louis Ingram; Memphis Office Manager Pitt Holmes; Memphis Exploiteer Emery Austin and MGM's Eastern Shorts Representative Max Weinberg.

A group of exhibitors attending the Independent Theatre Owners of Arkansas Convention at Little Rock made the trip to Searcy to be on hand for the premiere. Visitors also included R. V. Marchbank, southern division manager for the Commonwealth Theatres Circuit; W. F. Ruffin, of the Ruffin Amusement Co., Covington, Tenn.; M. S. McCord, of the Malco Theatre Circuit, and others.

Highlight of the stage presentation was the crowning of "King Joe." A contest was held in Searcy prior to the premiere to select the town's outstanding workingman. A committee of local businessmen was set up, and they selected 73-year-old Joe Redus, who had worked for one company in Searcy for 48 years. He was crowned "King Joe" on the stage and was presented with a scroll by the Governor's representative. He also received a U. S. Savings Bond, donated by his employer in honor of his many years of devoted service.

Premiere day was named "Meet King Joe" Day by a special Proclamation of the Mayor. Correspondents from Memphis and Little Rock newspapers covered the event, as well as wire services, and the local *Daily Citizen* devoted most of its front page to the special occasion.

'SEE THE STARS.' A small telescope with a sign inviting patrons to "See the Stars in 'Yellow Sky'" was set up in the lobby of the RKO Coliseum Theatre, New York, by Jerome Baker. Those who peered through the telescope saw lobby hangers featuring the stars of the 20th-Fox film at the opposite end.

Feldman Uses Pickets In 'Belevedere' Campaign

Picketing a theatre as part of an exploitation campaign is something of a two-edged sword that may cut both ways, but by basing picket signs on Clifton Webb's comments on the ungainly dress of co-eds, Managers Richard Feldman of the Paramount and Irving Cantor of Eckels, Syracuse, N. Y., which showed "Mr. Belvedere Goes to College" day-and-date, one edge of the sword was blunted, and the ballyhoo won excellent publicity that was good for a two-column picture and caption in the *Herald-Journal*.

Picture of the picketing co-eds—seven girls from Syracuse University—was taken in front of the theatre so that the marquee billing showed at the top of the cut. Three of the picket signs read: "We Protest Mr. Belvedere says we dress horribly. What do you think?"; "Mr. Belvedere would look good in a straight jacket," and "Mr. Belvedere is unfair to co-eds." The pickets paraded in front of the theatres the opening day and the day following.

Two other ballyhoos obtained additional excellent publicity: an usher in a raccoon coat, a funny cap and bannered with credits, patrolled up and down Salina Street during heavy traffic hours; and a bannered 1912 automobile was stationed in front of the theatres and driven around the Syracuse University campus.

Co-op ads were taken by a beauty salon, a sports shop and a shoe shop, while Day's department store took a co-op television ad in the *Post-Standard* with a picture of Webb and credit copy.

Lines Up K.C. Blues Stars for 'Ballgame'

Being "staff week" in Fox Midwest's current drive, Manager Charles Barnes, Jr., of that circuit's Granada, Kansas City, Kan., turned the exploitation of "Take Me Out to the Ball Game" over to his assistant, Bill Collier who rounded up three star players of the Kansas City Blues baseball team for personal appearances at the Saturday matinee—Jimmy Dyck, Jack Wallaesa and Joe Muffoletto. As though this were not enough to bring out the kids, Collier promoted a number of Mickey Mouse wrist watches and autographed baseballs which were given to the youngsters along with tickets to the Blues games.

Collier also gave the lobby an attractive display and the matinee attendance was beyond his rosiest expectations. Business held up strong through the run.—KAN.

L.A. Paper Carriers See 'Jesse James'

Manager Jack Case of the Belmont Theatre, Los Angeles, gave the carriers of the *Herald-Express* a red-letter day recently when he held a special showing of "I Shot Jesse James." More than 1,000 carriers jammed the sidewalks and theatre lobby an hour before the picture was scheduled to start.

Robin Short, who has a featured part in the picture, was on hand with his guitar, to entertain the boys.

Free for Butlers

Butlers are being accorded free admission by the Embassy Cinema, New York, to see J. Arthur Rank's "Her Man Gilbey," which opened Wednesday. The free tickets are distributed through the Butler's Staff Club, an organization which includes among its members most of the butlers remaining in service in the metropolitan area.

U-I Unveils 2 Films In Washington, Dallas

It was premiere week again for Universal-International, with two of the company's pictures bowing simultaneously in Washington, D. C. and Dallas, Texas, on Wednesday.

In Washington, "Illegal Entry" was premiered before a specially-invited audience of foreign diplomats, U. S. government officials, members of the U. S. Senate, the White House Staff and the Washington press corps. In Dallas, meanwhile, "Calamity Jane and Sam Bass" had its world premiere at the Majestic Theatre as the first Bond Premiere in the southwest during the U. S. Treasury's Opportunity Savings Bond Drive.

The Washington opening of "Illegal Entry" at RKO Keith's Theatre climaxed a day of special events including the proclamation of "I-Men Day" by the Washington Board of Trade; a reception by the Swedish ambassador for Marta Toren, who stars in the film with Howard Duff and George Brent; and the introduction of a special resolution in Congress by Senator Alexander Wiley of Wisconsin paying tribute to the activities of "I-Men." Arrival of the important guests were televised over station WMAL.

The Dallas premiere of "Calamity Jane and Sam Bass" was the kickoff for some 300 day-and-date openings of the Technicolor film in the Texas and Oklahoma territories and was highlighted by the personal appearances of a group of Hollywood personalities headed by Yvonne DeCarlo and Howard Duff, stars of the picture, Dorothy Hart, Willard Parker, Dell Chain, Lloyd Bridges and Producer Leonard Goldstein. The Hollywood contingent will also aid in the openings in San Antonio, Houston, Fort Worth, Oklahoma City and Tulsa during the coming week. Their visits to these cities has been heralded by Barbara Payton, U-I actress soon to be seen in "The Kid from Texas."

A parade preceding the premiere featured the stars, more than 50 cowboys on horseback, the Fourth Army Band from San Antonio, a Marine Corps color guard and a covered wagon. Immediately after the parade a square dance party was held in front of the theatre and was broadcast over WRR.

Silliphant to Handle 20th-Fox Special Events

Stirling Silliphant has been placed in charge of special events and promotions for 20th Century-Fox, working with Rodney Bush, exploitation manager, on special exhibitor service, world premiere activities and regional saturation campaigns.

Silliphant, who will also continue his present handling of motion picture tieups with advertising agencies, was in Denver this week to confer with Fox Inter-Mountain theatre officials about the world premiere of Will James' "Sand," which is to be launched in that city on June 28.

Yates to Visit 32 Cities to Aid 'Red Menace' Promotion

Will Show Picture Even If 'I Have to Hire Halls'; $500,000 Initial Budget

To insure that maximum effort is exerted to get people in to see Republic's expose of communist infiltration into America, "The Red Menace," President Herbert J. Yates this week announced his intention of personally visiting 32 major U. S. cities as part of the campaign on the film.

Herbert J. Yates

"I have never sold pictures before. I leave that to my sales department," Yates said. "But this is one picture I am personally going to help distribute throughout the length and breadth of the land. Despite threats from any quarter, I am going to show it, even if I have to go out and hire halls to do so."

At the same time Yates revealed that $500,000 was being appropriated "to help stamp out communism in the United States." This half-million dollars, he pointed out, is the initial amount earmarked to be spent throughout the nation to exploit and advertise the picture.

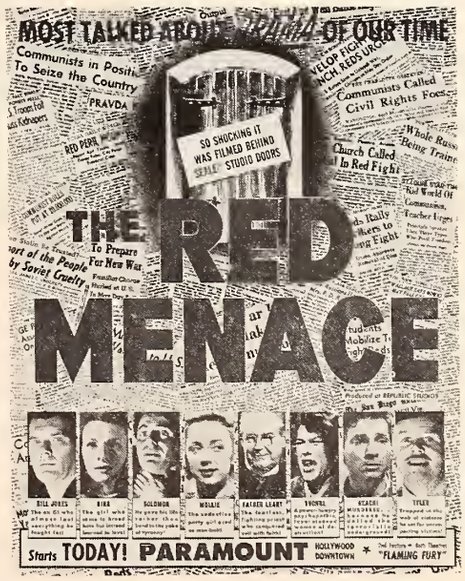
Gets Producer Credit

For the first time in his motion picture industry career, Yates is personally being credited as producer of a picture, being listed as executive producer of "The Red Menace."

Already through a series of showings to various members of veterans, women's, political, press and labor groups, the picture has helped to bring individuals and oranizations together as a unified front in the current fight against communism.

The Senate Fact-Finding Committee on Un-American Activities in California has issued a special commendation to Republic and Yates stating in part that "in recognition of the great contribution that has been made by Republic Studios in the fight against those forces who seek to deprive the American people of the freedoms we all cherish so dearly, the Senate committee does commend the Republic Studios and those persons who have so courageously assisted in this production."

Yates intends to give the picture the most intensive and far-reaching campaign in picture history. In order to accomplish this, he announced that he will add to his public relation group over 50 men to carry the exploitation campaign throughout the country.



PROOF of the timely importance Republic President Herbert J. Yates places behind "The Red Menace," for which he was executive producer, is manifested in this eye-opening ad created for the film's world premiere engagement at the two Paramounts—Hollywood and Downtown—in Hollywood and Los Angeles. Newspaper headlines pertinent to the subject, as well as the "filmed behind closed doors" theme, form the background illustration for selling message and bold title.

Several Bookings Set For 'The Red Menace'

With Republic's "The Red Menace," scheduled to have its world premiere this week in Los Angeles and Hollywood at the two Paramounts, Downtown and Hollywood, several other bookings have been set for the film. Chief of these is in New York, where it will open at Brandt's Mayfair on July 2 backed by a big campaign to include newspaper, radio and posting coverage, as well as special organization screenings.

Engagements day and date with the premiere have also been set at the Imperial, Long Beach; State, Pomona; Lido, Riverside; West Coast, Santa Ana; Kern, Bakersfield, and the Balboa in San Diego, all in California. The picture is scheduled to open June 23 at the Warfield, San Francisco; Orpheum, Oakland; Coliseum, Seattle, and the Lyric, Salt Lake City. It will open June 30 at the Mayfair, Portland, Ore., and on July 8 at the Paramount and Fenway theatres in Boston. The Pittsburgh opening is set for July 16 at the Fulton.

Organization support for the film is being harnessed for all openings, and it is expected that the picture will have the endorsement of many civic and church leaders, veterans' organizations, women's clubs, and the like.

Omits Sneak Preview Title, and It Pays Off

Sports writers of the Hartford, Conn., newspapers and radio sports commentators were invited to a sneak preview, title of the picture being withheld by Manager Lou Cohen and Assistant, Norman Levinson of Loew's Poli, who figured that a bit of mystery about the identity of the picture would draw them to the theatre. Payoff was that next day the newspapers and radio stations gave "The Stratton Story" extensive publicity—a sort of public giving-away of a film mystery.—HFD.

'Jennie' Fashion Show

The J. C. Penney store tied up for a "fashion carnival" in connection with the showing of "Portrait of Jennie" at Manager Harry Ashton's Uptown in Salt Lake City. Ashton arranged for the "carnival" to be presented on the Uptown's stage.—SLC.

There's never been anything like this sensational coming product in **THE PARAMOUN**

OLIVIA de HAVILLAND
MONTGOMERY CLIFT
RALPH RICHARDSON
in William Wyler's
"The Heiress"
From the famous Broadway stage hit

BING CROSBY
RHONDA FLEMING
WILLIAM BENDIX
SIR CEDRIC HARDWICKE
"A Connecticut Yankee
In King Arthur's Court"
Color by Technicolor

BETTY HUTTON
VICTOR MATURE
"Red, Hot and Blue"
A great new star team
set to music

BURT LANCASTER
PAUL HENREID
CLAUDE RAINS
PETER LORRE
In Hal Wallis' Production
"Rope of Sand"
Introducing
CORINNE CALVET

PAULETTE GODDARD
JOHN LUND
MACDONALD CAREY
"Bride of Vengeance"
A Mitchell Leisen Production

ALAN LADD
DONNA REED
"Chicago Deadline"
From Tiffany Thayer's
fast-as-a-teletype newspaper novel

WANDA HENDRIX
CLAUDE RAINS
MACDONALD CAREY
"Song of Surrender"

DOROTHY LAMOUR
DAN DURYEA
STERLING HAYDEN
"Manhandled"
Produced by William H. Pine
and William C. Thomas

. . . And to Complete Your Program Bo

ALL IN PARAMOUN

And Coming Soon—Cecil B. DeMille's "

LINE FOR 1949

Compare it with any other announcement in this or any other publication!

BOB HOPE
LUCILLE BALL
"Sorrowful Jones"
Introducing
MARY JANE SAUNDERS

ALAN LADD
BETTY FIELD
MACDONALD CAREY
RUTH HUSSEY
BARRY SULLIVAN
HOWARD DA SILVA
"The Great Gatsby"
From F. Scott Fitzgerald's novel

WILLIAM HOLDEN
WILLIAM BENDIX
MACDONALD CAREY
MONA FREEMAN
"Streets of Laredo"
Color by Technicolor

BING CROSBY
ANN BLYTH
BARRY FITZGERALD
HUME CRONYN
"Top O' The Morning"

ROBERT CUMMINGS
LIZABETH SCOTT
DIANA LYNN
In Hal Wallis' Production
"Bitter Victory"
From a true story in Reader's Digest

JOHN LUND
DIANA LYNN
MARIE WILSON
DON DeFORE
MARTIN & LEWIS
In Hal Wallis' Production
"My Friend Irma"
From the famous CBS radio show

WILLIAM EYTHE
GEORGE REEVES
LAURA ELLIOT
PAUL VALENTINE
"Special Agent"
Produced by William H. Pine
and William C. Thomas

Two Paramount Champions
Brought Back by Popular Demand
"Trail of the Lonesome Pine"
Color by Technicolor
AND
"Geronimo!"

aramount News and Short Subjects

GOLD RUSH OF '49

son and Delilah"—In Color by Technicolor

Press, Radio Salute MGM on 25th Birthday

FROM 1924 and "The Big Parade," MGM's big hits are on the march through the columns of newspapers and magazines and serve as exciting reminders of the great entertainment movies have brought to the public year by year. In 1925 there was "The Merry Widow"; in 1926, "Ben Hur"; in 1927, "Flesh and the Devil"; in 1928, "Tell It to the Marines"; in 1929, "Broadway Melody"; 1930, "Min and Bill"; 1931, "Trader Horn"; 1932, "Grand Hotel"; 1933, "Tugboat Annie"; 1934, "Dinner at Eight," with the impressive and glamorous parade continuing on through 1935 and:

'MUTINY ON THE BOUNTY'; 1936, "San Francisco"; 1937, "The Good Earth"; 1938, "Boys Town"; 1939, "Wizard of Oz"; 1940, "Boom Town"; 1941, "The Philadelphia Story"; 1942, "Mrs. Miniver"; 1943, "Random Harvest," and then on to "Meet Me in St. Louis," in 1944; and in 1945, "National Velvet"; 1946, "The Green Years"; 1947, "The Yearling"; 1948, "Easter Parade"; 1949, "Command Decision."

Under the joint leadership of Howard Dietz, vice-president and director of advertising, publicity and exploitation, and Howard Strickling, studio publicity head, MGM's New York and Culver City publicity and advertising departments have marshaled their forces for spreading far and wide the activities of the international producing and distributing organization during its 25th Anniversary. No single medium has been overlooked in bringing forth the company's resume of past, present and future in newspapers, general and fan magazines, trade papers and radio.

While the actual founding of MGM took place at the Culver City plant in May, 1924, the Silver Anniversary celebration will extend over this year. The initial gun was fired last February when some eighty executives of the organization journeyed to the studio for the first company conference held in Los Angeles in twelve years. The climax came at a huge luncheon banquet where some 700 people, including sixty of the company's stars, joined together for the occasion. Thirty news photographers covered the luncheon, which resulted in a double-spread photograph in the February 8th issue of *Life*, followed by many full-page syndicated breaks in Sunday roto sections throughout the country, as well as in the trade press, and general magazines.

Following this came national magazine breaks covering the studio and the film productions which had been designated as "Anniversary Pictures." *Collier's* published a nostalgic piece on Lionel Barrymore; the May issue of *Coronet* carried a feature, "MGM, Mammoth of the Movies," with features to come in *Time, Good Housekeeping, Liberty, Seventeen, Parade, This Week*, an anniversary plaque awarded by the *Parents' Magazine* group, and an anniversary issue of *Look*, with some six pages covering the studio and its past and forthcoming productions.

The fan magazines joined the Silver Anniversary by awarding twelve magazine covers to MGM stars. *Photoplay's* entire June issue is devoted to MGM stars, productions, and a history of the studio. *Movie Life* features a ten-page display titled, "Inside the Gates at MGM"; *Screen Guide* contributes a five-page layout, "Inside MGM"; and both *Screenland* and *Silver Screen* carry double-spreads on the studio. The other fan magazines devote many pages of their space to features on MGM stars and anniversary productions.

'ANY NUMBER CAN PLAY' (above) will be one of the earlier spotlighted attractions in the Anniversary Year hit parade from MGM.

'THE STRATTON STORY' (left) has heralded the blossoming of the screen entertainment initiating the celebration campaign.

'THAT MIDNIGHT KISS,' (right) with Technicolor and song and romance, is on the schedule for Anniversary Year release by MGM.

A resolution by the California Legislature was read, unanimously adopted, and published in the *Senate Daily Journal*, extending congratulations to MGM on its Silver Anniversary, with the Secretary of the Senate being directed to send copies of the resolution to Nicholas M. Schenck, president of Loew's Inc.; Louis B. Mayer, studio head; William F. Rodgers, vice-president and general sales manager; and Langdon C. Wingham, San Francisco resident manager.

Special feature stories and layouts have been created for newspapers throughout the United States, Canada, and overseas. A layout, "Twenty-Five Years of Glamor" consists of a pulchritudinous portrait of a star of each year beginning with Renee Adoree in "The Big Parade" (1924), Mae Murray in "The Merry Widow," and on through the years to 1949. Another layout with a feature story, "The City That Grew," shows the contrast in magnitude of the studio in 1924 and the present, and the film-making methods of "then and now."

In addition, a large amount of newspaper and magazine space was obtained through a carefully planned campaign on the first productions released to date, which are included in the "Anniversary Pictures" group. These include "Little Women," "The Stratton Story," "The Barkleys of Broadway" and "Edward, My Son." Full-page spreads in color have appeared in the New York *Sunday Mirror*, Chicago *Sunday Tribune* and some fifteen other Sunday supplements.

Magazines which have given space to the majority of this group of pictures include *Life, Look, Cosmopolitan, Time, Newsweek, Collier's, Liberty, Good Housekeeping, Coronet, McCall's, Red Book, Seventeen, Country Gentleman, Parade, Cue, Parents' Magazine*, as well as the entire group of fan magazines.

From the exhibition side of the Silver Anniversary, MGM's domestic and international sales department, under William F. Rodgers for domestic operations, and Arthur M. Loew for international, are striving for every theatre in every country where American product is not excluded to show Leo the Lion on its screen at least one or more times. This is a step in advance of the achievement of the company's 20th Anniversary five years ago when every theatre in the United States during the week of June 24 showed an MGM feature or short. Now the blanketing is to be world-wide—except, of course, for the countries behind the Iron Curtain.

Circuit Publicity Heads In 2-Day 'Heiress' Meet

Theatre advertising and publicity directors representing a cross-section of leading circuits in the United States and Canada met this week with Max E. Youngstein, Paramount's national director of advertising, publicity and exploitation, in a two-day conference on promotional angles for the company's forthcoming William Wyler production, "The Heiress," which stars Olivia deHavilland, Montgomery Clift and Ralph Richardson.

Also participating in the meetings were top Paramount executives, including President Barney Balaban, Board Chairman Adolph Zukor, Assistant General Sales Manager E. K. (Ted) O'Shea, Vice-President Paul Raibourn and Vice-President in Charge of Distribution A. W. Schwalberg, as well as 11 field representatives.

Following a screening of the picture Tuesday afternoon, at Paramount's home office in New York, the conferees gathered for discussions toward developing maximum advertising and promotional possibilities, with special emphasis on national, local and trade advertising.

Theatre publicity heads taking part in the talks on Tuesday and Wednesday were: Alice N. Gorham, United Detroit Theatres, Detroit; Frank Starz, Interstate Theatres, Dallas; Margaret Goodrich, Greater Indianapolis Amusement Co., Indianapolis; William Hollander, Balaban & Katz, Chicago; Everett C. Callow, Warner Bros. Theatres, Philadelphia; Harry Browning, New England Theatres, Boston; Seymour Morris, Schine Theatres, Gloversville, N. Y.; James Nairn, Famous Players Canadian Corp., Toronto; Harry Mandel, RKO Theatres, New York; Dan Terrell, Loew's Theatres, New York, and Harry Goldberg, Warner Bros. Theatres, New York.

Field representatives present included: Arnold Van Leer, Boston; Edward J. Wall, Albany; Leonard Allen, Atlanta; Everett Olsen, Charlotte; William F. Brooker, Philadelphia; J. Maxwell Joice, Washington; James Levine, Cleveland; E. G. Fitzgibbon, Chicago; George Y. Henger, Dallas; James Castle, St. Louis, and Win Barron, Toronto.

Youngstein presided at the meetings.

MGM St. Louis Branch In Public Relations Drive

Through a series of talks to meetings of civic groups, service clubs and other organizations, the MGM sales staff under the leadership of Herbert Bennin, manager of the St. Louis Loew's exchange, has been doing a top-notch public relations job in the St. Louis territory, it was reported this week. The purpose of the talks is to give audiences some interesting facts concerning the production, distribution and exhibition of motion pictures.

One of the talks delivered by Bennin was broadcast over station KWRE at Warrenton, Mo., owned and operated by William Zimmerman, who also owns the Vita Theatre there. Bennin was accompanied to Warrenton by Banks Hudson, MGM salesman for that section of the state.—St. L.

Interviews Police

Police officers in Harrisburg, Pa., were interviewed by the *Patriot-News* police reporter after Manager Jack O'Rear of the Colonial held a special screening for them of "Undercover Man." They were asked for their views on the crime prevention and detection methods used in the film, their replies being given good space in the newspaper.—HAR.

Public Relations

A move in the right direction to give the industry a much-needed "lift" through a public relations campaign had its origin in Chicago recently when Bill Hollander, advertising and publicity director of Balaban & Katz, promoted the first ad in a free advertising campaign to encourage attendance at the movies. The half-page layout, which has been reproduced above, employs an enormous four-column cut of Arlene Dahl, who appears in Walter Wanger's Eagle Lion release, "Reign of Terror." The ad features this theme: "The movies are good entertainment. Good for you and good for the whole family. There's always a good movie playing and you have your choice of comedy, romance, adventure, mystery and musicals. There's a movie you'll want to see tonight advertised in today's amusement pages of the Chicago Herald-American." Industry observers are watching the Chicago campaign with interest, believing that if similar cooperative endeavors were promoted in other metropolitan centers, as well as most average communities on a somewhat smaller scale, the results would prove highly beneficial to the entire industry. While the newspaper plugs its own "up-to-the-minute news about Hollywood and Hollywood personalities," there is also generous space allotted to coming attractions, including 20th-Fox's "Beautiful Blonde From Bashful Bend" and Warner Bros.' "Colorado Territory."

Let It Rain, Folks Pack Drive-In for Premiere

The first attempt to hold a world premiere in a drive-in theatre, in connection with a downtown first-run, ran afoul of adverse weather Friday (3) in Denver, but came out with flying colors.

The picture, if you haven't already heard, was Warner Bros.' "Colorado Territory," which made its bow at the Broadway Theatre and West Drive-In simultaneously, sparked by the personal appearances of Virginia Mayo and her husband, Michael O'Shea. The two personalities also appeared in Salt Lake City on June 4 for the film's opening on Saturday at the Utah Theatre.

More than 7,000 people in 1,500 cars were packed into the West Drive-In, built for 1,000, and the enthusiastic crowd greeted Miss Mayo, O'Shea and Tony Bartlett, ABC radio star, with blatant outbursts on automobile horns.

The stars made their appearance on a stage atop the screen, in raincoats and with umbrellas, while the rain came down in torrents.

Here was genuine proof—if any were needed—that the folks would come out to a world premiere in a drive-in, regardless of weather conditions. (By the way, the downtown Broadway also was packed.) It definitely established the drive-ins as world premiere territory, especially when tied-in with a downtown first run.

"Colorado Territory" is booked at the Broadway for four weeks. After its first week at the West, it was scheduled to move to the East Drive-In for a week, then to the North for a week, and finally to the South, which is now being completed.

Incidentally, the attendance at the West was more than the combined seating capacity of any three Denver theatres. The drive-ins and the Broadway are under the Wolfberg banner.

Salt Lake City Turnout

The premiere of the film in Salt Lake City also drew a record turnout at the Utah Theatre where the stars put on a personal appearance. A special edition of the *Deseret News* heralded the arrival of the stars, with the paper distributed to the National Editorial Association convention which was being held there. The Intermountain Radio Network handled the arrival and greeting of the stars as a special news event. "Jazzbo," famed local disc jockey, conducted an 8-day song identification contest tied in with the premiere.

The Junior Chamber of Commerce Bond Committee of Ogden ran a contest "Bond Buy Date With Mayo," with the winner attending the premiere as the guest of Miss Mayo. "Nothing Serious," popular local column in the Salt Lake City *Telegram* by Nan Valentine was devoted entirely to a phone interview with Miss Mayo. The *Telegram* editors attending the NEA convention voted the star "The Girl We'd Most Like to Make Headlines With."

Plaque Presentation at 'Jones' Kansas Premiere

A plaque marking the birthplace of Damon Runyon was part of the program in connection with the world premiere of Paramount's "Sorrowful Jones" in Manhattan, Kan., on June 3. The plaque was presented by Paramount to Sam Charlson, president of the Riley County Historical Association.

While the premiere was being held in Kansas' Manhattan, Charles Rust, mayor of the central college town, was in New York taking part in a program there in connection with the opening June 5 in the borough of Manhattan.

STARRING AS **Roark**
A MAN WHO LIVED BY NO RULES BUT HIS OWN

GARY
COOPER

AND AS **Dominique** THE
ONLY WOMAN FOR HIS BRAND OF MAN

PATRICIA
NEAL

4TH OF JULY FIREWORKS!

LOOK AHEAD TO

THE FOUNTAINHEAD

THE 10-MILLION-READER BEST-SELLER ON THE SCREEN!

WARNER BROS. ARE GEARED TO GO AS NEVER BEFORE!

with
RAYMOND MASSEY · KENT SMITH
BERT DOUGLAS · HENRY HULL · RAY COLLINS

DIRECTED BY
KING VIDOR

PRODUCED BY
HENRY BLANKE

een Play by AYN RAND Music by Max Steiner

BACK THE BOND DRIVE NOW!

Twin Debuts July 20 For 'Great Dan Patch'

Ambitious plans have been set by two midwest metropolises—Minneapolis and Indianapolis—for twin world premieres of United Artists' "The Great Dan Patch" on July 20. The opening of the W. R. Frank production in Minneapolis at the State Theatre will coincide with a similar celebration in the Hoosier capital.

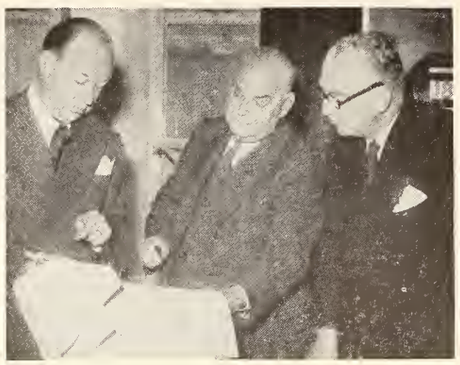
The Minneapolis premiere will be highlighted as a gala event in that city's annual million-dollar Aquatennial Celebration. All the proceeds of the premiere have been earmarked for the Variety Heart Hospital in Minneapolis, and the Variety Club will superintend the entire theatre festivities. Following the showing of the film, the local Junior League will stage a "Dan Patch Ball," which is expected to be one of the major social events of the summer season in the Twin Cities.

Events of similar scope are being arranged by Indianapolis civic leaders.

Minneapolis and Indianapolis were chosen for the picture's bow because it was in both cities that Dan Patch reached his fame in the first decade of this century. The wonder horse was foaled at Oxford, Ind., near the Hoosier capital.

Everyone in Town Knew About 'Paisan'

"Paisan" received a strong campaign at Schine's Palace in Oneonta, N. Y. Gil Scouten had 100 Italian heralds made up and put 22x28s on the bulletin boards of local colleges and high schools. Gil had special snipe trailers for the screen, reading "'Paisan' is coming." These were very effective, made without sound and spotted throughout the shows two weeks prior to playdate. Small cards reading "'Paisan' is coming" were passed out by the cashier and the regular radio spots opened with the same copy. Everyone in town knew that the picture would soon be there.



THEY PICK WINNERS. Here are the judges in the Kine-MGM Showmanship Contest conducted in Great Britain. Left to right: D. J. Goodlatte, managing director of Associated British Cinemas; A. L. Carter, editor of Kinematograph Weekly, and Ted Hancock, MGM general sales manager, who is deputizing for Sam Eckman, Jr., C.B.E., during Eckman's absence in America.

125 'Joe Young' Dates Set for Area Premiere

Some 125 dates against a total of 400 engagements have thus far been lined up by RKO Radio for the New England area premiere of the John Ford-Merian C. Cooper production, "Mighty Joe Young," on July 13.

Northeastern District Manager Gus Schaefer reported late last week that over 100 theatres have already signed up and Manager Ross C. Cropper of the Boston exchange expects a total of 250, in addition to Max Westebbe's Albany branch, the Buffalo office headed by John Chinell and Barney Pitkin's New Haven exchange.

A campaign that will involve all promotion angles, including press, radio and personal appearances, is now in preparation under the supervision of Terry Turner, national director of exploitation.

CROWDS TURN OUT FOR 'GENE AUTRY DAY.' The recent "Gene Autry Day" celebration in Trenton, N. J. (STR, June 4, p. 12) drew a crowd estimated at some 60,000 persons. Top photo shows some of the younger fans, appropriately attired, who turned out to see honor done their hero during the parade in his honor. Bottom photo shows the parade as it neared the City Hall reviewing stand preparatory to saluting Mayor Donal J. Connolly. Henry Scholl, manager of the RKO Capitol, and Ward Farrar, publicity manager, arranged the special stunt, which is expected to be duplicated in many other cities throughout the country.

Widmark Takes Part in 2 Theatre Celebrations

Twentieth Century-Fox star Richard Widmark was scheduled to take part in two important theatre celebrations this week. First was the launching of the Loew's Poli Theatres' "Summer Show Season" in Worcester, Mass., on Thursday, followed by the rededication of Century Circuit's Park Theatre in New Hyde Park, L. I., on Friday.

Widmark was met in New York Thursday by Mayor Sullivan of Worcester, members of the city's Chamber of Commerce and H. H. Maloney, manager of the local Poli theatre. He was flown to Worcester via Northeastern Airlines in a plane bearing the honorary title of "The Widmark Special." There he was met by local dignitaries, members of important civic organizations, and heads of women's and educational groups. A huge motorcade took him to the Sheraton-Bancroft Hotel, where he met the members of the New England press, brought to Worcester for the affair. The star made two appearances at the Poli, then returned to New York.

At New Hyde Park on Friday, Widmark was present for the rededication ceremonies of Century's newly refurbished Park Theatre. Proceeds from the evening's show went to the Nassau County Boys Club, with local police officials and the mayor taking part in the ceremonies. A special campaign in charge of George Haage, manager of the Park, heralded the star's personal appearance.

Condon to Coordinate 'Samson' Nat'l Campaign

Appointment of Richard Condon as overall coordinator of the national advance publicity, exploitation and promotion campaign on Cecil B. DeMille's "Samson and Delilah" was announced this week by Max E. Youngstein, Paramount's national director of advertising, publicity and exploitation.

During his associations with Walt Disney Productions and 20th Century-Fox, Condon planned and executed campaigns on many outstanding pictures. After forming his own company, he developed long-range campaigns under a retainer for Columbia for two pictures there, and at various times has represented Pathe News, Motion Picture Producers Association, United Artists and independent producers.

GRIST for the SHOWMANSHIP MILL

Utilizing "word-of-mouth" technique to reach the public, Screen Plays has embarked on a nationwide campaign of advance screenings of "Home of the Brave" to key personnel of organizations which can carry the word to widespread memberships. These groups include social, religious, inter-cultural, educational, labor, mental hygiene, veterans and community relations organizations. The success of this type of campaign was demonstrated in New York and Chicago, where the picture is now playing to capacity audiences.

* * *

A spot announcement record, with the 18 spot announcements ranging from 12 to 55 seconds, has been made by Bob Hope at Paramount in connection with openings of "Sorrowful Jones," in which he stars. The record will be provided free to exhibitors.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

LET'S MAKE MOVIES FOR THE PEOPLE

By Jack Jackson

Looking back down trail at some half century of adventure and misadventure on the broad plains of public approval and disapproval has its compensations for the conscientious student of motion picture business. In this immense plat of retrospect lies a liberal education for those willing to accept the premise that experience, having no peer as a tutor, has erected many sign posts pointing the "to-do" and "not-to-do" trails that lead to lasting and profitable relations with those who buy the tickets that "pay the freight."

No place in world business history is there record of any industry having entrenched itself so securely in public favor as have the movies. While the numerals may not be too closely related, there is still sufficient reason to believe that the gap between the number of sticks of chewing gum and the total count of movie tickets sold daily is not too great to totally discredit the comparison of one as indicative of the popularity attained by the cinema.

From a questionable "Fad" in swaddling clothes (enjoying only the favor and patronage of idlers) at the turn of the century, the movies have steadily penetrated each and every social stratum to become an accepted, important and essential facet on the glamor gem the world knows and envies as "The American Way of Life."

Other forms of commercial endeavor have managed to scale the walls of public acclaim and remain temporarily ensconsed on apparently elevated plateaus. Each learned that only through consistent climbing, with today's success as stepping stones to tomorrow's accomplishment, could they have prevented the "loss of magnetism"—or whatever it is that binds public favor to industrial effort—which later accounted for their drop to the status of casual acceptance or oblivion.

The clinical charts and headstones of ailing and departed businesses provide many infallible lessons to guide the film industry's production, distribution and exhibition chiefs.

Indispensable Cog in Economic Machinery of Nation

The movies have—with few interruptions that could easily have been avoided—enjoyed a steady attendance growth. Today the motion picture is an indispensable cog in the economic machinery of the nation. Movies are important to the social, educational—yes, even the religious—progress of the citizenry. They are invaluable as a medium of propaganda and as moulders of public opinion. Under this last category falls our most important premise and most impressive and imperative duty. It is within the power of the movies to guide the thinking and build the character of the youngsters who will be tomorrow's leaders. It is within the power of the movies to influence, for right, the many immature or fragile mentalities who stagger and weave along the frail membranes dividing right from wrong; to guide to havens of security the incompetents who menace our social and economic structure.

This is a responsibility! A big responsibility!! And it's your responsibility Mr. Movie Man because there has never been disproof of the adage "one picture is worth a thousand words!"

If the film industry is to continue to grow—or even hold its present place of prominence in the scheme of things—it must accept this responsibility as a privileged duty to be persistently prosecuted. A burden? Yes, but a burden carried—and let's hope willingly—as part payment for the public favor, and profits, that the industry enjoys.

They Brought Us Censorship and Threats of Censorship

Let's take a looksee back over those rubble heaps that mark the spots where we failed in our public charge. 'Way back in the early '20's—and maybe before that—we had "Wild Oats," "Road To Ruin" and other films aimed to the flesh pot and sex targets. That these drew many "quick dollars" to the box-offices goes without saying 'cause many a picture fortune was made and many a reputation as a "go getter" and promotion to big jobs with big companies resulted. But whether each "quick dollar" lessened the flow of the dependable "slow dimes," that made this business great, will always be a moot question. For one thing, they brought us censorship and threats of censorship and the dollars spent in defense of and because of this single menace compare as mice to mammoth.

What do we learn from what lesson? Well, up till now, not so much. Somebody told somebody up in the stratosphere of movie-making that the public was tearing down its barriers of polite social acceptance; that they wanted to have "the facts of life" pictured for them; that the old reliable family formula entertainment was childish and outmoded and the genuine drama of Life was not nice but nasty—sometimes even revolting and disgusting. And, sad to say, the orders came down to make some such pictures—tempered only sufficiently to escape the claws of the law and avoid outright mass public resentment. Within ready recollection we've had many pictures dealing with subjects acceptable only to the so-called intelligentsia. We've had films that touched—and sometimes smacked—such grounds of social taboo as incest, moral depravity, perverted mental complex and no end of other borderline psychological preserves.

I'm not claiming that these films have no place in the field of entertainment. They do. But their place is not on the screens of the vast majority of the nation's exhibition places frequented by children, teen agers and the ordinary common variety of American family. They belong in the art centers and among the arty and higher educated communities where they can be viewed and absorbed abstractedly. Their exhibition to children and untutored or weak mentalities augurs ill for any long-range goals for public acceptance of the movies as the place for family recreation. We've been guilty of downright vulgarity in dialogue when a sophisticated inference would have accomplished the plot purpose more effectively. We've been guilty of seriously implying misconduct where a comedy touch would have been more acceptable and, in instances, thoroughly enjoyable.

No Bunch of Prudes

Not that the picture patrons are a bunch of prudes. Anything other than that. They really enjoy sophisticated circumstance when it is rendered in such a manner as to make for mixed social acceptance. It's always been a puzzle why some picture Pyriahs are so willing to jump into the market and bid into the hundreds of thousands of dollars for a salacious volume of literature or a New York stage play whose only claim to fame is vulgarity and the stimulation of erotic emotions. They know that movie audiences provide no counterpart for the sophisticated $6.60 Broadway ticket buyer and that the same person who will take a risque volume and revel under their bed lamp in the privacy of their own sleep shop—will treat the subject like a small-pox sign when in the mass com-

(*Continued on Page 26*)

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N. Y. Rivoli Getting New $40,000 Marquee

A new marquee costing more than $40,000 is being erected for the Rivoli Theatre, New York, by Artkraft-Straus.

Constructed of stainless steel and porcelain enamel, the frontal appendage will be 63 feet in length at its juncture with the theatre building, tapering to a length of 44 feet at the outer end. Its height of nine feet will make possible the use of six rows of letters to advertise the theatre's attractions. Total weight of the new marquee will be nearly six tons.

BARGAIN HUNTING?

You can look over what's being offered by making it a practice to consult the

CLASSIFIED ADVERTISING ON INSIDE BACK COVER

Jackson . . .

(*Continued from Page 25*)

pany of friends and neighbors. They know that every line and situation that brought the raves of pseudo blase critics must be deleted, yet they pitch the money away and ask the public—through the exhibitors—not only to give it back but to pay them a profit for their errors and/or transgressions.

I have no figures to support the contention, but I'll wager a new tube of Barbasol against your beard shavings that most small town and neighborhood exhibitors—and that's where the bulk of movie-goers are located—enjoy only meager returns and face their patrons in shame when such pictures are on their programs. Occasionally—and only occasionally—they make a few "quick dollars" but every little showman I've ever talked with admits that he loses no end of those dependable slow quarters and dimes for weeks following.

We should learn. But will we? Our future growth and the retaining of our current status of public favor depends on the answer.

Let's swing the binoculars around to still another chapter of the lessons written on the headstones in the business graveyard:

They Quit Climbing

Remember Pearline, Fairy Soap and all those other products that used to be household bywords? Well, they quit climbing. They reached one of those high plateaus mentioned earlier and decided that advertising was no longer needed. Kinda felt that they were so firmly entrenched in public favor that they were indispensable. To this observer it looks like many film producers and distributors are flirting with the same fate. It would be well for even the busiest and mightiest movie moguls to paint the inside of their foreheads with the message that the American public has long been educated to advertised product and that when you quit advertising they quit buying. And that goes double for pictures where the first job of the producer and distributor is to perform the difficult task of "selling" the exhibitor who has to get sufficiently enthused to "sell" the ticket buyers if the films are to show profit for all concerned.

I would be seriously remiss if I failed to make mention of the need of greater industry harmony. Even the corner drug store demands understanding and cooperation between the prescription filler, the shipping clerk and the delivery boy. No three-pronged industry such as this can long stand erect on a battlefield of bickering. Cooperation and understanding of each others' problems between production, distribution and exhibition is essential, or the financial backers will awaken to the excessive cost of legal brain-trusting and some high salaried execs, who exist by virtue of the financiers' favor, will feel the pulling of the purse strings. And you gotta admit that in recent years the feudin' and fussin' has been pretty expensive. Let's quit the court battles and go in for more courtship—with more customers as the object of pursuit. It's far less expensive and vastly more profitable.

There's much, much more to be chronicled but that guy with the stop sign is just around the corner and before putting the lid on this type tractor and calling it a day I'd like to give out with a couple of contradictions to the premise that seems to be prompting some movie makers to invade the code of accepted social ethics:

Most Folks Enjoy Living

Life *IS* nice and *NOT* nasty! The fact that every street shows you hundreds of smiling faces for every one with a frown and that every day gives a thousand grins to compensate for each grouch is proof that most folks enjoy living. Disgusting and revolting happenings occur about as frequently as jackpots on a slot machine.

The industry was born and grew to high favor dealing with Prince Charmings, Cinderellas, and others of fairy ilk. As such it was family entertainment and presented the kind of stories that are part of everybody's heritage and most cherished by all ages of the American family. Let's get back in the groove of providing the kind of screen plays that fill the heart wants of the common man, his wife and their sons and daughters.

Let's quit pointing our photoplays to the few—and particularly those of foreign lands or foreign extraction—whose notions of entertainment are out of kilter with the thousands who think this is a pretty good world to live in. The great majority of picture theatre patrons are good people, not bad people. Nice people, not nasty people. Put the brakes on the problem and example pictures and get back on the safe road. Look back along the trail and you'll see that every waving gonfalon of picture accomplishment was seeped in clean stories of adventure, sagas of history, comedy, romance and drama of the plain and believable "common man" variety.

Make pictures for the smilers and grinners of the family trade and the little theatres—those show spots in the neighborhoods, the small towns and hamlets—will return revenue to more than cancel the losses incurred in the art palaces.

The motion picture can and must continue to grow. Its safest progress is along the same avenues that proved so profitable in the past.

Jenkins Stages Kickoff Show in Georgia Drive for Boys Estate

Georgia Theatres President William K. Jenkins was the moving spirit back of Atlanta's biggest stage and screen show recently which formed the kickoff for a drive to raise $150,000 for Georgia's Boys Estate at Brunswick, Ga., which is modeled upon Father Flanagan's Boys Town in Nebraska. Jenkins is also a member of the board of Trustees of Boys Estate which was founded in 1945 and was sanctioned by the state legislature the following year. The kickoff benefit at the big Fox Theatre in Atlanta netted $2,500, every penny of which went to that refuge for homeless and underprivileged boys.

The recently-inaugurated refuge—it is not a "home" nor an "institution"—at present has but 36 inmates but there are 500 applications pending. Many of Georgia's leading citizens consider it a valuable and growing influence in combating juvenile delinquency and in developing the boys it cares for into finer citizens of the future. Boys Estate, located on the original site of the Santo Domingo State Park, is a junior community with its own junior government and post office. The present fund-raising campaign is for the expansion of facilities and operating funds.

For the kickoff benefit, Jenkins obtained live talent from Atlanta's ranking night spots—the Paradise Room of Henry Grady's Hotel and the Rainbow Roof of the Ansley Hotel—and from 20th Century-Fox the new Betty Grable film, "Beautiful Blonde from Bashful Bend," all being contributed free of charge as were the services of the stage hands and operators furnished by the IATSE through its Atlanta agent, Bill Kemp, and through MPMDA's Atlanta business agent, Jake Pries, a band through the Atlanta Federation of Musicians and an organist from radio station WSB. Chairman of the drive is Wallace Butts, popular football coach at the University of Georgia, who was aided at the kickoff benefit by Jenkins and James V. Carmichael, recent candidate for the governorshop and chairman of the board of Boys Estate. Director Marc Martin of Fred Astaire's Atlanta dancing studio emceed, and local color was added by Georgia Tech's glee club and its drill team. Wayne Morris, in Atlanta in the interest of the Opportunity Bond Drive, dropped in for a personal appearance.

The publicity ball was started rolling by Jenkins well in advance at a luncheon for key newspaper editors, columnists, and radio station managers, which was attended by Carmichael, Boys Estate Director Ardell Nation and 20th-Fox's Harry Ballance, Paul Wilson and Fred Dodson.

The four-page handout programs for the benefit contained information about Boys Estate as part of a mailing piece for solicitation of donations throughout the state.

BEHIND CAMPAIGN TO RAISE FUNDS FOR BOYS ESTATE. Nationally known showman William K. Jenkins (third from left), president of the Georgia Theatre Co., is shown above with key men in the current Georgia statewide campaign to raise funds for that state's "Boys Town"—Boys Estate, at Brunswick, Ga. Left to right, they include Coach Bobby Dodd of Georgia Tech.; James V. Carmichael, chairman of the Boys Estate board of trustees; Jenkins; and Wallace Butts, University of Georgia football coach and chairman of the campaign.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Secret of St. Ives

Columbia Drama 75 mins.

AUDIENCE SLANT: (Family) A moderately exciting little drama dealing with a French nobleman's troubles in England, this will bring pleasure to most of its viewers.

BOX-OFFICE SLANT: Lacking top box-office names, the film's title, although misleading, should help it, and the picture ought to prove profitable as strong supporting material.

Cast: Richard Ney, Vanessa Brown, Henry Daniell, Edgar Barrier, Aubrey Mather, Luis Van Rooten, John Dehner, Paul Marion, Douglas Walton, Jean Del Val, Phyllis Morris, Maurice Marsac, Harry Cardin, Alex Frazer, Tom Stevenson, Billy Bevan, Guy de Vestel, Charles Andre. Credits: Producer, Rudolph C. Flothow. Director, Philip Rosen. Screenplay, Eric Taylor. Based upon story by Robert Louis Stevenson. Photography, Henry Freulich.

Plot: French nobleman Richard Ney escapes from an Edinburgh prison, not realizing that he has been accused, unjustly of murder. He flees to London, with the aid of his sweetheart, Vanessa Brown, and after exposing a plot to poison his wealthy uncle, is recaptured by vindictive Henry Daniell, also a suitor of Miss Brown's. A heroic ride from London to Edinburgh by Miss Brown and the uncle is in time to save Ney's life.

Comment: Lacking top box-office names, the film's title, although misleading, should be a good selling point. The sepiatone is pleasant and Henry Freulich's photography adds a lot. The story, while not inspired, is pleasant and manages to maintain interest. Ney gives a likeable, convincing performance as the Frenchman, while Miss Brown is fine as his traveling companion. Henry Daniell is his usual nasty self. There's good direction from Philip Rosen of Rudolph Flothow's satisfying production.

Illegal Entry

Univ.-Int'l Drama 84 mins.

AUDIENCE SLANT: (Adult) Suspenseful melodrama of the semi-documentary type that will grip the attention of every audience who sees it. Good performances by Howard Duff, Marta Toren and others.

BOX-OFFICE SLANT: Will go over best in those situations where crime vs. law films are liked, but practically any audience should find it attention-compelling. Looks like a strong exploitation bet.

Cast: Howard Duff, Marta Toren, George Brent, Gar Moore, Tom Tully, Paul Stewart, Richard Rober, Joseph Vitale, James Nolan, Clifton Young, David Clarke, Robert Osterloh, Anthony Caruso, Donna Martell. Credits: Produced by Jules Schermer. Directed by Frederick de Cordova. Screenplay by Joel Malone. Adaptation by Art Cohn. Based on a story by Ben Bengal, Herbert Cline and Dan Moore. Photography, William Daniels. Special photography, David S. Horsley. Music arranged and conducted by Milton Schwarzwald.

Plot: The Department of Immigration and Naturalization enlists the aid of a young flyer to help break up a gang that smuggles aliens by plane across the Mexican border. The flyer (Howard Duff) is nearly wiped out before the gang is rounded up, and becomes involved in a romance with Marta Toren, an unwilling member of the gang.

Comment: Made with the cooperation of the U. S. Department of Immigration and Naturalization, "Illegal Entry" is a better-than-average entry in the semi-documentary field. Although the film will succeed best in average communities and neighborhoods where law vs. crime pictures seem to go over best, it is hard to conceive of the attention of any audience in any situation not being gripped by the suspenseful and melodramatic situations that constitute this picture. After a prologue by Attorney General Tom Clark and Commissioner of Immigration and Naturalization Watson B. Miller, the narrator launches into a typical case, "The Blue Danube Case," and from there on there is scarcely a letup through the 84-minute running time. Howard Duff, Marta Toren, George Brent, Tom Tully, Paul Stewart and others contribute good performances, and Frederick de Cordova has directed with an eye on audience entertainment values. Jules Schermer's production seems to have given the picture some authentic locales. "Illegal Entry" looks like a strong exploitation bet, and it's certain to please the customers in practically any situation.

National Reviewing Committees' Classifications

THE BIG CAT (EL)
FAMILY—National Board of Review
CLASS B—National Legion of Decency
Objection: Excessive Brutality

ROUGHSHOD (RKO)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

FRONTIER INVESTIGATOR (Republic)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

Incorrigible

(Swedish Dialog—English Titles)

Kungs Film Co. Drama 81 mins.

AUDIENCE SLANT: (Adult) This Swedish importation should interest members of Swedish communities and foreign film moviegoers.

BOX-OFFICE SLANT: Exclusively for the foreign-language and art houses and where there are large sections of Swedish residents.

Cast: Stig Olin, Marianne Lofgren, Stig Jarrel, Harriet Philipsen, Ingrid Backlin, Elsie Albin, Ingemar Pallin. Credits: Directed by Arne Mattson. Story by Even Zetterstrom. Photography, Sten Dahlgren. A Kungs Film Production.

Plot: This is the story of a bad boy, the product of divorced parents and an over-indulgent mother. He is thrown out of one school, seduces a girl in another, throws a drunken party for the weaker members of his class and then tries to frame the school's leading citizen. In the climax he dies in the fire set for the others.

Comment: This Swedish importation is destined for the foreign-language and art houses or where there are large sections of Swedish residents. It is a dreary story of an "Incorrigible" son, product of divorced parents, and as presented here is a tediously drawn-out affair that carries little of the moral it was intended for. There are several "sexy" scenes, however, that will help sell it to the sensation-seekers; that is, if the local censor-board doesn't delete them before the opening.

The Bandit

(Italian Dialog—English Titles)

Times Film Drama 77 mins.

AUDIENCE SLANT: (Adult) Action, emotion and excellent performances, as a good man is drawn into banditry and pays the price in unhappy postwar Italy.

BOX-OFFICE SLANT: A quality film with the Magnani name, this should be good for art and foreign houses.

Cast: Anna Magnani, Amadeo Nazzari, Carla Del Poggio, Carlo Campanini, Mino Doro, Falco Lulli, Eliana Banducci. Credits: Producer, Lux Film. Director, Alberto Lattuada. Scenario, O. Diancoli, M. Caudini, E. M. Margadonna. Photography, Aldo Tonti. Music, Felice Lattuada. English titles, Charles Clement.

Plot: Attempting to take his sister from the house of prostitution where he finds her when he comes home from the war, Ernesto commits homicide and becomes a fugitive. As a bandit leader he becomes disgusted with the plans of his mistress-accomplice and jilts her. She leads him into a police trap in the hills, where he finds stranded the little daughter of an army buddy. He takes her home at the obvious cost of his only chance of escaping alive.

Comment: Here again in an Italian film is a picture of the ugly wake of war—death, destruction, unemployment, crime. Against that background, Lux has made a quality film of a good man who is drawn into banditry and pays the price. The obvious possibilities for action and emotion have been well handled and the cast is topped by two first-rate leading performers. The big name is that of Anna Magnani, at her best in a many-faceted performance, as the bandit queen. In an even more prominent role and just about matching her performance is Amadeo Nazzari, the bandit, who bears a remarkable resemblance to Errol Flynn. The romantic moments between this pair are few but virile. Its quality and the Magnani name should make "The Bandit" good for art and foreign houses.

Hellfire

(Trucolor)

Republic Western Drama 90 mins.

AUDIENCE SLANT: (Family) One of Republic's top westerns, this will please the outdoor action crowd and even hold the attention of general audiences.

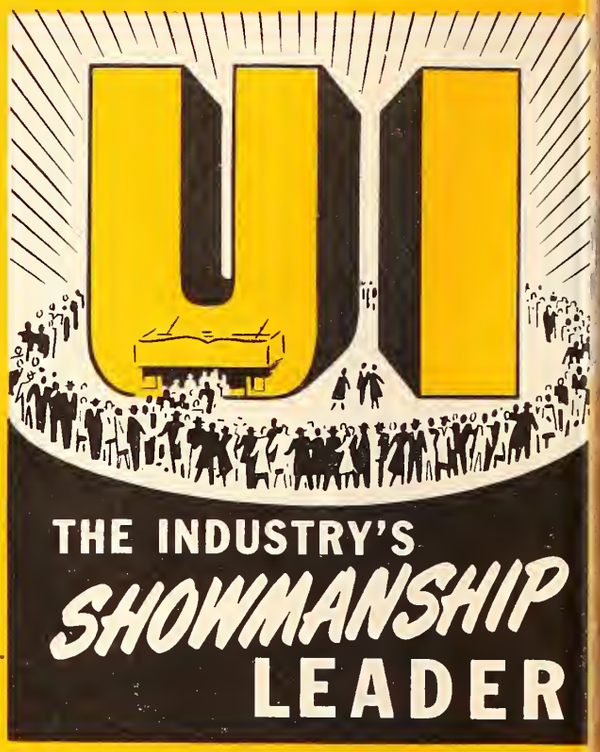
BOX-OFFICE SLANT: Very promising for any theatre that can use westerns, this one has plenty: Trucolor, action, sex, story, stars, title, and an unusual moral angle.

Cast: William Elliott, Marie Windsor, Forrest Tucker, Jim Davis, H. B. Warner, Paul Fix, Grant Withers, Emory Parnell, Esther Howard, Jody Gilbert, Louis R. Faust, Harry Woods, Denver Pyle, Trevor Bardette. Credits: An Elliott-McGowan Production. Producer, William J. O'Sullivan. Director, R. G. Springsteen. Writers-Executive producers, Dorrell and Stuart McGowan. Photography, Jack Marta. Editor, Tony Martinelli.

Plot: Doll Brown, a bandit with a price on her head, has just shot her husband and is looking for her lost sister in order to protect her from similar men. Looking for Doll are (1) Marshall Bucky, unknown to her the sister's husband, who thinks it's Doll the sister needs shielding from; (2) the Stoners, vi-

(Continued on Page 30)

Coming UP from



"The Lady Gambles"

Tested and paying off in New York and Los Angeles premiere engagements!

"Illegal Entry"

Nationally established with a gala Washington, D. C., premiere!

"Take One False Step"

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Back the Motion Picture Industry's U. S. SAVINGS BONDS DRIVE, May 16 - June 30

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"Johnny Stool Pigeon"

Abbott and Costello Meet the Killer, Boris Karloff"

"Sword in the Desert"

Yes Sir, That's My Baby" COLOR BY Technicolor!

U-I brand of SHOWMANSHIP!

BOX-OFFICE SLANTS

Hellfire

(*Continued from Page 27*)

cious brothers of the slain man. Finder of Doll is Elliott, two-fisted, quick-shooting and card-sharping but pledged to build a church with only persuasion as a tool. He protects Doll—and the reward—while trying to reform her. Climax finds Doll shooting Bucky, learning who he is, "seeing the light," and being saved from the Stoners by Elliott.

Comment: Here's another of Republic's top westerns, and this 90-minute offering has plenty: Trucolor, action, sex, story, stars, an unusual moral angle—and get that marquee title. The story is complex (but not confusing) and imaginative for a western. It has its typical horse-opera improbabilities, but the climax, with Doll letting the Stoners wing her when she "gets religion," is dramatic. Good performances are turned in by the entire cast. William Elliott is humorously hamstrung; but not so hamstrung as to miss his licks, nor so humorously as to offend religion. Marie Windsor has a double role; she does well enough as a tomboy bandit and is quite a charmer when she disguises herself as a sexy cabaret girl. Forrest Tucker is virile and handsome, as Bucky, and as leader of the Stoners, Jim Davis, a prominent villain nowadays, is real nasty. Obviously, "Hellfire" is very promising for any theatre that can use westerns. It will please the outdoor action crowd and even hold the attention of general audiences.

Leave It to Henry

Monogram Comedy 57 mins.

AUDIENCE SLANT: (Family) Here is a fine family picture, minus the "corn" that sometimes annoys the city folks.

BOX-OFFICE SLANT: Second in the Henry Latham family series, the improvement already shown over the promising initialer indicates good things for the series. Excellent for double bills.

Cast: Raymond Walburn, Walter Catlett, Gary Gray, Mary Stuart, Barbara Brown, Houseley Stevenson, Ida Moore, Olin Howlin, Pat Phelan, George McDonald, Maynard Holmes, Burk Symon, William Vedder, Harry Harvey. **Credits:** Producer, Peter Scully. Director, Jean Yarbrough. Screenplay, D. D. Beauchamp. Photography, William Sickner.

Plot: Stung because the committee planning Riverside's centennial celebration is all female, attorney Raymond Walburn persuades the town's mayor, Walter Catlett, to help re-stage the burning of a riverboat some 100 years before. The burning replica destroys a bridge over which Walburn has been feuding with Houseley Stevenson, but Catlett saves Walburn from being convicted of arson by testifying his friend isn't bright enough to have done it deliberately.

Comment: As the second in the Henry Latham family series, this one is a pleasant improvement over the promising initialer. This is a good indication for the series, which looks like mighty welcome double-feature material. Chief asset is an excellent screenplay by D. D. Beauchamp which makes the conversation of the townspeople, particularly the Latham family, very natural, without being corny. No one is incredibly stupid or incredibly clever. The amusement derived is effortless and there is nothing to offend or embarrass. Walburn and Catlett are perfectly cast and the remaining members of the Latham family—Gary Gray, Mary Stuart and Barbara Brown are wholesomely real. There are some good contributions from Ida Moore as a sharp-tongued visiting aunt, Olin Howlin as a cab driver and Pat Phelan as Miss Stuart's suitor. Jean Yarbrough's direction is successful in combining small town leisureliness with constant motion. Peter Scully's production is modest but appropriate and likely to gladden both exhibitor and audience hearts.

'The Weaker Sex'

Though it slows down at times, this British film gets across rather strongly the common joys and sorrows of a nation. It follows an ordinary family from the days of the blitz to the very present —one tribulation after another—with special emphasis on its only civilian member, the mother. "Most audiences will laugh and cry with her," as STR's London review-in-full reported (Oct. 2, 1948), but the initial pull of such a theme, as well as of good performers Ursula Jeans and Cecil Parker, is questionable. A Two Cities Film presented by J. Arthur Rank and distributed by Eagle Lion. Running time, 86 mins.

Passport to Pimlico

(Reviewed in London)

Rank Comedy 84 mins.

AUDIENCE SLANT: (Family) This fanciful story of the discovery that part of a London suburb is actually Burgundian soil and its inhabitants not subject to British restrictions and regulations allows for some diverting comedy.

BOX-OFFICE SLANT: This satirical comedy should appeal to most British audiences, but its localized humor must detract from it elsewhere. Art house patrons should find it a pleasing novelty.

Cast: Stanley Holloway, Hermione Baddeley, Margaret Rutherford, Paul Dupuis, Raymond Huntley, John Slater, Jane Hylton, Betty Warren, Barbara Murray, Basil Radford and Naunton Wayne. **Credits:** Original screenplay by T. E. B. Clarke. Directed by Henry Cornelius. A Michael Balcon production.

Plot: A war-time bomb explodes in Pimlico, a London suburb, revealing a treasure trove and ancient charter declaring the area Burgundian soil. The inhabitants decide to exercise their rights, set up their own council, and rationing and other restrictions. The government declares them aliens, sets up a custom post at the frontier, cuts off the electricity, water and other services. They retaliate by stopping the subway to check passports. After a long deadlock, a settlement satisfactory to both sides is reached.

Comment: This odd mixture of satire and whimsy provides chuckles rather than belly laughs with its amusing slant on modern restrictions in Britain and the results when a small slice of a London suburb is found to be foreign territory. In consequence, much of the humor is local, and the audience is asked to laugh at itself and the irksome daily regulations. The digs are at officialdom rather than the government, and toward the end the joke wears a trifle thin. Quite the best moments are provided by the inclusion of a newsreel coverage of the "Siege of Pimlico." Here Churchill, Attlee and Bevin are seen going to a cabinet meeting purporting to discuss the situation. The acting is pleasantly natural. Stanley Holloway is the storekeeper who appoints himself leader of the state, Hermione Baddeley has a high time as the dressmaker who finds the finest "export only" nylons being delivered without coupons, Sidney Taffer exerts himself as the street bookie and Jane Hylton makes the most of her part. Paul Dupuis is a convincing Duke of Burgundy while Basil Radford and Naunton Wayne are delightful as the dithering government officials. In America, art house patrons should find it an amusing comedy of the times and the British way of life.

Lesson in Love

(Swedish Dialog—English Titles)

Svea Comedy 94 mins.

AUDIENCE SLANT: (Adult) An amusing Swedish comedy using to good advantage elements of Shakespeare's "Taming of the Shrew." Not too sophisticated to have fairly general appeal.

BOX-OFFICE SLANT: Limited to art theatres by virtue of its Swedish language, although equipped with intelligent if somewhat unreadable English titles, the film should do very well in its field.

Cast: Sonja Wigert, Ake Ohberg, Margit Manstad, Henrik Schildt, Rune Halvarsson, Naima Wifstrand, Anders Frithiof, Mogens Wieth. **Credits:** Producer-director, Abe Ohberg. Screenplay, George Duca. Photography, Sven Thermaenius. Music, Miff Gorling.

Plot: A shallow woman, who has selfishly permitted her husband's beautiful estate to go to ruin, decides to marry her daughter off to a wealthy Canadian. She succeeds, but the bridegroom learns on his wedding night that he has been victimized. He sets out to teach his bride a lesson and leaves the bedroom. The next morning she leaves him. Meanwhile, he builds up the estate again and successfully calls upon "Taming of the Shrew" to claim his bride.

Comment: The entertaining elements of the picture make it somewhat unfortunate that it will be limited to art theatres. Sophisticated to some extent, the story will not be over the heads of many people, nor will the clever lines. There is some wonderful photography of the Swedish country and mountains and a delightful score by Miff Gorling. Ake Ohberg, who produced and directed very capably, plays the lead and gives very pleasant personality to the wealthy Canadian. Sonja Wigert is lovely as the somewhat spoiled bride with solid character underneath. Margit Manstad's portrayal of the very superficial mother is well done and helps provide comedy.

Fighting Fools

Monogram Comedy 69 mins.

AUDIENCE SLANT: (Family) It's hard not to laugh at at least some of the antics of the Bowery Boys, and the family and neigh-

'All Over the Town'

Our London correspondent found in his full review of this British comedy (STR, Feb. 26, 1949) that it "guys small town pomposity with many humorous incidents and excellent characterizations," and that Sarah Churchill "reveals herself as a talented actress with a charming personality." Miss Churchill, of course, as the daughter of Winston, is a strong selling angle, and the picture is in an English mold which has found followers here. The pace is slow, however, and the newspaper hero vs. politicians plot is lacking in originality. Norman Wooland is the scribe. It's an 88-minute Prestige Picture released through Universal-International.

borhood solidarity ideas herein are wholesome.

BOX-OFFICE SLANT: Undeniably the Bowery Boys have a certain following and this one, despite the creakiness of the story, will make patrons happy. It's got enough laughs for most double bills.

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Frankie Darro, Billy Benedict, David Gorcey, Benny Bartlett, Lyle Talbot, Teddy Infuhr, Bernard Gorcey, Dorothy Vaughan, Ben Welden, Evelyn Eaton, Bert Conway, Paul Maxey, Robert Wolcott, Bill Cartledge, Anthony Warde, Ralph Peters, Stanley Andrews, Bert Hanlon, Marty Mason, Eddie Gribbon, Sam Hayes. **Credits:** Producer, Jan Grippo. Director, Reginald LeBorg. Original screenplay, Edmond Seward, Gerald Schnitzer, Bert Lawrence. Photography, William Sickner.

Plot: When Frankie Darro's brother is killed in the ring, the Bowery Boys persuade Darro, a former fighter who was forced out of boxing by crooks, to make a comeback. Darro and his manager, Leo Gorcey, can get a title match only by agreeing to throw the fight. Gambler Lyle Talbot tries to insure his investment, first by kidnapping Darro's brother, Teddy Infuhr, later by putting metal in the glove of Darro's opponent. Huntz Hall frees the brother and exposes the trick glove in time for Darro to win.

Comment: Undeniably the Bowery Boys have a certain following and this installment of the series is likely to please, despite the creakiness of a tried and not so true story. It has enough laughs and not as much as usual of the slapstick to make it okay for most double bills. There's a feeling however that this one was thrown together. Some opportunities for entertainment seem to have been missed and there's little or no use of the Bowery Boys as a cooperative quintet, with Gorcey and Hall carrying on the entire activity. Despite their capabilities, this procedure limits the film. The excessive sentiment is out of place in the picture. Even the fights seem to have been staged amateurishly.

Make Believe Ballroom

Columbia Musical Comedy 78 mins.

AUDIENCE SLANT: (Family) A musical with comedy attachments of particular appeal to the jive fans and youngsters, but with definite limitations otherwise.

BOX-OFFICE SLANT: Should hold its own on duallers in most areas, but may bring some dissatisfaction where it backs a strong first-run show. Certainly plenty of names to draw the bobby-soxers.

Cast: Jerome Courtland, Ruth Warrick, Ron Randell, Virginia Welles, Al Jarvis, Adele Jergens, Paul Harvey, Louis Jean Heydt, Frank Orth, Sid Tomack, Vernon Dent, Frankie Laine, King Cole Trio, Toni Harper, Jack Smith, Kay Starr, The Sportsmen, Charlie Barnet, Jimmy Dorsey, Jan Garber, Pee Wee Hunt, Gene Krupa, Ray McKinley. **Credits:** Producer, Ted Richmond. Director, Joseph Santley. Screenplay, Albert Duffy, Karen DeWolf. Original story, Albert Duffy. Photography, Henry Freulich.

Plot: Publicist Ruth Warrick rigs a guessing contest to publicize disk jockey Al Jarvis' radio show. Closest competitors for the $5,000 prize for guessing the most recording artists are car hops Jerome Courtland and Virginia Welles. As the contest proceeds, love blossoms, withers, blossoms, withers. Finally, the duo wins the contest together in a permanent reunion.

Comment: The music and comedy in this make it fair material for twin bills, but the localized humor, the corny situations and the superabundance of jive may irritate some, particularly at first runs. Ruth Warrick does a neat job as the publicist, getting nice assists from Courtland and Miss Welles as the love birds, and Director Joseph Santley deserves considerable credit for managing to hold the fragile and child-like plot together. Bouncing one singer at the audience after another has questionable merits, although the appeal of many of them, is undeniable. Also questionable is the system of having thousands of extras begin to roll and weave in rhythm, whether eating drinking or talking whenever someone begins to sing. Mixing up the musical offerings, throwing in something a little less brassy every now and then, might have spread the film's appeal. There are certainly plenty of names to draw the bobby-soxers, however, and exhibitors who shout for their attendance may well find a potent money-maker on their hands.

Lloyd's Irresistible Farce

Those who remember the many outstanding Harold Lloyd comedies of the past will certainly want to see them again, and those of the present generation who have not seen this outstanding comedian have a treat in store. Motion Picture Sales Corp. is bringing back some of his best comedies, and the first on the list is "Movie Crazy" which was originally released in 1932.

In this all-talking comedy Harold, a small-towner with the acting bug, arrives in Hollywood burning to crash the gates. By accident he gets a screen test and by chance he meets a movie queen (played by Constance Cummings). His handling of both opportunities is as erratic as possible, but Harold wins on both counts.

It doesn't matter that this film is dated in technique and in pictorial content; it is still rare and irresistible farce, and audiences are bound to indulge in the sort of laughter they've been missing all too long. If more laughter is needed these days, as many contend, then "Movie Crazy" and the other Lloyd comedies to be brought back should supply them in plentiful measure. And they should do pretty good business, too, if showmen give them good campaigns. The running time of "Movie Crazy" is 85 minutes. Harold Lloyd produced and Clyde Bruckman directed.

Don Quixote de la Mancha

(Spanish Dialog—English Titles)

Azteca Films Comedy-Drama 138 mins.

AUDIENCE SLANT: (Family) Parts of this very long film are genuinely amusing. Production and cast are very good. But the old tale by Cervantes upon which it is based is a bit rambling for screen material.

BOX-OFFICE SLANT: Should sell very well to Spanish-language audiences and it may get by in other foreign-language and art houses in view of its English subtitles and the prestige of one of the world's most famous books.

Cast: Rafael Rivelles, Juan Calvo, Fernando Rey, Juan Espantaleon, Guillermo Marin, Manolo Moran, Sara Montiel. **Credits:** A Gifesa Production. Director, Rafael Gil. Story and dialogue, Miguel de Cervantes Saavedra. Adaptation and scenario, Rafael Gil. Production chief, Juan Manuel de Rada. Music, Ernesto Halfter. English titles, Herman G. Weinberg.

Plot: An elderly 15th century senor (Rafael Rivelles), inspired beyond his poor reason by romantic literature about knights-errant, decides that he will devote the rest of his life to chivalric adventures. Don Quixote, as he calls himself, talks a lovable oaf named Sancho (Juan Calvo) into becoming his squire and they set off ridiculously—the gaunt knight on a spavined horse and the rotund squire on a tiny donkey—in search of causes. Incident after incident unfolds, including the immortal tilting at windmills, the routing of an "army" of sheep and the buffeting of many honest persons. Don Quixote achieves a mad reputation and he and Sancho are elaborately humored by a great nobleman. Tricked by friends into returning to the peace of his home, the knight regains his senses and dies pleading to be remembered for his normal moments. But the Quixote legend has been born.

Comment: Cervantes' "Don Quixote," one of the most famous of all literary creations, has been brought to the screen, appropriately by his own countrymen. The 300-year-old "novel" is a bit rambling for screen material and the result is a movie that seems every bit as long as it is. Production and cast are very good, however, and parts of the film are genuinely amusing. The prestige of the book gives the picture, which seems to follow faithfully, considerable documentary value. The book's place in Spanish tradition plus the good humor should sell the movie very well to Spanish-language audiences, and it may get by in other foreign-language and art houses, in view of its English subtitles and the prestige of one of the world's most famous books.

'Against the Wind'

The big question about this one is popular reaction to a war picture. Beyond that and a bit too much length, it's an excelent audience show, dealing excitingly and informatively with a rescue mission carried out by a small band of saboteurs in occupied Belgium. The players are all good, especially Robert Beatty. Jock MacGregor felt the same about it in his full review from London (STR, Mar. 13, 1948), since which Simone Signoret has attracted attention here in the French film, "Dedee." The British picture is produced by Michael Balcon, presented by J. Arthur Rank and released by Eagle Lion. It runs 96 minutes.

Miller Signs Pact To Direct for Goldwyn

Samuel Goldwyn has signed David Miller to a director contract. Miller's first assignment is the direction of "Beloved Over All," starring David Niven, Farley Granger, Joan Evans and Ann Blyth. Production is to start in July. The title of the story, which is a high school romance, is tentative. It was written by F. Hugh Herbert and was formerly titled "Commencement."

June Haver Gets Lead

June Haver will have the leading feminine role opposite Gordon MacRae in Warner Bros.' "The Daughter of Rosie O'Grady," which is scheduled to go into production next month under the direction of David Butler. Peter Milne is now doing a polishing job on the script, a story of New York in the '90s.

Gail Russell Signed

Paramount has signed Gail Russell to a new seven-year contract. She recently completed the feminine starring role in Pine-Thomas' "Captain China."

Make sure of BIG

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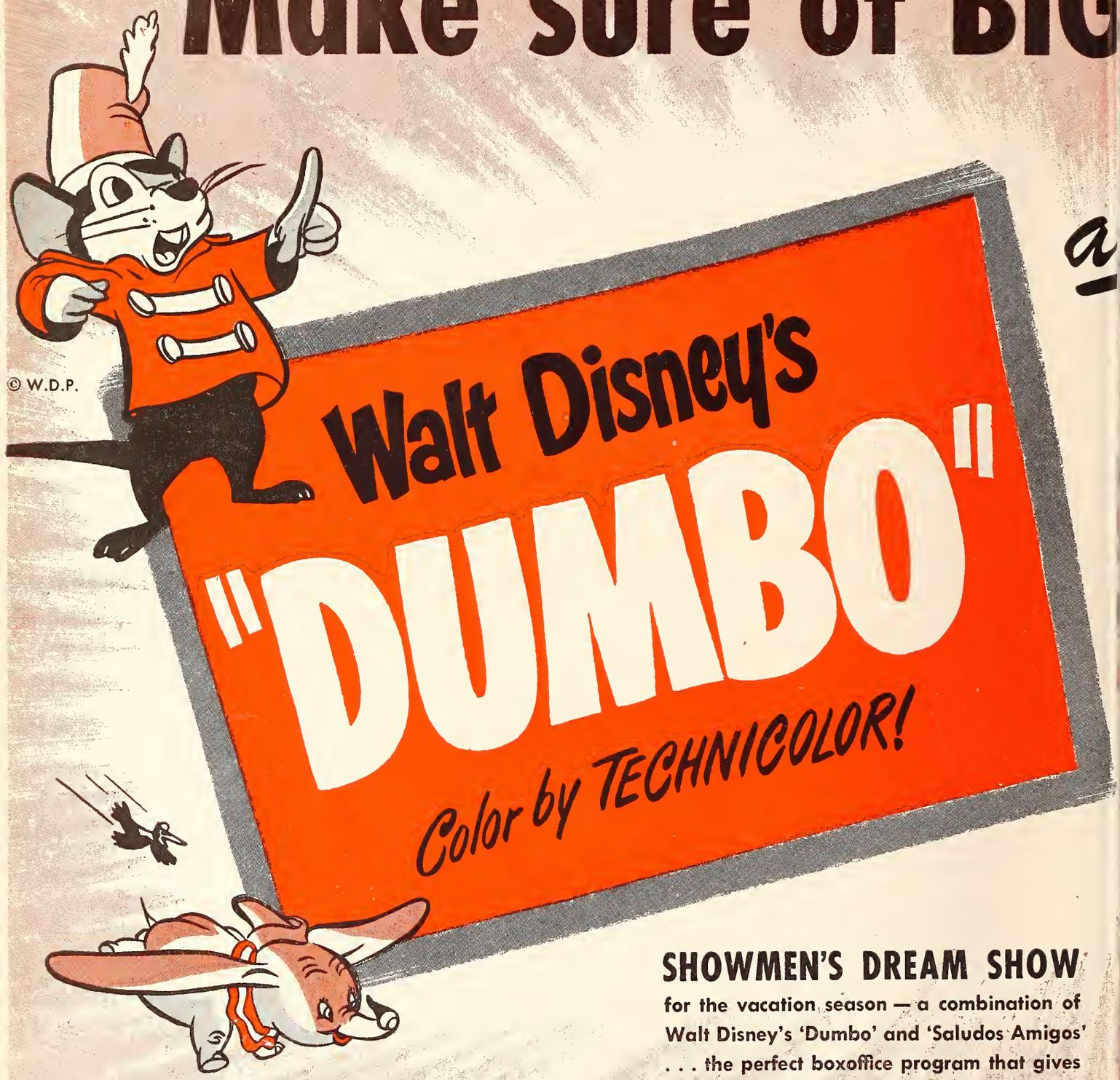

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Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

MINNEAPOLIS

Ralph Green and associates, who operate several drive-ins in the area, have purchased two neighborhood houses in St. Paul, the Radio and the Mounds, from the Montgomery-Dale-Rydeen circuit. The Mounds will not be taken over until next March when the lease of the present operator, Sam Zuckman, expires. . . . Ted Bolnick, associated with Berger Amusement Co., Minneapolis, and with other operations, has purchased the Peoples, Superior, Wis., from Harvey Buchanan and associates. Buchanan will continue as manager. . . . Joe Powers and associates plan an early opening of their 800-seat house at Golden Valley, Minneapolis suburb.

Walter Hoffman, former 20th-Fox area exploiteer, is handling roadshow engagements of "Red Shoes." . . . Charles Green has been named manager of the East Lake, Minneapolis. . . . Universal-International exchange will have a picnic June 11 at the home of Mrs. Ruth Johnson, office manager's secretary, at Big Lake, Minn. . . . Joe Rosen, booker at Paramount, is passing cigars. It's a baby girl.

Vacationers include Harold Snyder, office manager at Paramount, in Chicago; Ruth Anderson, assistant cashier at U-I, in California; Donna McClaine biller at NSS, in Grantsburg, Wis.; John Willis, shipper at NSS, in Maple Plain, Minn.; Lois Sandvik, assistant Midwest sales manager's secretary at MGM, in Chicago; Beverly Hork, assistant cashier at Columbia, at home.

New on film row are Roger Dietz, booker at Columbia, Orlean Carlin, booker's clerk at 20th-Fox, Ann Anderson, secretary in the booking department at Paramount and Tom McGinty, booking clerk at Paramount. Pat Delton is new branch manager's secretary at 20th-Fox. A former member of the booking department, she replaces Ardys Bartz, resigned. Al Putz, former MGM checker, is now head booker at the exchange.

Auditors in town included William Gunzelman at 20th-Fox and John Nash at MGM. . . . Rosemary Denison, clerk at MGM, will be married to Duane Linde on June 18 . . . Eileen Saxvik, booker's clerk at MGM, was married to Leonard Englund.

MGM Midwest Sales Manager Burtus Bishop, Jr., and Columbia Midwest Exploiteer Jules Serkowich, were in town. . . . Louis Bednarik, Rib Lake, Wis., was a recent visitor here. . . . In a recent contest the name Starlite was selected for the new drive-in being erected at Marshall, Minn., by W. R. Hiller and son, Jack.

NEW HAVEN

Manager Franklin Ferguson of The Whalley left for a three-week vacation in Denver. . . . June is an important month for the Barney Pitkins beginning with son Marshall's confirmation, followed by Mr. and Mrs. Pitkins' 24th wedding anniversary and finally and most grandly daughter Selma's wedding on the 19th. . . . Some of the folks celebrating birthdays in June are Mr. and Mrs. Lou Brown, Harry F. Shaw of the Poli office and Barney Pitkin of RKO.

Sir Stork is hovering over the Rick Mastrianno home in Bridgeport. She was Pearl Rosen, assistant manager of Lyric. . . . Universal District Manager Freddie Meyers, was in town on business with Manager Arthur Greenfield. . . . Ed Lord, owner of the Lord, Norwich, has purchased the Jodin Theatre in Baltic. . . . Manager Ed Lynch of Warner's Roger Sherman, New Haven, spends his day off on the golf links.

Mr. and Mrs. Harry Rosenblatt are back from holiday weekend in Boston where they heard their nephew, Leo Litwin, perform a piano solo with the Boston Pops Orchestra. . . . Columbia Salesman Earle Wright's daughter, Constance Louise, will be married to Thomas Fyle Reid in Center Church June 18.

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NEW ORLEANS

Contract Clerk Shirley Schumaker, Columbia, is on a two weeks' vacation. . . . Everett Olsen, special representative for Paramount, was in New Orleans last week. . . . Columbia Memphis Manager Herman A. Crisman, will be one of the judges to select Miss Mississippi, the state's entry in the Miss America, Atlantic City pageant. The Miss Mississippi contest will be held on the campus of the University of Mississippi July 13 and 14.

The Madison at Madisonville, La., and the Lake at Mandeville, La., were recently sold to Phil Duncan. Cecil Howar of Joy Theatres, Inc., is the booker. The theatres were formerly booked by Theatre Service.

Adult Delinquents?

Most cutting of theatre sets is done by adults and not by kiddies, according to Harry Phillips of a Chicago seat repair company.

CLEVELAND

Arthur Luthi of Luthi Sign and Display Company and Mrs. Luthi are flying to England on July 1 to attend the graduation of their son, Arthur, Jr., from St. Catherine College, Oxford University, where he has been a G-I student for the past three and a half years. He served as a member of the Signal Corps in General Patton's army in France and later was assigned to the Paris office of Stars and Stripes. Specializing in history and English, he hopes to enter the U. S. diplomatic service.

Alan Sogg, son of MGM Manager Jack Sogg, was graduated from Shaker Heights High School, Confirmants included Danny Jones, son of Exhibitor Leo Jones of Upper Sandusky; Carol Jacobs, daughter of Max Jacobs of National Enterprises; Elaine Halper, daughter of Warner theatre maintenance head, D. Leonard Halper, and Marcia Miller, daughter of Richard Miller and grand-daughter of M. B. Horwitz.

Betty Bluffton has switched from booker at Film Classics to booker at Realart. . . . Jack Essick is the winner in the Eagle Lion Cleveland exchange contest. . . . Herbert Ochs has been in Canada supervising the opening of the new Drive-Ins at Belleville and Hamilton, Ontario. Ochs also opened a new Drive-In at Elmwood, W. Va., called the Grove Drive-In, in association with John Gardner.

Jack Ochs of the Ochs Drive-In circuit is wearing his ankle in a cast—a Memorial Day picnic casualty.

Loew Theatre District Manager Orville Crouch and Mrs. Crouch left Friday for a delayed vacation in Florida,—their first one in two years. . . . Mrs. Harry Weiss, wife of the Eagle Lion salesman and daughter Helen leave June 20 to spend the summer in New York, Boston and the family summer home at Monticello in the Catskills.

Cleveland Cinema Club held its 32nd annual installation of officers at the Higbee Lounge last week. Mrs. Paul Gebhart is president for the second term. Other officers are: Mrs. A. C. Gilchrist, first vice-president; Mrs. Howard B. Rule, corresponding secretary, and Mrs. P. M. Chase, treasurer.

Variety Club will be open for business on Mondays, Thursdays and Saturdays during the summer, with dinners served on Mondays and Thursdays, and luncheon and dinner on Saturdays . . . Shea's State, Ashtabula, is closed for the summer and the circuit's Palace is open weekends only until fall. Owner Ted Karageorge has shuttered the Ohio, Antwerp, for the warm months.

LOS ANGELES

Max Torodor broke ground for his 1000-seat Panorama Theatre, at the corner of Van Nuys and Nordhoff in Van Nuys. Andy Devine featured the ceremonies by sinking a "time capsule" containing Valley and Hollywood mementoes. . . . In Torrance, Mellenkoff and Milstein opened their new Stadium Theatre. . . . Ned Calvi, owner of the Palaza and Cal in Hawthorne, has sold an interest in the houses to Sherrill Corwin and Lester Blumberg. The pair, who operate a theatre in Sacramento and sev-

(*Continued on Page* 40)

Sign of good entertainment

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Independent Producer Ron Ormond plans to make six western features during the next few months, for Screen Guild. Don Barry will star in all of them. First to go, "The Dalton Gang," is scheduled to start June 13 with Ford Beebe directing. "Square Dance Jubilee" comes next, with the same director.

* * *

"A Kiss for Corliss," sequel to "Kiss and Tell," will be made by Producer Colin Miller for United Artists release. Production reunites Shirley Temple and Director Richard Wallace for the first time since the former film. Darryl Hickman, who played a little brat in the first picture, is now grown up, enough to play the leading role opposite Shirley. Picture is scheduled to start within the next few weeks.

* * *

Shorts Producer George Pal is going into the feature-length field. He has just signed Jimmy Durante (on loanout from MGM) and Terry Moore (on loanout from Columbia) and Tom Drake, for the leading roles in his company's first independent feature film venture, "Rupert II." Irving Pichel has been inked to direct. Lew Rachmil will serve as production manager. June 20th is the starting date.

* * *

David Niven was cast by Samuel Goldwyn in a starring role, with Farley Granger and Joan Evans, in "Beloved Over All," and Ann Blyth has been borrowed from Universal-International for another lead in the film, which starts in July. A director will shortly be announced. Meantime, F. Hugh Herbert is writing the screenplay from his own original.

* * *

"A Husband for My Wife," an original story by Charles Lederer and George Oppenheimer, has been purchased by RKO as a starring vehicle for Cary Grant. This is a comedy-drama tailored especially for Grant. It is the story of a man who, impoverished by alimony payments, attempts to marry off his divorced wife, only to get into further complications.

* * *

Paulette Goddard was signed by Paramount to a new contract assuring her appearance in five Paramount pictures during the next five years. Pact starts January 1, 1950. Her most recent appearance at the studio was in "Bride of Vengeance," currently in release.

* * *

Dudley Nichols signed a new one-picture deal at 20th Century-Fox. He will work with Producer Robert Bassler and also do the screenplay on "The Land Down Under." Nichols just completed a similar chore for Darryl F. Zanuck on "Pinky."

* * *

William Beaudine replaces Eddie Cline (on vacation), as director on Monogram's "Jackpot Jitters," next in Producer Barney Gerard's Bringing Up Father series which co-stars Joe Yule and Renie Riano as Jiggs and Maggie. Film goes before the cameras the middle of June.

Eddie Buzzell and Columbia got together and signed a term directorial contract. He reports to the studio immediately for his first assignment. Buzzell is currently celebrating his twentieth year in motion pictures. He recently finished "Neptune's Daughter" at MGM.

* * *

At Warners three scripters were assigned screenplays: P. J. Wolfson to write the script for "The Other Woman," which Anthony Veiller will produce. I. A. Diamond is doing the script on "We're Working Our Way Through College," Lou Edelman, producer, and Russell Hughes will do "Sugarfoot," which Saul Elkins will produce.

* * *

"Storks Don't Bring Babies" has been placed on Sol C. Siegel's production schedule at 20th Century-Fox. It is planned to star Betty Grable in the comedy, an original by S. K. Lauren.

Ten U-I Pictures To Be in Technicolor

Ten pictures of Universal-International's 1948-49 schedule will be in Technicolor. This is equal to one-third of the entire product. Pictures, in color include "Calamity Jane and Sam Bass," "Yes Sir, That's My Baby," "The Western Story," "Curtain Call at Cactus Creek," "The Kid from Texas," "Bagdad," "Buccaneer's Girl," "Tomahawk," "Sierra" and "The Bowie Story."

Smith in Goldwyn Film

Samuel Goldwyn has signed Kent Smith for a principal role with Dana Andrews and Susan Hayward in "My Foolish Heart," which will go into production this month at the Goldwyn studio under the direction of Mark Robson.

Studio Roundup

Production is in full swing over at 20th Century-Fox where there are three new pictures before the cameras. First to go was "Oh, Doctor," starring Dorothy McGuire and William Lundigan, which Director Claude Binyon put into work on June 2. Beginning on June 6 were "Arrow" and "Whirlpool." "Arrow," which is being shot in Technicolor, stars James Stewart and newcomer Debra Paget, with Delmer Daves directing. "Whirlpool," with Otto Preminger producing and directing, stars Gene Tierney, Richard Conte, Jose Ferrer and Charles Bickford.

"High School Daughters" got under way at Republic, also on June 6. R. G. Springsteen is directing a cast consisting of Barbara Fuller, Ray McDonald and Tony Barrett.

First production with an Eagle Lion release to get started in several months is "West of Devil's Hole," which went into production June 8. Film is the third in Equity's Red Ryder series in Cinecolor. Picture started on San Fernando Valley location with Lou Collins directing Jim Bannon, Little Brown Jug, Emmett Lynn and Marin Sais.

Charles McGraw has been given the male lead in "Terror," an RKO production which started June 6 under the direction of Felix Feist. This is the first lead for McGraw. Also cast in the film is Don McGuire. Renzo Cesana, a Hollywood radio and television executive, has been selected by Roberto Rossellini to play the second male lead opposite Ingrid Bergman in "After the Storm," which RKO is releasing.

MGM has given the gun to "Adam's Rib," which George Cukor is directing. The picture rolled June 1 with Katherine Hepburn and Spencer Tracy in the leads. Judy Holliday has also been signed for the film. The studio's most

(*Continued on Page* 38)

Director Robson Discounts Mass General Audience

Mark Robson

Director Mark Robson, whose direction of "Champion" and "Home of the Brave" has given him quick prominence in motion picture circles, is one who scoffs at talk about "making pictures for the mass general audience."

"There's no such thing," Robson said. "There's no point in trying to make films of general appeal. The few pictures that manage to appeal to everyone are really lucky. There should be recognition of different types of audiences. Films should be made for the cities and films should be made for the country. If the pictures are made at a fair price, there's no reason to try to stick in something for everyone and wind up pleasing no one."

The director thinks a lot of producers have missed the boat by forgetting or not being aware that after a person reaches 30, his interests change and he doesn't go to the movies as often.

"The more mature person isn't interested in the common sex picture or the silly melodrama. And the exhibitor who is interested in reaching those people must get product that will bring them back into the theatres. He knows that pictures are habit-forming and that a habit once broken is hard to reform. Of course, Hollywood's big job is a selling job—we've had plenty of good pictures, but they need selling."

Robson criticized the industry for its blues. "When Cadillac sales drop off, does the company wring its hands, complain about business and admit its cars are no good?. Certainly not, but that's about what Hollywood's been doing."

Robson, currently working on "My Foolish Heart," a comedy which he will direct for Samuel Goldwyn, thinks that the industry's success with "forbidden" subjects—ballet, deafness, Shakespeare, starving children, baseball and boxing—proved that there were no forbidden subjects, as long as the subject was presented in a well-made film.

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—*M. P. Daily*

Distinguished motion pic-ıre. Huston's genius flames ·ightly."—*N.Y. Herald Tribune*

A rousing experience in the ıeatre."—*N.Y. World-Telegram*

Outstanding . . . intensely vivid ıd exciting."—*N.Y. Journal-American*

A masterpiece and a miracle."
—*N.Y. Daily Mirror*

"Strong b.o. thriller . . . can't help but do business everywhere."
—*Variety*

"Great emotional wallop . . . It could very well be considered for the Oscar of 1949."—*Collier's Mag.*

"Fascinating . . . taut dramatic film . . . Every part is well acted."
—*N.Y. Daily News*

"Desperate melodramatic tale . . . staggeringly pictorialized."
—*N.Y. Times*

JENNIFER JONES JOHN GARFIELD

PEDRO ARMENDARIZ in JOHN HUSTON'S

WE WERE STRANGERS

A COLUMBIA PICTURE

with Gilbert Roland · Ramon Novarro · Wally Cassell · David Bond · Screen Play by PETER VIERTEL and JOHN HUSTON

from ROBERT SYLVESTER'S novel, 'ROUGH SKETCH' · AN HORIZON PRODUCTION · Directed by JOHN HUSTON · Produced by S. P. EAGLE

LONDON OBSERVATIONS

CEA Rejects Proposals to Appoint Full-Time Public Relations Officer; 'Oscars,' BFA Awards at Odeon

By JOCK MacGREGOR

While the CEA General Council has turned down the proposals to appoint a full-time public relations officer on the grounds that it would cost $80,000 and entail an increased subscription, the branches are still hankering after the appointment.

Jock MacGregor

Despite publicity being as much the life blood of the industry as the films themselves, it still remains the Cinderella. All too many regard it as the necessary nuisance and an overhead to be dismissed as cheaply as possible. A selected few publicists receive as much as $30,000 a year, but the majority are, where possible, kept to the union minimums. The ACT scale for studio publicity director, as opposed to a director of publicity, which is negotiated by individual contract, is $90 a week.

C. P. Metcalfe, speaking at the Leeds CEA branch, claimed that it had been stated, a good publicity officer could be obtained for $3,400 a year. Frankly, I do not consider that a man worthy of the association could be got for this figure unless he works only in a part time capacity.

* * *

Showmanship was sadly lacking when eight "Oscars" and the British Film Academy's awards for 1947 and 1948 were presented at the Odeon. This should have been a really auspicious occasion, yet it was timed for early Sunday afternoon, when most people are at home eating the weekly meat ration.

Press facilities left much to be desired. Several newspapermen and I, were pushed in the back of the circle while there were empty seats and third-rate starlets in the front. From this distance one could not see exactly what Henry Moore's design for the BFA award depicted, though it is of such dimensions that it will need a South Street or Piccadilly mansion to house it. It was quite impossible to hear Sir Michael Balcon's speech, and normally I hear far more than most people want me to. Sir Laurence Olivier, with his stage training, did manage to project his voice.

The proceedings closed with the screening of extracts, chosen by the directors, of the winning films. With charming candor, Robert Flaherty titled his selection from "Louisiana Story," "The Boring Sequence."

* * *

Twenty-year records have been shattered at the Odeon, Marble Arch, by 20th Century-Fox's "The Snake Pit." This will be one of the most discussed and most successful films. It will no doubt fall foul of many local authorities and already Birmingham has been talking of banning it unseen. This is all to the good of the business, for here is a picture which can stand up to prying eyes and actually benefit from them, now that the Censor has deleted some sequences.

This success is of particular significance in view of the falling box-office in most areas and the poor business being done. It proves what showmanship does even to a really good picture and should spur executives and managers everywhere to provide this extra tonic instead of sitting back thinking up alibis. Far too many are apt to blame everything on quota. It is a whipping boy and since we must admit, unpleasant as it is, that it is here to stay, it must be exploited to advantage. People are staying away from the cinema and in consequence all pictures, irrespective of nationality or quality, are suffering.

* * *

The Theatrical Garden Party has been widely adopted by the film trade and this year's at Roehampton, blessed by sunny weather, was a great success. A remarkably large number of the screen's celebrities who were not working, manned the many stalls, side-shows and bars.

The press arrangements were once again admirably supervised by Margaret Marshall. Danny Kaye and Jane Wyman were among the international stars who took part and much credit is due to Ingram Fraser of London Films, Theo Cowan of JARO and Leslie Frewin of Associated British, for mustering so much screen talent to entertain the fans.

* * *

Owing to ill health, Leslie W. Farrow is resigning from the board of Odeon Theatres and subsidiary companies and the council of the Institute of Chartered Accountants. He will remain a director of Manorfield Trust Investments, Ltd., the company which holds Mr. Rank's film interests. G. T. Woodham-Smith has been elected as his successor with Odeon.

* * *

Ernest Betts returns to the publicity scene in charge of activities on behalf of 20th Century-Fox's British productions. Norah Mumford has resigned from the British Lion publicity desk and has been succeeded by Teddy Jarratt.

* * *

A uniform hire fee for stills is being considered. Currently, each renter has its own charges, with some insisting on outright sale.

* * *

The following tribute to MGM publicity is culled from the *National Newsagent*:

"Final proof that a tie-up with films can sell anything was given last month with the revival in London of the Easter Parade.

"This huge public event, attended by quarter of a million people, which was televised and featured in all newsreels, started as a simple publicity stunt in MGM's exploitation department to arrange tie-ups with milliners for the film, 'Easter Parade.'

"With this in mind, what retailer will fail to boost his sales by promoting every kind of book and magazine related in any way to films?"

New Company Plans Michael O'Shea Series

Heber Bennion, Jr., Utah Secretary of State, has been named president of Mid-Continent Pictures Corp., a new company which plans a program of eight features starring Michael O'Shea, based on the Federal Security Patrol. Productions will be made at its new studios at Midway, Utah, starting this summer.

Other executives include: T. C. Atkins, producer-director, as executive vice-president; Lyle E. Willey, production engineer, as vice-president; Raymond Friedgen, sales executive, as vice-president; Ferrell H. Adams, Utah State Treasurer, as treasurer; Gordon Mindenhall, Commercial Bank of Utah, as secretary; S. D. Huffaker, Deputy Attorney General, as legal counsel.

PICTURES STARTED LAST WEEK

EAGLE LION. West of Devil's Hole—Principals: Jim Bannon, Little Brown Jug, Emmett Lynn. Director, Lewis Collins.

MGM. Adam's Rib—Principals: Spencer Tracy, Katherine Hepburn. Director, George Cukor.

RKO. Terror—Principals: Charles McGraw. Director, Felix Feist.

REPUBLIC. High School Daughters — Principals: Barbara Fuller, Ray McDonald, Tony Barrett. Director, R. G. Springsteen.

20th CENTURY-FOX. Oh, Doctor—Principals: Dorothy McGuire, William Lundigan. Director, Claude Binyon.

Whirlpool—Principals: Gene Tierney, Richard Conte, Jose Ferrer, Charles Bickford. Director, Otto Preminger.

Arrow (Technicolor)—Principals: James Stewart, Debra Paget. Director, Delmer Daves.

TITLE CHANGES

"Baby Is Here" (Col.) now AND BABY MAKES THREE. "Mark of the Whip" (Mono.) now SHADOWS OF THE WEST. "Cattle King" (Mono.) now SIX-GUN LAW. "Bandwagon" (Fox) now DANCING IN THE DARK. "Red Spy" (FC) now RED BAIT.

Studio Roundup

(Continued from Page 36)

extensive outdoor film since "Billy the Kid"—"Ambush"—is on location near Gallup, N. M., with Robert Taylor, who also starred in "Billy," filmed eight years ago mostly in Arizona. Only seven days of interiors for "Ambush" will be shot at the studio. A small portion of the location work will be done in the San Fernando Valley. Walter Pidgeon, Ethel Barrymore and Peter Lawford have reported back to MGM for added scenes in "The Red Danube."

Sam Bischoff and Ed Gross have closed down production on "Mrs. Mike," which United Artists will release, for a rewrite job on the script. Shutdown may be as long as 10 days.

Cast and crew of Screen Guild's "Treasure of Monte Cristo" are returning to Los Angeles by plane after completing the film in San Francisco.

Lois Hall has been signed for the feminine lead opposite Jimmy Wakely in Monogram's "Boom Town Badmen." Others cast include Jack Ingram, Claire Whitney, Kenne Duncan, Dennis Moore and Marshall Reed.

Leon Belasco has been signed for a feature role in Universal-International's "Bagdad." Dennis Hoey has returned to U-I for a role in "The Kid from Texas." Entire company is on location at Idyllwild.

Esther Dale has been signed for a role in Paramount's "I Married a Dead Man." She will play a housekeeper for the 27th time of her 15 years in Hollywood. Lyle Bettger has also been added to the cast. Joy Rogers, Eleanore Morvak and Dorothy Abbott, redhead, blonde and brunette, respectively, have been signed for "Sunset Boulevard." Cast and crew of the film have gone, temporarily, on an all-night shooting schedule. Len Hendry, Bob Hope's dialog director for 10 years, will play a part in "Copper Canyon." Company has just returned from Sedona, Ariz., locations, and after shooting scenes at Vasquez Rocks near Hollywood, will wind up the picture at the studio.

RKO Editing 6

Films now being edited at RKO Radio include "Love Is Big Business," "I Married a Communist," "The Bail Bond Story," "Make Mine Laughs," "Renegades of the West" and "Trouble in Texas."

Pine-Thomas Gets 'Storm'

"Storm," a novel by George Stewart, has been placed by Paramount on the production schedule of William Pine and William Thomas.

16TH ANNIVERSARY SECTION

1933 1949

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The Prize Baby

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on the

of

Showmen's Trade Review!

All-Time Top Grossers

Following is the all-time "Golden Circle"—those pictures which have earned, or give promise of earning, a minimum of $4,000,000 in domestic (U.S. and Canada) rentals. D. W. Griffith's 1915 smash, "Birth of a Nation" (Mutual), belongs on the list, but exactly where is a question confused by nostalgia and lost records. . . .

1.	Gone with the Wind (M-G) (1939)	Technicolor	$22,000,000
2.	Best Years of Our Lives (RKO) (1947)		10,170,000
3.	Duel in the Sun (SRO) (1947)	Technicolor	8,700,000
4.	This Is the Army (WB) (1943)	Technicolor	8,500,000
5.	Jolson Story (Col) (1947)	Technicolor	8,000,000
6.	Bells of St. Mary's (RKO) (1946)	Technicolor	8,000,000
7.	Going My Way (Par) (1944)		6,500,000
8.	For Whom the Bell Tolls (Par) (1943)	Technicolor	6,300,000
9.	Welcome Stranger (Par) (1947)	Technicolor	6,100,000
10.	Snow White (RKO) (1937)	Technicolor	6,000,000
11.	Blue Skies (Par) (1946)		5,700,000
12.	Egg and I (U) (1947)	Technicolor	5,750,000
13.	Leave Her to Heaven (20th) (1945)	Technicolor	5,550,000
14.	Big Parade (M-G) (1925)	Technicolor	5,500,000
15.	Unconquered (Par) (1947)	Technicolor	5,250,000
16.	Yearling (Metro) (1947)	Technicolor	5,250,000
17.	Forever Amber (20th) (1947)	Technicolor	5,050,000
18.	Song of Bernadette (20th) (1943)	Technicolor	5,000,000
19.	Meet Me in St. Louis (M-G) (1945)	Technicolor	5,000,000
20.	Mrs. Miniver (M-G) (1942)		5,000,000
21.	Spellbound (UA) (1946)		5,000,000
22.	Green Dolphin St. (M-G) (1947)		5,000,000
23.	Razor's Edge (20th) (1947)		5,000,000
24.	Weekend at the Waldorf (M-G) (1945)	Technicolor	5,000,000
25.	Notorious (RKO) (1946)		4,900,000
26.	Ziegfeld Follies (M-G) (1946)		4,800,000
27.	Hucksters (M-G) (1947)		4,750,000
28.	Green Years (M-G) (1946)		4,700,000
29.	Adventure (M-G) (1946)		4,650,000
30.	Easy to Wed (M-G) (1945)		4,500,000
31.	Anchors Aweigh (M-G) (1921)		4,500,000
32.	Four Horsemen (M-G) (1942)		4,500,000
33.	Random Harvest (M-G) (1945)	Technicolor	4,500,000
34.	Road to Utopia (Par) (1945)	Technicolor	4,500,000
35.	Since You Went Away (UA) (1944)		4,500,000
36.	Stagedoor Canteen (U.A) (1943)		4,500,000
37.	Thirty Seconds Over Tokyo (M-G) (1944)		4,500,000
38.	Thrill of a Romance (M-G) (1945)		4,500,000
39.	Valley of Decision (M-G) (1945)		4,500,000
40.	Bachelor and Bobbysoxer (RKO) (1947)	Technicolor	4,500,000
41.	Till Clouds Roll By (M-G) (1947)		4,500,000
42.	Road to Rio (Par) 1948		4,500,000
43.	Two Years Before the Mast (Par) (1946)	Technicolor	4,500,000
44.	Harvey Girls (M-G) (1946)		4,400,000
45.	Lost Weekend (Par) (1946)		4,350,000
46.	Saratoga Trunk (WB) (1944)		4,300,000
47.	Hollywood Canteen (WB) (1948)	Technicolor	4,250,000
48.	Easter Parade (M-G) (1948)	Technicolor	4,200,000
49.	Mother Wore Tights (20th) (1947)		4,200,000
50.	Red River (UA) (1948)	Technicolor	4,150,000
51.	Three Musketeers M-G) (1948)		4,150,000
52.	Johnny Belinda (WB) (1948)	Technicolor	4,100,000
53.	Cass Timberlane (M-G) (1948)	Technicolor	4,100,000
54.	Emperor Waltz (Par) (1948)	Technicolor	4,050,000
55.	Ben-Hur (M-G) (1926)	Part Technicolor	4,000,000
56.	Dolly Sisters (20th) (1945)	Technicolor	4,000,000
57.	Kid from Brooklyn (RKO) (1946)	Technicolor	4,000,000
58.	Reap the Wild Wind (Par) (1942)	Technicolor	4,000,000
59.	Singing Fool (WB) (1928)	Technicolor	4,000,000
60.	State Fair (20th) (1945)	Technicolor	4,000,000
61.	Holiday in Mexico (M-G) (1946)	Technicolor	4,000,000
62.	Margie (20th) (1946)	Technicolor	4,000,000
63.	Night and Day (WB) (1946)	Technicolor	4,000,000
64	Smoky (20th) (1946)	Technicolor	4,000,000

(Technicolor designations ours)

From Variety
January 5, 1949

TECHNICOLOR
IS THE TRADE MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Showmanship that Succeeds in

Selling the Movie Habit

Institute of Motion Picture Showmanship Members Analyze Public Reaction to the Industry's Current Exploitation

If you have found that people come to your theatre because of a star more than they did last year; if it is your belief that distributor-prepared advertising material gives too much emphasis to stars; if you believe that personal appearances in or near your city does not stimulate attendance in your theatre for the stars or for all pictures; if you are against star personal appearances—well then, brace yourself for a shock: The majority of your fellow exhibitors disagree with you.

Now that doesn't mean you're an outcast and a potential prospect for the psychiatric ward. Not at all. You are not alone. There are others who, through their experience, have reached the same conclusions as yourself. You're just in the minority, that's all.

For the purposes of this latest survey, SHOWMEN'S TRADE REVIEW polled the members of its Institute of Motion Picture Showmanship which comprises exhibitors from every section of the United States and parts of Canada; exhibitors from big cities, average communities, neighborhoods, small towns, rural areas. Therefore, the boys who came up with the answers represent a reliable cross-section of motion picture exhibition.

Hitching to the Star Wagon

The stars still shine brightly, one phase of the poll reveals. Members were asked: "Do people come to the show because of a star as much as last year?" They do, said half of the I. M. P. S. members polled. Another 25 per cent said fewer people came, while 23 per cent found there were more. If the story is gaining drawing power over the star, as some observers point out, the majority of theatremen apparently have not heard about it at their box-office.

However, the small majority of those answering "less" over those answering "more," even though both groups are in the minority, would seem to indicate a trend toward factors other than stars in the drawing power of a picture. Had such a poll been conducted about a decade ago, more than likely nearly all of the answers would have substantiated the general acknowledgment that stars were pictures' prime drawing power. That 25 per cent see fewer people being attracted by the stars might well presage the ultimate fall of the star system.

C. D. Weiser, manager of the Sky Theatre, Middleburg, Pa., says he never pushes the star value in any picture, but the picture itself. And Earle J. Stierwalt of the McCleary Theatre, McCleary, Wash., without mentioning star values, has his own remedy for the ailing box-office: "If we can have wholesome family yarns, stirring adventure and clean romance for a change, our patrons will put their money down at the box-office." Regardless of who the stars happen to be, reports V. J. Quatroche of the Greenport Theatre, Greenport, L. I., "this particular locality prefers Technicolor musicals and westerns."

Story Plus Stars Get the Money

It all depends on the situation, says Claude E. Kenner of Warners' San Pedro Theatre, San Pedro, Calif. Often the star value is important, while at other times it's the title that attracts. Or there may be "some specific appeal in the action or locale of the picture." But according to Hugh Borland of the Louis Theatre, Chicago, "it's the combination of a star or stars and a good story with the right type of a title that brings 'em to the box-office."

Can a favorite star overcome a poor title? Well, perhaps once in a while, but Guy B. Amis of the Princess and Strand Theatres, Lexington, Tenn., thinks there are too many bad titles these days, and he feels producers should give more careful thought to this phase of picture making. He writes: "Several good pictures in recent months have been handicapped by bad titles, which in many instances have little or no connection with the plot of the picture."

Shopping Is for Entertainment

No star-gazer is James H. Allbee. "The public does not come to see stars," declares the manager of the Central Theatre, a neighborhood house in East Boston. "They want pictures with a lot of entertainment. There is nothing wrong with the theatre that *good* pictures won't correct."

Another exhibitor who sees little in the stars is Alton F. McHan, assistant manager of the Colonial Theatre, Reading, Pa. He concedes that every movie fan has his or her favorite star, but "they still resent the *all-star* and *no-story* type of picture. I personally think, therefore, that the vehicle should get 90 per cent of the credit for box-office results."

Now to another question: Is distributor-prepared advertising material, such as newspaper mats, posters, etc., giving sufficient, too much or too little emphasis to star or stars?

I. M. P. S. members are divided three ways on that question, too. But at least 45 per cent of those replying were satisfied that the emphasis was sufficient, while another 30 per cent said it was too little. The minority 15 per cent said "too much."

By a considerable majority, 55 per cent of the members replied affirmatively when asked if personal appearances in or near their cities got publicity that stimulated attendance for the stars. However, only 38 per cent believed that such personal appearances benefited all pictures. On the negative side, 19 per cent said "no" as far as stars were concerned, while nine per cent shook their heads the same way in connection with the effect on all pictures.

Personal Appearance Reactions

Nearly everyone participating in the poll was anxious to recommend or condemn star personal appearances. The "yeas" were far out in front with a whopping 75 per cent majority over their negative (11 per cent) opponents. Which would seem to be ample proof, if any film company executive is listening, that more stars should be sent "on the road."

That seems to be the pet peeve of W. Byron Jones, Jr., of the Cameo Theatre, Bristol, Va. He writes:

"The only stars the people see in towns of 40,000 or more are the western stars, and you only get the people who know who they are and like them, and that is mostly the children. I think that now, more than ever, when we need good public relations, the film companies should send stars all over the country doing personal appearances at all the theatres, and do it on a 50 per cent basis. It would be up to the stars to put themselves over with the public. The exhibitor would be proud to advertise the fact that he had a certain star coming to his theatre, and there would be a closer bond between the star and his (or her) public. Hollywood doesn't seem to realize

(*Continued on Page A*-10)

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The following are cited for contribution to the betterment of motion picture theatre management through their accomplishments and cooperation in the aims of The Institute of Motion Picture Showmanship

MALCOLM E. ADAIR
Paramount Downtown
Los Angeles, Calif.

F. B. ALLSTON
Center Theatre
Hartsville, S. C.

JOHN N. ALLISON
New Vivian Thea.
Carlisle, Ind.

JAMES H. ALLREE
Central Thea.
East Boston, Mass.

GUY B. AMIS
Princess & Strand
Lexington, Tenn.

TRAVIS ARNOLD
Ritz Theatre
Malvern, Ark.

JAMES D. ASHE
Abingdon Thea.
Wisconico, Va.

ZENOBIA AUSTIN
Lyric Thea.
Williamson, W. Va.

FRANK B. AVERSA
Hippodrome Thea.
Niagara Falls, N. Y.

R. E. BALDWIN
State Thea.
Shafter, Calif.

HAROLD D. BARNES
Capitol Theatre
Clinton, Iowa

RUSSELL W. BARRETT
Warner Bros.' Capitol
Willimantic, Conn.

EUGENE BARROW
Gem Thea.
Caruthersville, Mo.

RALPH BASS
Berry & Temple
Hartsville, S. C.

BURTON M. BAUSELL
R. N. Smith Theatres
Mission, Tex.

VINCENT BEFORCE
Palace Theatre
Trenton, N. J.

W. F. BENDER
Bemidji Thea.
Bemidji, Minn.

JAMES W. BERGEN
RKO Greenpoint
Brooklyn, N. Y.

WAYNE B. BERKLEY
Adler Theatre Co.
Marshfield, Wisc.

STANLEY BERNSTEIN
Embassy Theatre
Brooklyn, N. Y.

DON BERTLING
Brad Theatre
Bradford, Ohio

EDWIN L. BEY
Fowler Theatre
Fowler, Ind.

J. WINSTON BLACKWELL
Linco Theatres
Lincolnton, Ga.

BILL BLANK
Majestic Theatre
Seymour, Ind.

LEONARD BLOOM
Avenue U Thea.
Brooklyn, N. Y.

LESTER W. BODWELL
Empire Theatre
Rahway, N. J.

PERCY BOND
Lorex Theatre
Loraine, Texas

ARCHIE A. BONEY
Ute Theatre
San Jon, N. Mex.

J. H. L. BOOTH
Okotoks Theatre
Okotoks, Alta., Can.

HUGH S. BORLAND
Louis Theatre
Chicago, Ill.

W. C. BOSTON
Midwest Thea.
Scottsbluff, Nebr.

A. I. BRANDENBURG
Abbott Theatre
Huntington, W. Va.

JOE BRITE
Rialto Theatre
Alamosa, Colo.

F. J. CAHALAN
Magnet Theatre
Claremont, N. H.

M. E. CAMMACK
Menominee Thea.
Menominee, Mich.

G. W. GUS CARLSON
Peoples Theatre
Superior, Wis.

MICHAEL JOHN CARROLL
American Theatre
Bridgeport, Conn.

LEONARD CASEY
Hunts Theas. Inc.
Wildwood, N. J.

WREN T. CASON
El Raton Thea.
Raton, N. M.

M. G. CAUDILL
Spartan Thea.
Sparta, N. C.

KEN L. CHRISTIANSON
Roxy Thea.
Washburn, N. Dak.

L. A. CHURNETSKI
Wood Thea.
Chicago, Ill.

W. E. CLENAHAN
Elmora Theatre
Elizabeth, N. J.

HALBURTON S. CLOUGH
Chimes Theatre
Oakland, Calif.

BEN COLEMAN
Senator Theatre
Washington, D. C.

LLOYD R. CONRAD
Casino Theatre
Halifax, N. S., Can.

IVAN R. COREY
Kansan Thea.
Great Bend, Kansas

WALLACE R. COWAN
Warner Bros.' Capitol
Salem, Oregon

W. L. CROUSE
Regent & Grant
Eveleth, Minn.

FRED S. CURDTS
Fox Thea.
Greenville, S. C.

FRANCIS E. DALBEC
Wing Thea.
Wing, N .D.

CHARLES E. DANIELS
Paramount Thea.
Glen Falls, N. Y.

HUBERT B. DANIELS
Roxy Thea.
Gallatin, Tenn.

A. S. DART
Broadway Thea.
Los Angeles, Calif.

T. D. DAVIES
Roxy Theatre
Owen Sound, Ont., Can.

BILLY DAVIS
Ritz Thea.
Gainesville, Ga.

JAMES G. DAVIS
Paramount Thea.
Lynn, Mass.

WILLIAM DAVIS
Princess Thea.
Del Norte, Colo.

JOHN J. DEEB
Parks Thea.
Meadville, Pa.

A. MILO DE HAVEN
Waterville, Ohio

JACK DEMOS
Lex Thea.
Chicago, Ill.

M. J. DEW-BRITTAIN
Grand-Avon-Strand
Dubuque, Iowa

ELSTUN DODGE
Elstun Theatre
Cincinnati, Ohio

F. G. DONEY
Royal Theatre
Guelph, Ont., Canada

JOHN J. DRISCOLL
Avalon Theatre
Milwaukee, Wisc.

GEORGE W. DRUM
Port Theatre
No. Charleston, S. C.

CHAS. M. EDWARDS
Sharon Theatre
Sharon, Tenn.

DONALD J. EDWARDS
Paramount Theatre
Fremont, Ohio

J. DON EDWARDS, SR.
Park Theatre
Williamsport, Pa.

CHARLES ELBREDER
Brentwood Theatre
Brentwood, Mo.

BOB ELLIOTT
Umpqua Amuse. Co.
Rosenberg, Ore.

PAUL ERICKSON
Alki Theatre
Wilbur, Wash.

RALPH P. ERLICK, JR.
Ohio Theatre
Norwood, Ohio

HERBERT EVANS
Capitol Theatre
Middleton, N. S., Can.

CURTIS EVERHART
Manos Theatre
Newton Falls, Ohio

ARTHUR A. FABRIZIO
Norbury Theatre
Ellenville, N. Y.

JACK A. FARR
Skyway Drive-In
Bryan, Texas

FLOYD FAUBION
Lee & Star
Teague, Texas

BERNICE L. FAWCETT
Milford Theatre
Milford, Mich.

HOWARD FEIGLEY
Rivoli Theatre
Toledo, Ohio

JOE FINK
Rhodes Theatre
Atlanta, Ga.

ALAN FINLAY
El Capitan Theatre
San Francisco, Calif.

FRANK M. FLETCHER
Iris Theatre
Houston, Texas

FRANK FOREST
Oakdale Theatre
Hazel Park, Mich.

MARTIN FOSTER
Guild Theatre
Portland, Ore.

BURKE FOX, JR.
Ambassador Theatre
Washington, D. C.

LEONARD FRICK
Cayce Theatre
Cayce, S. C.

L. J. FROWNFELTER
Bonnie Theatre
Bagley, Iowa

JOHN FUTCH
Beach Theatre
Jacksonville Beach, Fla.

L. B. FUQUA
Kentucky Theatre
Eddyville, Ky.

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HERVEY GARDENHIRE
Rex Theatre
O'Donnell, Texas

GERMAIN GERMAIN
Palace Theatre
Pittsfield, Mass.

VOGEL GETTIER
Steuben Theatre
Hornell, N. Y.

FRANCIS A. GILL
Paonia Theatre
Paonia, Col.

A. GOLDSON
Gold Coast Theatre
Chicago, Ill.

TONY GONZALES, JR.
Capitol Theatre
Palacios, Texas

D. W. GOODWIN
Urban Theatre
Dallas, Texas

BERT GREENE
Interboro Theatre
Bronx, N. Y.

ROBT. GREENE
Madison Theatre
Covington, Ky.

JOE K. GREGG
Gregg Theatre
Caney, Kansas

ARTHUR J. GROSS
Capitol Theatre
Woodbine, N. J.

HAROLD GROTT
Rialto Theatre
Baltimore, Md.

FERDINAND J. GUIDROZ
Fun Theatre
Lockport, La.

VINCENT GULLI
Roxy Theatre
Brooklyn, N. Y.

VIRGINIA E. HALE
Lincoln Theatre
Taft, Ore.

BOB HALLIDAY
Willamette Valley Theatres
Albany, Ore.

RALPH HAMILTON
Jewel Theatre
Denver, Colo.

CLINTON L. HARKEY
Angier Theatre
Angier, N. C.

W. E. HEBERT
Langston Univ. Theatre
Langston, Okla.

SAM HEBSCHER
Savoy Theatre
Hamilton, Ont., Can.

M. E. HENSLER
Park Theatre
Auburndale, Fla.

WM. J. HERON
Roxy Theatre
Carleton Pl., Ont., Can.

R. S. HESS
Groton Theatre
Groton, Conn.

HAROLD M. HORN
Regal Theatre
Elvins, Mo.

J. WILLIAM HORTON
Grand Rapids, Mich.

LEE JAMES HRUBY, JR.
4 Star Theatre
No. Brookfield, Mass.

ROBERT A. HYNES
Missouri Theatre
St. Joseph, Mo.

MILTON JACOBSON
Huntington Woods, Mich.

J. A. JACKSON
Empire Theatre
Birmingham, Ala.

THOMAS JAMES
Comet Theatre
St. Louis, Mo.

C. JARVIS
Avalon Theatre
Marysville, Ohio

A. B. JEFFERIS
Jefferis Theatre
Piedmont, Mo.

IRL M. JEFFERIES
Webb Theatre
Webster, Wis.

MEL JOLLEY
Century Theatre
Hamilton, Ont., Can.

W. BYRON JONES, JR.
Cameo Theatre
Bristol, Va.

TAYLOR F. JOYCE
Castle Theatre
Pryor, Okla.

DAVID J. KANE
Rivoli Theatre
Newark, N. J.

MITCHELL KELLOFF
New Ute Theatre
Aguilar, Colo.

CLAUDE E. KENNER
Warner's San Pedro
San Pedro, Calif.

LARRY KENT
Houston
Texas

RICHARD E. KEPLER
Meadville Park Theatre
Meadville, Pa.

NYMAN KESSLER
Odeon Theatre
New York, N. Y.

ED KIDWELL
Theatre Enterprises, Inc.
Roswell, New Mex.

JOHN KIRBY
Grove Theatre
Alamosa, Colo.

W. E. KIRK
Uptown & Boone
Columbia, Mo.

ABNER KLEIN
Bellvue Drive-In
Peoria, Ill.

SIDNEY H. KLEPER
Loew's College
New Haven, Conn.

JOHN R. KNIGHT
Capitol Theatre
Welland, Ont., Can.

JOHN R. KOIS
Telenews Theatre
Buffalo, N. Y.

O. B. KOPPANG
Liberty-Strand-Roxy
Kalispell, Mont.

KENNETH W. KORNAHRENS
Dillon Theatre
Dillon, S. C.

JOHN KRAFGISIN
Cornell Theatre
Chicago, Ill.

MERRITT A. KYSER
Aurora Theatre
East Aurora, N. Y.

MAURICE W. LATHROP
Orland Theatre
Orland, Calif.

KEN LAW
Cozy Theatre
Argos, Ind.

SAM W. LAWRIE
Gem Theatre
Fairview, Alta. Can.

MALCOLM W. LEAPHART
Waylyn Theatre
Naval Base, S. C.

WARREN H. LECOMPTE
Algonquin Theatre
Manasquan, N. J.

A. T. LEHMANN
Paramount Theatre
Middletown, N. Y.

RAYMOND LESKANIE
Ritz Theatre
Garfield, N. J.

WILLIAM A. LEVEE
Liberty Theatre
Freehold, N. J.

WM. "BILL" LEWIS
Capitan Theatre
Dallas, Tex.

MORRIS LITTMAN
Sylvan Theatre
Rutherfordton, N. C.

NORMAN W. LOFTHUS
California Theatre
Santa Barbara, Calif.

BILLY LOVORN
Strand Theatre
Georgetown, S. C.

HANK LOWRY
Beacon
Port Washington, N. Y.

C. H. LUCAS
Coastal Drive-In's
Kissimmee, Fla.

T. MURRAY LYNCH
Capitol Theatre
Halifax, N. S., Can.

SIDNEY MANN
Vogue Theatre
Bronx, N. Y.

ALLEN MARGELEFSKY
Colony Theatre
Brooklyn, N. Y.

SALVATORE MARINO
Strand Theatre
Great Kills, S. I., N. Y.

H. JENSEN MARK
Casino Theatre
Penndel, Pa.

HARRY E. MARTIN
Royal Theatre
Gainesville, Ga.

VINCENT MASTRACCO
Smalley's Camden Theatre
Camden, N. Y.

EDW. C. MAY
Lincoln Theatre
Miami Beach, Fla.

H. R. MILLER
Skouras Ward
Bronx 55, N. Y.

JACK MILLER
United Artists Theatre
San Francisco, Calif.

KENNETH W. MILLER
Roxy Theatre
Martinsburg, Pa.

JAMES A. MOORE
Camden Theatre
Camden, Maine

PAUL W. MOORE
Paramount Theatre
Baltimore, Md.

WALTER L. MORRIS
Pike, Tower & Lee
Knoxville, Tenn.

D. P. MORTON
Cole Theatre
Hallettsville, Texas

WM. L. MCCLAIN
Virginia Theatre
Carrollton, Ohio

J. C. MCCOULLOUGH
Capitol Theatre
No. Bay, Ont., Can.

TERRY MCDANIEL
Westates Theatres
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RUFUS NEAS
Cameo Theatre
Bristol, Va.

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JOHN G. NEWKIRK
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Ted C. Rodis
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Bronx, N. Y.

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Loew's Poli
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Martin Rosen
RKO Fordham
Bronx, N. Y.

Morris Rosenthal
Loew's Poli
New Haven, Conn.

Frank D. Rubel
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C. J. Russell
Chicago
Illinois

Montague Salmon
Rivoli Theatre
New York, N. Y.

Don B. Sanders
Tower Theatre
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New London, Conn.

Joe M. Saxon
Port Thea.
Brookport, Ill.

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Tuckerton, N. J.

Walter E. Schmitz
Mt. Calvary Thea.
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Tivoli Thea.
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L. Thompson
Schine State Thea
Hamilton, N. Y.

Ralph G. Tiede
Granada Thea.
Napanee, Ont., Can.

Don Tillotson
Arcade Thea.
Holton, Kansas

Leo Toner
Fox Thea.
Riverside, N. J.

Samuel Torgan
RKO Keith
Lowell, Mass.

L. F. Townsend
Royal Thea.
Hoisington, Kansas

Geo. R. Trimyer, Jr.
Riverview Thea.
Norfolk, Va.

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Nashville
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Joy Thea.
Pawnee, Ill.

H. S. "Doc" Twedt
Princess Thea.
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Susanville, Calif.

Showmanship That Sells Tickets Today

Continued from Page A-5

that it is the public who makes the stars and who buys the tickets to see them. Hollywood should forget the foreign market and win back the local lost market."

Well, while the red faces are slowly returning to their normal complexion, let's drop off again in Middleburg, Pa., and listen to C. D. Weiser again. Weiser is a little bitter about this personal appearance thing. The reason? Well, there seems to be a lot of to-do about stars appearing in big cities, but they never visit a small town.

"My patrons tell me the stars think they are too big to appear in small towns."

Since a majority urged more personal appearances, and since a great many of the exhibitors polled operate theatres in average communities, the large vote may well be construed as a mandate not merely for more personal appearances but also for star visits to small towns.

During the past few months distributors have been giving more attention to area premieres. There is scarcely a section of the country where a premiere has not been staged with the stars, and ballyhoo that used to be confined mostly to Hollywood and New York. These premieres usually spearhead additional bookings throughout the territory. The question, "Just how beneficial are they to the exhibitor?" was placed before the I.M.P.S. members.

Of those answering, 38 per cent said that such premieres helped them moderately, 31 per cent found them greatly beneficial and 17 per cent were helped not at all.

Advantages of Area Premieres

Of course, there are disadvantages. Don Tillotson of the Arcade Theatre, Holton, Kans., concedes that an area premiere does much to create interest in a picture, "but in a small town it is so often quite late before you can play that picture, so it does not help too much because the excitement has worn off."

If Milan G. Steele of the Ritz Theatre, Pawnee, Okla., can get a booking within a few days of the premiere, then he agrees they're beneficial. And H. R. Miller of the Skouras Ward Theatre, Bronx, N. Y., whose run is late, finds that premieres create two kinds of comment, good and bad. If the picture is good, word-of-mouth will help his business. If not, then he suffers.

The attitude of merchants and newspapers toward tieups and publicity is becoming less cooperative, declare many I.M.P.S. members. When asked if merchants were more or less interested in tieups, 49 per cent said "less," while 43 per cent said "more." As for newspapers using more or less space than a year ago, 39 per cent said "less," 36 per cent, "more." The differences aren't great, but just the same they're enough to cause concern.

A sarcastic observation is made by George Sawyer of the Victory Theatre, New London, Conn. "If you're referring to gratis space," he writes, "there's no such animal here. Paid space? All you want." And up in Claremont, N. H., F. J. Cahalan of the Magnet Theatre is unable to get newspaper cooperation, "so we have to hit radio, direct mail and use of programs."

Sixty-two per cent of the I.M.P.S. members participating in the poll indicated that they would use more outdoor advertising (tieups with beaches and pools, local sporting events, etc.) than last year. Only 23 per cent planned to do less. Comfort and safety is the single element 45 per cent of them will emphasize most in their exploitation this summer. Another 40 per cent will concentrate on stars, while the remaining 39 per cent will settle for picture titles. About 63 per cent will continue programs through the hot months, while a minor six per cent plan to suspend.

"We sell the theatre as a year-around vacation amusement resort," explains Hugh Borland of the Louis, Chicago. "We also do a lot of institutional advertising, selling our many features over our opposition theatres—biggest and best pictures, lowest prices, perfect sound, comfortable seats, etc."

Timing of National Advertising

O. E. Roberts of the Mars Theatre, Mars Hills, N. C., has a complaint about national advertising, which he contends is timed only for the large cities.

"Theatres in small towns do not benefit a great deal from this advertising," he writes. "A majority of pictures run for a year or more, and a continuous national advertising campaign would pay off, if the producing companies would realize this. Ill-timing of advertising is the worst feature of the national advertising campaigns."

Do you "lift" publicity from pressbooks to send to the newspaper? Don't bow your head in shame. You don't need to be psychoanalyzed. Most of your brother exhibitors do the same thing. Results of the I.M.P.S. survey show that 62 per cent repeat this "lifting" process from time to time, while 13 per cent do not. The other 25 per cent declined to comment.

When it comes to stock selling aides—such as three-sheets, insert cards, etc., (trailers excepted), survey results show that the 40x60 lobby display has made rapid strides in the past several years. Among productive selling material, it's the most popular accessory with 51 per cent of the boys. Window cards and 11x14s tie for second place (38 per cent), while three-sheets come in third (27 per cent). In fourth place (26 per cent) are insert cards, followed by 30x40s (24 per cent). At the bottom, in sixth place, are 24-sheets (17 per cent). Some exhibitors use 22-28s, one-sheets, six-sheets and other miscellaneous aides, but these instances were rare in the poll.

But here's something for the film company advertising executives and the boys who make up the pressbook ads. Now those big three-, four- and five-column ads look mighty impressive, but most of the time they fail to find their way into the newspaper. The most popular size of ad mat, declare 55 per cent of the I.M.P.S. members, is the one-column. They can always use that, and it doesn't wreck their budget. And the two-column mat also comes in handy, too, say 44 per cent. Even the three-column mat gets only a 7 per cent vote.

Press Book Publicity Material

Let's listen to Bob Halliday, of Willamette Valley Theatres, Albany, Ore. Halliday is speaking: "Most pressbooks are poor and contain little in the way of 'new' ideas. Too often advertising mats, one-sheets, etc., do not do justice to the picture. Many trailers (except MGM's) are disappointing."

In Chicago Hugh Borland has dispensed with newspaper advertising in favor of program distribution (8,000 weekly), street stunts of all kinds, animated displays, etc. "Our business has not dropped," he reports. Down in McAllen, Texas, Truman Riley of the Interstate Palace considers the personal letter to selected groups the best type of exploitation for 'show case' theatres. He also likes "artful weekly folders occasionally" and is "a strong believer in flashy built-up fronts on action pictures." Other members expressed their preferences for special fronts.

Here and there among those responding to the I.M.P.S. poll were an occasional general observation or a complaint.

Vincent Gulli, who manages the Roxy Theatre, Brooklyn, N. Y., has a few words of advice for his fellow theatremen:

Personal Contact for Goodwill

"Greet your patrons during the evening shows. Spend more time on the floor. Keep your theatre clean. See that there is plenty of fresh air. Men's and ladies' rest rooms should be inspected after each show break. In other words, the attendance of any theatre depends on the manager. Too many circuits run their theatres from the home office and employ young, inexperienced men as managers. Show me the theatre, and I will tell you the type of manager you will find."

The critics will cast a jaundiced eye at this complaint from Burke Fox, Jr., of the Ambassador Theatre, Washington, D. C. Cries Fox:

"What kills our shows are the critics. They seem to 'pan' every show we get. I don't think they know a good picture when they see one. Right now we are playing Humphrey Bogart in "Knock on Any Door," and the people are very pleased with it, yet we got a lousy write-up. What can you do when they 'pan' you like that?"

With that $64 question, this survey is concluded.

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"JIGGS and MAGGIE" SERIES

(Based on the cartoon strip by George McManus)

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MONOGRAM

JAN GRIPPO

Producer

"BOWERY BOYS" SERIES

Starring Leo Gorcey with Huntz Hall

for

MONOGRAM

HAL E. CHESTER

Producer

"JOE PALOOKA" SERIES

(Based on cartoon strip by Ham Fisher)

for

MONOGRAM

LINDSLEY PARSONS

Producer

"TUNA CLIPPER"

"TRAIL OF THE YUKON"

for

MONOGRAM

JEFFREY BERNERD

Producer

"FORGOTTEN WOMEN"

for

MONOGRAM

The Hollywood Scene

Production Moving Ahead

Studios Taking 1949 Schedules in Stride as Backlogs Hold to Comfort Margin for Release Commitments

The general impression of a somewhat depressed condition existing in the Hollywood production picture receives little or no support from studio announcements and predictions regarding the pictures planned for filming and those to be released during the latter half of 1949. The fact is that approximately 200 features have been announced for production and another 200 for release from July 1, 1949, through December 31, 1949. On the other hand, some of the announcements have been very vague and these figures are subject to considerable revision, upwords or downwards, particularly the individual lists which follow.

These figures do not include any releases or productions for Eagle-Lion where a pending sale and the resignation of a president have made announcements of any sort inadvisable. Nor do the figures include independent productions such as "House by the River," from Howard Welsch and Bob Peters, or "Borderline," from Milton Bren, William Seiter and Fred MacMurray.

Plans at Columbia, MGM

At Columbia, definite plans include a pair of Gene Autry westerns, two Durango Kid westerns, one Blondie comedy and another film in the Jungle Jim series. In addition, Harry Joe Brown will make "The Fortunes of Captain Blood" for Columbia release, while Santana will contribute "In a Lonely Place," with Robert Rossen also to make one film, as yet unnamed. Studio producers Wallace MacDonald and Alex Gottlieb will each make one unidentified picture. Also scheduled are "Feudin' Rhythm," "Woman of Distinction," "The Traveling Saleswoman," "The Hero," "The Palomino" and "Born Yesterday."

MGM's six-month production list includes "Adam's Rib," "Nancy Goes to Rio," "The Outriders," "The Yellow Cab Man," "East Side, West Side," "Europa and the Bull," "The Duchess of Idaho," a sequel to "Mrs. Miniver," "Lovely to Look At," "Running of the Tide," "The Devil's Dowry," and "Father of the Bride."

Monogram to Make 23

A long list is submitted by Monogram. Included are two films to star Roddy McDowall, three from James Oliver Curwood adventure yarns, two Bowery Boys comedies, three Johnny Mack Brown westerns, three Jimmy Wakely westerns, three Whip Wilson westerns, the third in the Henry Latham series, a Jeffrey Bernerd exploitation film, two Gene Stratton Porter stories, two more in the Bomba jungle series and at least one more Jiggs and Maggie comedy. In addition, there will be two or three pictures made by Associated British Pictures in England in collaboration with Monogram and Allied Artists. The latter company has scheduled starrers for Audie Murphy, Rod Cameron, Florence Marly and Gale Storm.

For Paramount, Hal Wallis has scheduled "The Furies" and "September," the latter to be made in Europe. George Stevens will make "An American Tragedy," and an untitled picture is due from William Wyler. William Pine and William Thomas will contribute "Below the Border" and "Too Hot to Handle." In addition, Paramount will make "I Married A Dead Man," "Where Men Are Men," "Postal Inspector," "Little Boy Blue," "Beyond the Sunset," "Counter Intelligence," "Eagles of the Navy," the Mabel Normand-Mack Sennett story, "Mr. Music," "Montana Rides," "Famous," "The World on a String," and "Kingpin."

At RKO, a tentative production plan has been worked out. Named are "Bed of Roses," "Jet Pilot," "Black Canyon," "Best of the Badmen," third in this series, "Christmas Gift," a Robert Mitchum-Jane Russell starrer, two Tim Holt westerns, "Terror," a Tarzan from Sol Lesser, "Beloved Over All" and "Edge of Doom" from Sam Goldwyn, "Carriage Entrance" from Polan Banks, "Daybreak" from Niven Busch, at least one Walt Disney picture, and a film from Irving Cummings, Jr., and Irving Allen.

Republic's output will embrace two Roy Rogers, two Rex Allen wetserns, "Navajo Trail Raiders" and another Rocky Lane starrer, "San Antone Ambush" and another Monte Hale starrer. "Pardon My Toe-Hold," "Sands of Iwo Jima," "Hangman's Moun-

(*Continued on Next Page*)

PICTURES MADE AND READY FOR RELEASE

PRINCE OF FOXES (20th Century-Fox) Wanda Hendrix, Eduardo Ciannelli and Tyrone Power appear above. Producer, Sol C. Siegel. Director, Henry King.

ANNA LUCASTA (Columbia) Broderick Crawford, Paulette Goddard, Gale Page and Mary Wickes appear above. Producer, Philip Yordan. Director, Irving Rapper.

ONCE MORE, MY DARLING (Universal-International) Robert Montgomery, Jane Cowl and Ann Blyth appear above. Producer, Joan Harrison. Director, Michael Gordon.

Wide Range of Subjects Covered in Hollywood Studio Schedules

tain," "Faces in the Sun," "The Alamo," which will star John Wayne, "The Sea Hornet," "Belle of the Gold Coast," and "The Life of Helen Morgan," which may or may not be made for Republic.

Productions slated for Screen Guild during the last six months of this year are "Apache Chief," "The Dalton Gang," "Square Dance Jubilee," "Deputy Marshal," "The Baron of Arizona," "Son of Shep," "Western Pacific Flyer," "Montana Badlands," "The Ghost of Jesse James," and "20,000 Leagues Under the Sea."

Another studio where the complete production schedule for the balance of the year is still indefinite is 20th Century-Fox Definitely scheduled, though, are "Oh, Doctor," "Front and Center," "Turned Up Toes," "Whirlpool," an unnamed Robert Bassler production, "Night and the City," which will be made in England, "Quartered City," which will be made in Berlin, "21 Bow St.," to be made in England, and "Transit Hong Kong."

Six Certain at United Artists

Also incomplete is the list from United Artists, where changes in production and release schedules are constantly being made. Relatively certain for production are "Tom Thumb," from George Pal; "A Kiss for Corliss," from Colin Miller; "By Hook or By Crook," from W. Lee Wilder; "Leather Stocking Tales," from Edward Small; "Johnny One-Eye," from Benedict Bogeaus, and "Two Hearts in Three-Quarter Time," Douglas Sirk.

Universal-International's late 1949 production list looks like this: "The Story of Molly X," "Half a Buccaneer," "Panther's Moon," "Abbott and Costello in the Foreign Legion," "Customs Bureau," "Sierra," "The Life of Jim Bowie," "Fox in Chains," "Frame Up," "Hellgate," "Ma and Pa Kettle in New York," "Shakedown," plus four or five more pictures not yet decided upon.

Set for shooting from July through December at Warners are "The Big Cage," "Victoria Grandolet," which will star Jennifer Jones, "The Daughter of Rosie O'Grady," two United States Pictures productions—"Murder, Inc.," and "Marked Children," "Dallas," "Young Man With a Horn," "Showdown," "Perfect Strangers," "Always Leave Them Laughing," with Milton Berle, "The Candy Kid Levels," "Colt '45," "The Travelers," "The Glass Menagerie," "The Victim."

A Look at Release Schedules

Somewhat more complete in a few cases, but a little less lengthy in others, are the releases slated for the same period. Columbia's list follows: "Kazan," "Law of the Barbary Coast," "The Blazing Trail," "Air Hostess," "South of Death Valley," "The Devil's Henchmen," "Wild Bill Hickok," "Horsemen of the Sierra," "Blondie Hits the Jackpot," "Holiday in Havana," "Rusty's Birthday," "Barbary Pirate," "Prince of Stallions," "Prison Warden," and, probably, "Anna Lucasta."

MGM's rather long list includes: "In the Good Old Summertime," "Any Number Can Play," "Madame Bovary," "Great Sinner," "Border Incident," "Forsyte Saga," "Scene of the Crime," "Malaya," "Intruder in the Dust," "Challenge to Lassie," "That Midnight Kiss," "Conspirator," "The Red Danube," "Battleground," "Annie Get Your Gun," "Death in the Doll's House," "On the Town," "Side Street," "Bodies and Souls," "Stars in My Crown," "Tension" and "Ambush."

Allied Artists will release "Massacre River," "Stampede," the British film "My Brother Jonathan," and an Audie Murphy starrer. From Monogram itself will come "Forgotten Women," two Jimmy Wakelys, "Mark of the Whip" and possibly four other Whip Wilson starrers, two Henry Latham films including, "Leave It to Henry," "Hold That Baby" and two other Bowery Boys comedies, "Jackpot Jitters," two Johnny Mack Brown westerns, "Thunder the Great," "Trail of the Yukon," a Jeffrey Bernerd exploitation film, two Gene Stratton Porter stories and one in the Bomba series.

Paramount's offerings during the period will consist of "Riding High," "After Midnight," "Dear Wife," "Red Hot and Blue," "Chicago Deadline," "The Great Lover," "The Great Gatsby," "The Heiress," Cecil B. DeMille's "Samson and Delilah," "The Sin of Abby Hunt," "Sorrowful Jones," "Streets of Laredo and "Top o' the Morning." Hal Wallis will add "My Friend Irma," "Rope of Sand," "File On Thelma Jordon" and "Bitter Victory," while Pine-Thomas offers "Manhandled" and "Special Agent."

Releases from RKO will include "Savage Splendor," "Roughshod," "Mighty Joe Young," "The Big Steal," "The Outlaw," "Interference," "It's Only Money," Samuel Goldwyn's "Roseanna McCoy," two Tim Holt westerns, Walt Disney's "Ichabod and Mr. Toad," "Love Is Big Business," "She Wore a Yellow Ribbon," "They Live by Night," "Vendetta," "Weep No More," "Montana Belle," "After the Storm" and "Man on the Eiffel Tower."

Long List From Republic

Republic's long list includes "The Fighting Kentuckian," "The Avengers," shot in Argentina, "Pride of the Indians," an untitled wild animal story, "Brimstone," "Crosswinds," "Sands of Iwo Jima," "Faces in the Sun," perhaps "House by the River," 'Pardon My Toe-Hold," "Hangmen's Mountain," "Postoffice Investigator," "High School Daughters," "The Red Menace," two Monte Hale westerns, two Rocky Lane westerns, two Rex Allen westerns and "Golden Stallion" and "Down Dakota Way," both starring Roy Rogers.

Scheduled for showing from Screen Guild are "Ringside," "Sky Liner," "Grand Can-

NEW FILMS ON THEIR WAY TO THEATRES

IN THE GOOD OLD SUMMERTIME (Metro-Goldwyn-Mayer) S. Z. Sakall, Judy Garland and Van Johnson appear above. Producer, Joe Pasternak. Director, Robert Z. Leonard.

MASSACRE RIVER (Allied Artists) Guy Madison, Carole Mathews and Johnny Sands appear above. Producers, Julian Lesser and Frank Melford. Director, John Rawlins.

GRAND CANYON (Screen Guild) Olin Howlin, Reed Hadley, Grady Sutton, Mary Beth Hughes and Richard Arlen appear above. Producer, Carl Hittleman. Director, Paul Landres.

STAR PARADE FEATURE OF FORTHCOMING PRODUCTIONS

THE HEIRESS (Paramount Montgomery Clift and Olivia de Havilland appear above. Producer-director, William Wyler.

THE BIG STEAL (RKO Radio) Jane Greer, Robert Mitchum and Tony Roux appear above. Producer, Jack Gross. Director, Don Siegel.

UNDER CAPRICORN (Warner Bros.) Joseph Cotten and Ingrid Bergman appear above. Producer-Director, Alfred Hitchcock.

yon," "Call of the Forest," "Treasure of Monte Cristo," "Apache Chief," "The Dalton Gang," "Square Dance Jubilee," "Deputy Marshal," "The Baron of Arizona," "Son of Shep," "Western Pacific Flyer" and "Montana Badlands."

Releases set by 20th Century-Fox are: "Beautiful Blonde from Bashful Bend," "It Happens Every Spring," "Sand," "House of Strangers," "Slattery's Hurricane," "You're My Everything," "Come to the Stable," "I Was a Male War Bride," "Father Was a Fullback," "Collision," "Pinky," "Oh, You Beautiful Doll," "Everybody Does It" and "Prince of Foxes."

United Artists' list includes: "The Gay Amigo," Cisco Kid Productions; "Just William's Luck" from Britain; "The Crooked Way," Bogeaus; "Too Late for Tears," Hunt Stromberg; "Black Magic," Edward Small; "Africa Screams," Nassour; "The Great Dan Patch," W. R. Frank; "Home of the Brave," Screenplays; "Love Happy," Pickford-Cowan; "Indian Scout," Edward Small; "Daring Caballero," Cisco Kid; "Twilight," the Hakims; "Red Light," Roy Del Ruth; "Quicksand," Rooney-Stiefel; "Gun Crazy," the Kings, and "Mrs. Mike," Bischoff.

Universal-International's "Calamity Jane and Sam Bass," "Woman Hater," from Rank, "Partners in Crime," "Blue Lagoon" from Rank, "Sword in the Desert," "Abbott and Costello Meet the Killer, Boris Karloff," "Yes Sir, That's My Baby," "Come Be My Love," "The Western Story," "Abandoned" and four or five more not yet titled.

Warners list offers: "The Fountainhead," "Girl from Jones Beach," "One Last Fling," "Montana," "Look for the Silver Lining," "Under Capricorn," "The Lady Takes a Sailor," "Story of Seabiscuit," "Task Force," "Return of the Frontiersman," "Happy Times," which stars Danny Kaye, and "It's a Great Feeling."

RED LIGHT (United Artists) Barton MacLane, Virginia Mayo and George Raft appear above. Producer-Director, Roy Del Ruth.

SEQUELS STILL MAKING GOOD

There's no business that latches on to a successful idea more quickly than the motion picture business. It's been true in advertising and exploitation, and it's especially true in picture making. Overlooking the fact that successful film ideas are usually re-made anywhere from two to half a dozen times, it is significant that both picture series and picture sequels flourish in Hollywood.

The series fall in three in main groups—comedy, mystery and jungle or adventure. Probably the best known and certainly one of the most popular series is "Blondie," which Columbia has been turning out for many years, with essentially the same casts. Monogram has two competitors—"Jiggs and Maggie," comparatively new series, and an even newer one, "The Henry Latham Family," which so far has been seen in "Leave It To Henry" and "Henry The Rainmaker." "The Bowery Boys" series, another Monogram contribution, is also comedy, as was its predecessor, "The Dead End Kids." Another series, but in the drama classification, is the studio's "Joe Palooka" films.

Almost as popular have been the mystery series, best known of which is Monogram's "Charlie Chan" group. The series, incidentally, has outlived two actor-interpreters of its Chinese detectives and is currently on its third. Columbia has the "Crime Doctor" series, starring Warner Baxter who, interestingly enough, was the first title-role actor in a famous western series—the Cisco Kid. In addition, Columbia, from time to time, makes a "Lone Wolf" film, although this isn't a regular series. Both the "Boston Blackie" and "Whistler" groups have recently been abandoned by this studio. For some time RKO popularized the "Saint," with George Sanders playing Leslie Charteris' versatile hero. Financial disagreement with the author brought an end to the Saint's film career. RKO replaced him with the "Falcon," sold this character to Columbia, which in turn sold the rights to John Calvert, who made three of the mysteries before abandoning the character recently.

Undoubtedly the best known of the jungle series has been based on "Tarzan's" adventures, adventures which have far outlasted their film heroes. Recently veteran Tarzan Johnny Weissmuller was replaced by Lex Barker with Weissmuller moving into a new

(*Continued on next page*)

THE FIGHTING KENTUCKIAN (Republic) Oliver Hardy, Odette Myrtil, John Wayne and Vera Ralston appear above. Director, George Waggner.

TULSA (Eagle Lion). Robert Preston and Susan Hayward appear above. Walter Wanger, Producer. Stuart Heisler, Director.

Sequels Still Making Good

adventure group based on the exploits of one Jungle Jim. Not long ago Monogram entered the field with a series portraying the experiences of its youthful jungle boy, "Bomba."

The remainder of the series are rather difficult to classify, while the actual sequels are, of course, based on the reception an original picture receives. Columbia has its "Rusty" series, which gets its name from the name of the series' dog, but the pictures actually deal with the problems of a young adolescent. The animal idea is a popular one. Screen Guild also has a dog series built around an animal known as "Shep." The same studio introduced a horse, Wildfire, and built three films around the animal. Eagle-Lion has its "Red Stallion" and "Red Stallion in the Rockies."

Most of the studios have been particularly quick at recognizing the box-office potential of a sequel to a successful picture. Columbia is trying to capitalize on the tremendous popularity of "The Jolson Story" with a sequel, "Jolson Sings Again." The same company reaped a fine return from "The Fuller Brush Man" and is currently busy with "The Fuller Brush Girl." Monogram profited by the postwar popularity of "Kilroy Was Here" by making a pair of films embodying the name, Kilroy, in their titles.

MGM followed "See Here Private Hargrove" with "What Next Private Hargrove" and is shortly to begin work on a sequel to the very popular, "Mrs. Miniver."

Paramount, where Pine-Thomas' "Big Town" series has been abandoned, capitalized on the popularity of "Dear Ruth" by following it with "Dear Wife." The same studio's tremendously rewarding "Going My Way" was sequelized by RKO in "The Bells of St. Mary's," which used characters of the same type and a similar setting. RKO is also following its vaudeville-type film, "Variety Time" with another of similar design, "Make Mine Laughs."

Screen Guild seized upon the exploitable value of the name of Jesse James to make "I Shot Jesse James," after the character had been seen in several previous pictures.

"A Letter to Three Husbands"

Over at 20th Century-Fox, "A Letter to Three Husbands" is planned as a sequel to the widely hailed "A Letter to Three Wives." "Mr. Belvedere Goes to College" is the current successor to "Sitting Pretty," and producer Sam Engel plans additional Mr. Belvedere films as long as the material, amusing material that is,—holds out.

Universal-International followed "The Little Foxes" with "Another Part of the Forest," sort of a backward sequel. The same studio was quick to follow the success of "The Egg and I" with "Ma and Pa Kettle," a picture which involved many of the same characters.

Warners turned out "Janie" and "Brother Rat," and followed them with "Janie Gets Married" and "Brother Rat and a Baby." The same studio is planning follow-ups of recent successful teamings of Joan Crawford and David Brian, as well as Jack Carson and Doris Day.

Not exactly a series, but a name used to good advantage by half the studios has been Monte Cristo, which has already appeared as "The Count of Monte Cristo," "The Wife of Monte Cristo," "The Return of Monte Cristo" and "Countess of Monte Cristo." Maxwell Shane is contemplating a film called "Crosstown," which, while not exactly a sequel to "City Across the River," may incorporate some of the same characters and will have a similar theme. Edward Gross is forming a company to make "Riding the Rainbow," as a successor to 20th Century-Fox's "Chicken Every Sunday."

And so it goes. A good idea is worth repeating and the picture with a character or group of characters who have registered at the box-office claims a running-start when it comes to selling the picture at the theatre. Some of the most recent box-office events have proved that. Look at "Mr. Belvedere."

Busier Studios Reverse Employment Downtrend

The ranks of Hollywood's unemployed are thinning—not too noticeably, it is true, but an uptrend is seen by Central Casting Corp., which records extra employment for all studios. This agency reported a 15 per cent increase in extra employment for April, 1949, over the same month last year.

The employment figures have been on the gloomy side for some time and early this year dropped below the previous bottom mark of February, 1938, according to the only figures prepared for the craft unions and issued by the California Bureau of Industrial Relations. These figures (whose accuracy has been questioned for a long time by certain film groups) showed 12,100 of the craft union members on the unemployed lists for the beginning of 1949.

The Grips, one of the craft unions, reported that of their total membership of 1350, 450 were employed by the studios in April, 1949, compared to 400 in the same month, 1948. Another craft union, the Propmen, reports almost identical figures for 1949 and 1948, thus far. The cameramen, who reported 65 percent employment in 1948, indicate a very mild improvement for this year, with the percentage varying between 65 and 68.

Better Market for Writers

A report from the Screen Writers Guild, not a craft union, shows that 201 writers were employed at the majors and 165 at the independents in May of this year, compared to 245 and 178 in April, 1948. However, the union points out that there has been an upswing since the first of the year with an increase in story sales benefiting the writers, generally the first to feel the effect of increased activity.

For the assistant directors, first and second assistants, 1949 has shown improvement over 1948, with late 1948 and early 1949 being very bad indeed. November, December and January employment for the union reached 79 percent unemployed, an all-time low. The average for 1948 was 60 percent unemployed, while the mean figure thus far for 1949 has been around 47 percent unemployed.

Leveling Off After Rise

Among the Teamsters, representing another craft union, the previous low point in union history was in July 1948, but February, 1949, saw a new low mark. This closely follows the state report for the industry. There has been an increase since that time, an increase which is currently leveling off.

Figures revealed by the Screen Actors Guild are not very bright. For individual actors signed to term contracts by producers, March 1, 1947, saw 742 employed. One year later, this figure had dropped to 463. Six months later, in Oct. 1, 1948, the figure was 372, and last March it was 360. However, a spokesman for the union pointed out that the situation among free-lance actors was certain to be even worse. He explained that when conditions appear to be bad studios use as many contract people as possible, avoiding the free-lance actors. He said the 51 percent drop among contract actors since 1947 was probably considerably larger among free lancers.

To a considerable extent the studios are "living off their own fat" so far as story properties go. The properties still to be turned out as important forthcoming productions include such high-priced stories as "Born Yesterday," the stage hit owned by Columbia, and "Harvey," another long-run and fancy-priced buy of a stage play.

The distributors the studios must supply with attractions for the theatre market are also on velvet due to the success of older pictures that can go forth as re-issues and do smart business for the exhibitors.

These two factors, plus the coaxing of filming activities to studios abroad by means of frozen funds, help to keep the guilds on the edgy side. And it will take a lot sharper employment uptrend than has been registered these past few months to dispell the air of pessimism that pervades the Hollywood talent and technician colony despite rising activity on various studio lots.

TWO OF 1949's TOP GROSSERS!

•

Screen Plays Corp. presents

KIRK DOUGLAS

in Ring Lardner's

"CHAMPION"

Co-starring

MARILYN MAXWELL • ARTHUR KENNEDY

with

PAUL STEWART • RUTH ROMAN • LOLA ALBRIGHT • LUIS VAN ROOTEN

PRODUCED BY STANLEY KRAMER

Associate Producer ROBERT STILLMAN • Directed by MARK ROBSON
Screenplay by CARL FOREMAN • Musical Score by DIMITRI TIOMKIN

•

Screen Plays Corp. presents

"THE HOME OF THE BRAVE"

with

DOUGLAS DICK • FRANK LOVEJOY • JAMES EDWARDS
STEVE BRODIE • JEFF COREY • LLOYD BRIDGES

PRODUCED BY STANLEY KRAMER

Based on an original play by ARTHUR LAURENTS

Screenplay by CARL FOREMAN • Associate Producer ROBERT STILLMAN
Directed by MARK ROBSON • Musical Score by DIMITRI TIOMKIN

•

Proudly Released Through UNITED ARTISTS

Pine-Thomas PRODUCTIONS

Current Release

MANHANDLED

starring

DOROTHY LAMOUR
STERLING HAYDEN
DAN DURYEA

In Production

CAPTAIN CHINA

starring

JOHN PAYNE
GAIL RUSSELL
JEFFREY LYNN
LON CHANEY
EDGAR BERGEN
MICHAEL O'SHEA

Preparing

BLAZE OF GLORY
(In Technicolor)

Paramount Pictures

WILLIAM H. PINE

WILLIAM C. THOMAS

JOSEPH L. MANKIEWICZ

JOHN M. STAHL

DIRECTED

OH, YOU BEAUTIFUL DOLL
(Technicolor)

and

FATHER WAS A FULLBACK
(Technicolor)

for

20th CENTURY-FOX

LLOYD BACON

DIRECTED

"MOTHER IS A FRESHMAN"
(20th Century-Fox)

"IT HAPPENS EVERY SPRING"
(20th Century-Fox)

and

"THE GOOD HUMOR MAN"
(Columbia)

ALFRED
HITCHCOCK

PAUL TERRY

Producer of

TERRY-TOONS

REG. U. S. PAT. OFF.

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271 NORTH AVENUE
NEW ROCHELLE NEW YORK

20th CENTURY-FOX

Released by UNITED ARTISTS

After The Theatre—The Classroom

A Little Editing Turns Entertainment Into Education

By Bill Specht

Motion pictures have donned cap and gown and entered the schoolroom to teach.

By a whimsical turn of sponsored events, the same picture that caused Mr. and Mrs. Averagewed to hire a baby-sitter for junior so they could be free to see it at the local theatre, may turn up in Junior's own classroom to assist the teacher in acquainting him with the facts of science, the turn of historical events or the general appearance of faraway places of the world.

True, the picture may have been altered by editing and shifting of emphasis from the box-office angle that love triumphs to the coutoms, costumes and manners of some foreign land. Or, it may have been split into several different pictures for feeding to students in separate measured doses that fit in with Teacher's plan of instruction.

The point is that these films, which were not made with education as their main objective but sighted to bring dollars to the box-office, apparently have such superlative educational value that in edited forms they are able to make clear to students in a few minutes that which otherwise might take a conscientious teacher weeks to accomplish.

And the major point is that these films—which range from a 23-minute version of DeMille's "Cleopatra" with emphasis on men and politics rather than the original's focus on Cleopatra in diaphanous visibility—are serving to teach history; or English literature, as in the 39-minute version of Huckleberry Finn; or science, as in the shorts revealing submarine life or the factual story on how matches were discovered.

Over 500 *Titles, All Subjects*

In fact, features made by Hollywood's masters of entertainment, features and shorts intended to round out the so-called perfect theatre bill, combine to provide the classroom over 500 titles which cover subjects from English, global geography, science, history, social studies, music, physical education, to safety education, elementary education, industry and religious information. . . .

They are the motion picture industry's contribution to visual education in the classroom and complement the number of educational films being produced especially for teaching by such other organization as Encyclopedia Britannica and Coronet Films.

Behind them is the semi-secret, semi-public Teaching Film Custodians, Inc. Teaching Film Custodians is apparently a child of the Motion Picture Association of America and a pet of Eric Johnston, the voluble president of the Motion Picture Association who has hammered home the truth long and often that motion pictures not only are a public service but that they should perform a public service.

It is a non-profit organization which makes use of films donated by Columbia, Educational, Paramount, Loew's (MGM), RKO, 20th Century-Fox, Universal and Warner Bros., without any of these companies apparently having anything to say in its actual operation—directly at any rate. Financing of TFC is entirely private. Allegedly not a single motion picture corporation contributed the funds to get it going, though it is possible that executives of these companies plus Johnston and several MPAA executives may have put up the money personally, as a public contribution which has not been publicized.

The MPAA offices declare that the project is self sustaining, but revert to the old Hays office tactics of silence when asked how much its operation costs a year and how much do the schools and colleges which use the films pay during a year. There is also the same Hays-office taciturnity coupled with "If they didn't use them they wouldn't buy them," to the question as to the extent of the use of Teaching Film Custodian Films by schools.

Why You Hear Little About It

In fact you don't hear too much about this phase of the motion picture industry's activity. There's probably a good reason for that, because education is a touchy subject and a film dealing with biology might conceivably be offensive to those who believe that evolution is a blasphemous invention of the non-believers. There is no evidence submitted to date which indicates that the motion picture industry wants to stand up and crusade for the preachings of science or tell the pageant of history which in one tapestry might arouse Catholics, in another incense Jews or Protestants and in still another bring reprisals from the British market.

And there is no reason why the industry should stick its chin out on subjects in which educators themselves are not always in harmonious accord. In fact, the industry apparently wanted to stand back so far from interfering in the educational phase and being accused of prejudicing it that it selected a board of directors for Teaching Film Custodians which is amply buttressed by college degrees.

Included on this board are Mark A. May, director of the Institute of Human Relations at Yale; James R. Angell, president emeritus of the same temple of learning; Frederick H. Bair, former superintendent of the Bronxville, N. Y. Schools; Isaiah Bowman, president of John Hopkins University; Karl T. Compton, president, Massachusetts Institute of Technology; Edmund E. Day, president, Cornell; Royal B. Farnum, executive vice-president, National Education Association; Jay B. Nash, professor of education, New York University; Francis T. Spaulding, commissioner of education, New York State.

Actual leasing and distributing operations of the Custodians seems to be directed by a trio of trustees. They are: Angell, Willard E. Givens, executive secretary of the National Education Association, and Carl E. Milliken, former Governor of Maine and a member of the Motion Picture Association.

At one time when Johnston was visualizing and orally declaiming on the golden opportunities the motion pictures offered to perform a heroic role in the nation's welfare, Teaching Film Custodians had quite a program of production. It planned to make only for the school room.

A Project Abandoned

But the heaving mountain brought out only three subjects. The reasons for abandoning this project may have been several. Certainly cost was an important factor. Controversy might have been another.

The feeling for an industry which does not like to arouse minorities and shudders at the prospects of picket lines before theatres, could hardly have been happy over the certainty that after all (to mention but one subject) it might be called upon to deal with the Holy Inquisition and the expulsion of Jews from Spain; of Oliver Cromwell using God as the Nazis used the super race; of the atrocities certain sects committed in the name of religion.

Nor could there have been much enthusiasm in industry top circles over the fact that one of the subjects submitted for treatment on the history program of this projected special service was the Haymarket Riots—a topic which is as explosive almost today as the dynamite which mangled men and women in Chicago on that May day in 1886, when the anarchists allegedly succeeded in fanning into furious fire an argument over whether workmen should labor 10 hours or 8 hours a day.

Three From Custodians

However, the special program did put out three subjects. One delves into arithmetic and problems of borrowing in subtraction, using fantasy among other devices to make its point.

A second deals with osmosis, a third with the seasons.

The Custodians license the films to university and state educational department film libraries. But the MPAA apparently did not have the number of such libraries which were taking advantage of the service. The licensing to the libraries is done at the rate of $40 a reel for the life of the film up to 10 years in black and white, $90 for Technicolor one-reelers, and $120 for Technicolor two-reelers during the same period. Black and white replacements are priced at five-cents a foot; color at 20 cents a foot. After the library rents the film the rest is up to it or to the local educational department.

Selling the Theatre

The Institutional Angle

Layout Designs by Hank Harold

The film industry recently has been conscious of the need for more effective public relations work by producers, distributors and exhibitors. A number of noteworthy efforts have been made in the direction of what may be called the publicity phase of this subject, but the advertising man rightfully feels that public relations belong also in the advertising program of the individual theatre.

From the purely practical standpoint, the theatreman must strive to make his advertising return dividends in ticket sales for his current show.

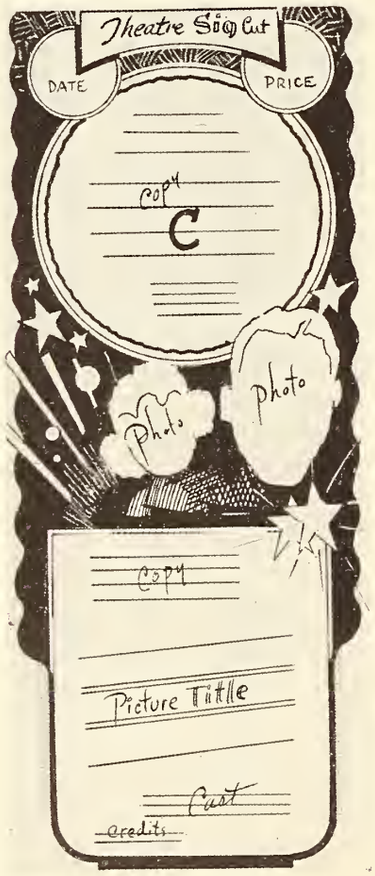
However, as very convincingly remarked by one outstanding showman, "good public relations are a by-product of theatre management that thinks of the theatre in terms of its importance to the people of the community as a local institution." And it is the contention of the advertising man that this attitude can express itself in the theatre's advertising—through consistency of "character" or general design and also through specific selling of the institutional services performed by the well-managed theatre.

"Selling the Picture" is the title of one of the original features, and perhaps most widely-read regular services, of SHOWMEN'S TRADE REVIEW. It also is the theme of the vast majority of advertising material prepared and used by the film industry. That is as it should be. But the theatreman with his investment in brick and mortar, his labor and ingenuity in building an efficient organization to serve the public with entertainment, can well afford to devote some of his showmanship know-how and advertising budget to "Selling the Theatre"—his theatre.

Perhaps the term "institutional" scares many practical showmen because they, very correctly, feel that only advertising that sells tickets is worth the cost of the space, and there are long-range and roundabout connotations or meanings associated with "institutional." But the advertising man believes, and can prove, that institutional advertising aims at and does influence "action," whereas institutional publicity is aimed to influence "thinking."

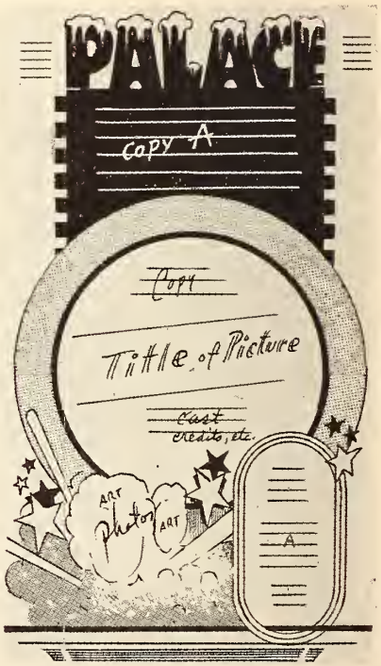
The institutional advertisement that plays up some feature of the theatre itself or its management also can carry the selling message of the current attraction. And special shows, aimed to build up certain performances—such as matinees—or reach out for patronage from particular groups, are a direct means of selling the theatre as an institution. The big splash for the particular feature does the trick all showmen seek and need—which is large attendance. That means not only immediate profit at the box-office but opportunity to please patrons with the quality of the presentation they get at the particular theatre, its service and courteous treatment of the public. But this is an advantage that very profitably can be followed up through advertising that reminds those familiar with the theatre's individual attractions and awakens the consciousness of others to these institutional factors.

As an illustration of the immediate action to be gained by advertising of the institutional type, consider the special "Kiddie Matinees." These special Saturday matinees, according to thousands of theatremen who have put them on with real showmanship sincerity, pay off handsomely in winning goodwill and paying customers from the adult population. They are a potent force for reaching into the home with a practical



GO TO THE MOVIES
Copy for circular panel: "Let's Go To The Movies! All work and no play would make Jack and Jill a couple of dumbbells. Folks everywhere are finding good, clean, wholesome entertainment a necessity. A Morale builder. Your youngsters, like Jack and Jill, will be happier and healthier, more contented if good movies play a part in their lives."

PERSONAL ENDORSEMENT
Copy for circular panel: "Howdy Folks! We have never offered a motion picture which I have felt more worthy of your patronage than '.....'! One of the best love stories in a long, long time. I'm sure you will be as happy to see it as this theatre is to show it." Signature of manager.



SUMMER COMFORT
Copy A: "During the hot days just ahead, the .....theatre with its clean and wholesome entertainment, is just the place for the kiddies. When the small fry are at the movies—just forget your worries as the .....manager and staff are at all times watchful of their safety, comfort and welfare! It's good for them, relaxing and refreshing! Let's go to the movies Today."

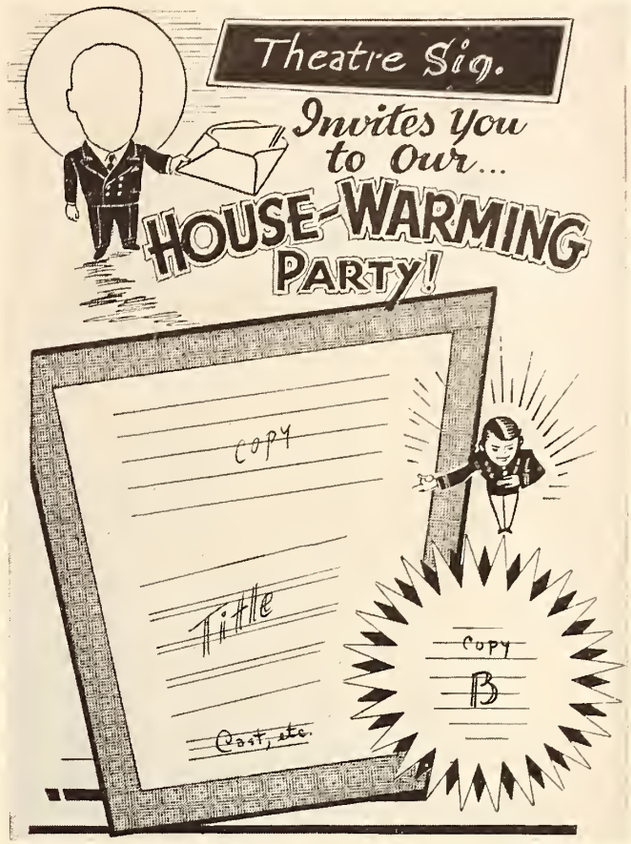
demonstration of the community value of the theatre, because parents and adult members of the household are most favorably impressed by the advantage the theatre offers as a place of safe and wholesome recreation for the "small fry"—and most certainly the presence and persistence of youthful enthusiasm for movies is by far the most potent salesmanship any showman can hope to put into the homes whose occupants he needs as customers for his regular attractions. "One young movie fan in the home will do more ticket-selling than all the super-showmanship of smart trailers, punchy advertising and sensational ballyhoo." That may not be verbatim, but is pretty close to the way the late Arthur Lucas summed up his showmanship creed. And Lucas, who became one of the outstanding theatremen of the country, applied that idea in building up his first theatre in the South.

The kiddie show and the cartoon carnival idea is applied to practical layout suggestion in illustrations nearby. The early summer season makes this form of advertising timely, because parents are facing the problem of supervision of the youngsters on a whole-time basis, now that schools are closing.

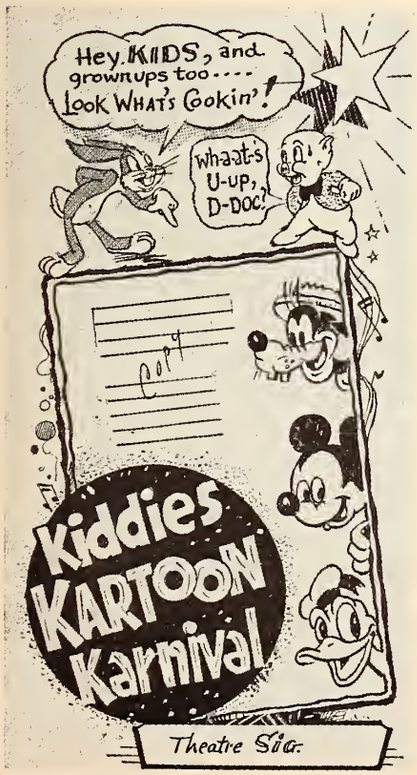
Other institutional ideas are also illustrated. One is designed to make people conscious of improvements that may have been made in the theatre—at considerable cost, and therefore most worth a selling investment to make them appreciated and patronized by the potential customers. Whether new seats, improved or new air-conditioning, new projectors, or decorations—the additions or replacements to the theatre plant should be aggressively sold to the public. Just allowing people to "discover" such improvements when they come to the theatre wholly ignorant that "something has been added" seems a poor substitute for the kind of showmanship that has made movies the world's most popular mass entertainment.

The theatre manager has another potent institutional factor in the "personal endorsement" angle for the occasional outstanding picture. This, naturally, cannot be used very often. But whenever the opportunity arises at intervals of, say, six months, the theatre gains by injecting itself into the selling for an outstanding photoplay. The manager who has the confidence of the community benefits both the picture and the theatre by featuring his personal endorsement. In a sense, this is a subtle way of reminding the community that the theatre's management is aware of its responsibility to bring the best available entertainment to them and is constantly in touch with the production sources of the movie industry.

In the illustrated layouts there is, we hope, sufficient indication of the need as well as advantage of having a stylized signature design for the name of the theatre. This is the theatre's identification, and by repetition becomes a mark of the theatre's personality.



'NEW APPEAL'
Copy A: "Ladies and gentlemen—be seated! .....'s most popular theatre now becomes .....'s most beautiful theatre. All new seats for your comfort. No more 'neck stretching.' And there's lots more leg room. Enjoy Living Room comfort at the..... theatre." Copy B: "May we have the pleasure of meeting you personally in the very near future?"



Copy: Calling all kids—from 6 to 60. It's the treat of a lifetime! 15 of your favorite cartoons! A special show just for you!

MATINEES
Copy for panel under sig. cut: Just the biggest all-cartoon show.....has ever seen! All your favorites — Donald Duck, Bugs Buny, Mighty Mouse, Mickey and 'the gang.' 2 full hours of fun. Special treat for young and old.

Community Relations

Group Action

On the 22nd floor of a New York office building, tucked away in a brilliantly daylighted corner, is a not particulary impressive office whose occupants carry on activities that prove a good extra business builder for the telephone company, the post office—and the exhibitor.

It's the headquarters for the motion picture underground—the Community Relations Department of the Motion Picture Association of America. And it's captain Arthur DeBra—whom some insist is the answer to the scientific puzzle on perpetual motion—will assure you that his department chooses to work quietly.

The task can be summed up simply: make friends for the movies and get people to the theatres. To this end it seeks to erode mountains of opposition gently, to win support for films from those whose caviar taste may cause them to ignore the pleasurable qualities of fried chicken and corn, and to tap latent audience potentials.

To this end it works in various directions through various sources. Each week will find women's organizations and film councils recommending movies they think suitable, especially for children; it will find other organizations taking particular interest in special pictures—pictures so "special" in fact that their distributors are frightened because they may be branded "highbrow;" it will find a teacher recommending a film to his class.

Sometimes even a minister may say a word or so about a film, which you may be assured is received by Community Relations with the pleasant feeling that the fruit of their work has righteously budded and bloomed.

Ordinarily, Community Relations centers its fire in two directions—national and local. In this way it estimates that it first creates interest on a national level and then can move up on a locality just before a picture arrives at the local theatres.

On the national basis its strategy seems to be to furnish various women's educational and civic groups with review information on motion pictures and also with special copy for other films.

There are 20,000 copies of the "green sheet," formally titled "Estimates on Current Motion Pictures," which print the views of some women's and other organizations together with such audience classification as "family," "adult," "all ages," "children," etc. This sheet in turn gets wider distribution because its views percolate down to the local level where they are reproduced by mimeograph and penetrate still deeper into the field. The "green sheet" is an attempt to evaluate pictures for audience appeal and quality on the basis of the views of people who apparently are not professional reviewers.

The various organizations which tie in with this are supposed to help in various ways. One of these ways—regarded a proved success—is a business builder for the telephone company. For the recipients of the reviewing services on the local level in many instances are pledged to make a minimum of 10 phone calls advising others that a certain picture coming to the Bijou next week is one that their little Willie and Susan can see with pleasure and profit and without bringing home any ideas about mayhem.

This telephone activity is only part of the machinery set into motion by Community Relations. It is a heavy writer of letters and uses the multigraph and mimeograph as assiduously as the Army did before the era of blitz warfare.

Community Relations really pushes on the library front. First there is a blue sheet—DeBra has not yet exhausted the possibilities of color schemes—which Marcella Freeman, formery of the Cleveland Public Library, prepares for librarians. It contains reviews of pictures based on books and lists other works of the script-providing author.

The libraries seem to welcome such ties with the movies. Not only do they bring more people into the library, but tend to increase the demands for the book filmed and also for other books of the same author.

Library Business Booms

It's an old story today how Dickens' "David Copperfield" caused a run on the plentiful copies in the majority of the nation's libraries and sent reading of Dickens' books a-soaring. The story was repeated when "A Tale of Two Cities" was shown on the screen. Mark Twain's "A Connecticut Yankee" today is not only causing the librarian once more to explain to the public that author Twain may be found listed under Clemens, but again his "Huckleberry Finn" and "Tom Sawyer" have leaped into new popularity and some readers even have turned to "Life on the Mississippi" and "Innocents Abroad."

Since the income of most libraries depends on the appropriations they get from their communities and since these are based on figures showing how many people of the community the library serves, the librarians' liking for motion pictures based on books is not difficult to understand.

Community Relations goes even further than the immediate tieup possibility by digging into all motion pictures in search of some angle which possibly isn't worth too much to the mass-appeal exploitation of the picture but might interest the minorities which also have money to spend at the box-office.

As an illustration, the more acid observer would think that "A Connecticut Yankee" with its rainbow of Technicolor and its chanting of Chorister Bing Crosby, didn't need any help. But not DeBra. He looked around and saw another school of approach—the democracy which Twain preached trenchantly even before Democracy became so self-conscious in a world of totalitarians.

Community Relations put out a brochure with text and stills from the picture and a letter in which DeBra asked the recipient if he did not agree that "subtle philosophizing about the virtues of democracy can be quite as effective in a setting of music and comedy as in a dry tome of polysyllabic words." The use of that word "polysyllabic" gives you exactly the type of audience DeBra appeals to.

Educators Get Letters

They didn't stop with this. Soon, members of the National Education Association of the United States were receiving form letters which read in part:

"We have seen the picture and think that it is very good. High school students will be attracted to it because Bing Crosby is the star and because his singing is unique.

"To many of our youngsters, Mark Twain means Tom Sawyer and Huckleberry Finn. Beloved for these, I believe that our High school students will be interested in Mark Twain's philosophy as reflected in 'Connecticut Yankee.' There is much in this book that is applicable to our present-day social and economic problems. I think its reading will make a contribution to classes in social studies as well as in English literature.

"We believe that we should encourage the production of good educational pictures. . ."

Did it work? DeBra will tell you that it did. How much did it cost? DeBra is silent. That, he explains, is Paramount's business, for the film company footed the bill to tell part of the public that they were the messengers of democracy on wings of song and in an atmosphere of slapstick tumbles by Sir Cedric Hardwicke.

Community Relations has carried this idea out on films. Years ago, from "A Midsummer Night's Dream," it learned that Shakespeare had to be peddled with class and that lesson was remembered when United Artists released "Henry V" over here.

A brochure, prepared by Max J. Herzberg, professor at the Weequahic High School, Newark, N. J., tactfully briefs the teaching profession on what the play was about, what the customs of the time were and the like without making it apparent that there may be some teachers whose knowledge of Shakespeare is confined to the fact that "Hamlet" had a soliloquy which opens with the words: "To be or not to be."

Herzberg was called in again for a Shakes-

(Continued on Page A-38)

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A Showmanship Best . . .

Talent Quest

Staged with remarkable success during the past few months by three divisions of National Theatres (Fox West Coast, Fox Inter-Mountain and Fox Midwest), that circuit's Talent Quest aroused wide interest among other circuit and independent exhibitors not only for its primary purpose—to discover new talent, persons who may become the "stars of tomorrow"—but also because of its other aims, of equal importance: to increase community goodwill and to build box-office attendance.

Responding to numerous inquiries from exhibitors in remote sections as to the methods of operation of this outstanding "Selling the Theatre" stunt of the year, SHOWMEN'S TRADE REVIEW sought information on the origin of Talent Quest and the procedure in preparing and staging it.

Local Area Idea Makes Good

Talent Quest was originated in 1948 by Bernie Hynes, managing director of the Denver Theatre in Denver who was recently named Talent Quest chairman for 1949 for the entire circuit. A number of Fox Inter-Mountain theatres participated in that first Quest which culminated in two regional finals, one in Denver and the other in Ogden, Utah, with 25 finalists in each event.

Success of the finals prompted its continuance with improvement in its operation. The public interest the Quest aroused and the amount of new talent discovered were sufficient to cause other divisions of National Theatres to adopt it in their regional operations. Winners from the various circuit divisions held national finals in Grauman's Chinese Theatre, Hollywood, last April when the "stars of tomorrow" were welcomed by luminaries of the film colony, and prizes were awarded the winners. So much for the origin of the Quest. Now for the procedure.

First step is for a number of regional theatres to decide to participate in the search for talented persons, mostly young and amateurs, in the community. The next phase is the contacting of newspaper editors and radio station managers to co-sponsor with the theatre the hunt for possible "stars of tomorrow." Both editors and radio managers have been quick, wherever Talent Quests have been staged, to realize the advantages in increased community service and goodwill to accrue from their co-sponsorship.

A manual has been prepared by Fox Inter-Mountain Theatres on the Talent Quest in which are reproduced letters from press and radio executives commending the program and acknowledging it to be a goodwill builder for them as well as for the theatre. The three—theatre, newspaper and radio station—working together can make the Quest a big success in any community where there is a possibility of unearthing latent talent.

The Talent Quest scored for groups in the National Theatres organization as an attendance stimulant and also as a highly effective goodwill builder. Above, a reproduction of one of the newspaper advertisements publicizing the event. These were prepared for the press book and issued in mat form to theatres in the circuit. Below, reproductions of some of the scores of testimonials as to the effectiveness of Talent Quest as a tie-in for newspapers and radio stations.

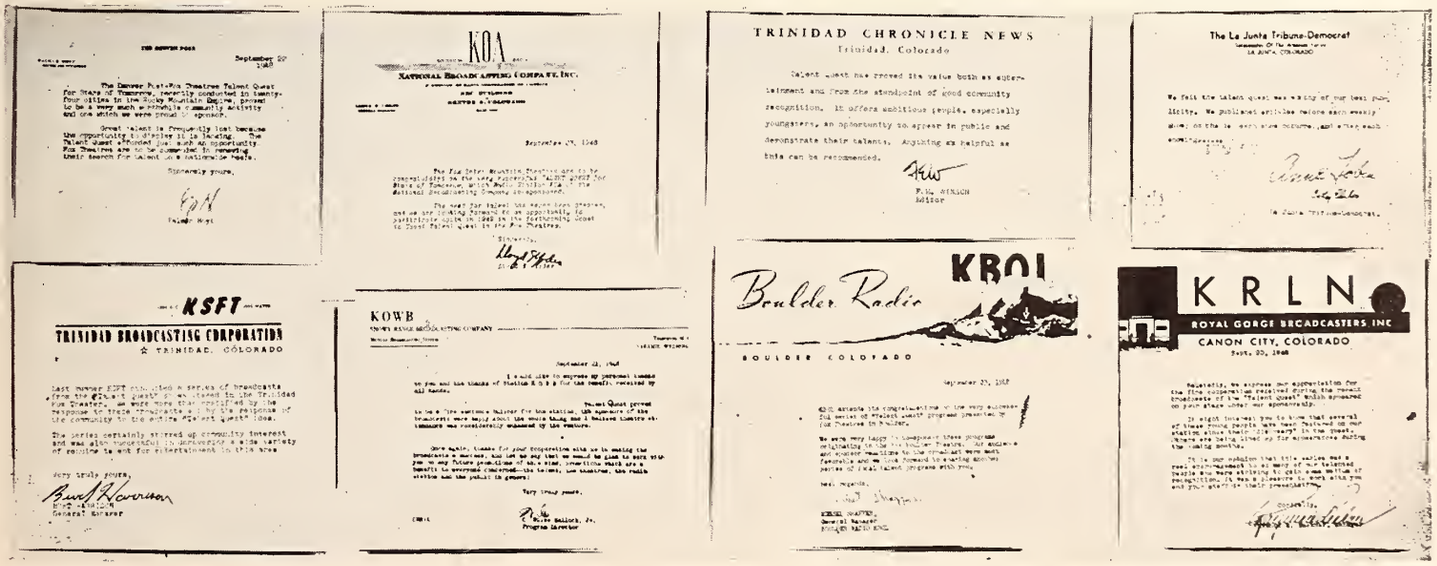
Merchants of outstanding and unquestionable reputation in the community form an important cog in the plan's success. They are partners, if not actual co-sponsors, in the enterprise, for the exhibitor will call upon them for merchandise awards and cash to help pay the expenses of the Quest. Merchants also recognize that their participation is a community endeavor and want to be identified with it in advertising, publicity, trailer and lobby posters, none of which should be given them by theatres except for value received.

Mechanics of the Talent Quest

Then comes the obtaining of talent to appear on the weekly Quest program. Gifted youngsters and older persons who have attained a local reputation as entertainers are eligible. They should be sought out long in advance of the first contest, through universities, colleges, high schools, voice and dramatic schools and the entertainment clubs of business and industrial organizations. Good possibilities may often be found among the persons who have asked for auditions at local radio stations, and no sort of entertainer with talent should be rejected: jugglers, acrobats, contortionists, quick-change artists, magicians and those with trick pets as well as singers and instrumentalists, will give the contest the needed variety to draw and entertain the public.

The entertainers may also be sought through sponsoring organizations which se-

(*Continued on Page A-37*)



Public Relations at Work

Theatres Are News

By Ralph Cokain

". . . Next time you go to the movies, keep your eye on the upper right-hand corner of the screen (not that we want to take your mind off the picture!) and about every 20 minutes you'll see a star or white circle. This tells the projectionist to start the second machine. Then, about 10 seconds later, you'll see a second marker of the same kind. When the projectionist sees the second marker, he throws a switch just as the first frames of the reel on the second machine appear in the aperture for projection, and at the same time, cuts the light from the first machine. This is known as a 'changeover' and is one of the greatest inventions of modern motion picture projection."

The editor of the Washington, N. J., *Star* or of the Belvidere, N. J., *Apollo-Journal* was apparently as wide-eyed and excited while writing those lines as were the newspaper readers who subsequently devoured them.

Both editor and reader were learning something they had never known before—the editor by touring theatres from front to back and reporting his findings in a series of articles—the reader by following the series with a keen, curious interest.

As a result, if you could talk to residents of Belvidere, Blairstown, Clinton, Flemington, Frenchtown, Hackettstown, High Bridge, Lambertville, Milford, Newton, Sussex and Washington, all in northwestern New Jersey, you'd find that in most instances their knowledge of the motion picture industry and the "inside workings" of their local theatres probably equals or excels that of some industryites and most laymen.

Who is the man behind these informative articles? Who is that rare showman who believes not only in selling his pictures but also his theatres as an institution?

Just ask practically anybody in any of those 12 northwest New Jersey towns. They'll probably come up with an answer something like this:

'Nearly Everybody Knows Frank'

"You must be referring to Frank Fowler. Frank's general manager of the St. Cloud circuit which operates 18 theatres in northwestern New Jersey. Quite a fellow, too. Active in civic affairs—why nearly everybody knows Frank in this neck of the woods."

As general manager of the St. Cloud Amusement Co., Frank L. Fowler spends little time warming an office seat. He is too much of a showman for that—the kind of showman who believes that you've got to get out and SELL your theatres and their attractions.

Most showmen do a good job of selling their theatres and their attractions, but Frank continues where the majority leave off. He is an imaginative super-showman, as it were, who puts into actual practice his firm conviction that institutional selling is an integral part of show business.

If you should step into his office and find him absent, don't conclude that he's out skiing (if it's winter) or golfing (if it's summer). Of course, he might be, occasionally—after all, a fellow needs a little recreation now and then. But more than likely you'll learn that he is appearing before some civic, fraternal or business group in one of the towns in which St. Cloud has theatres. His faith in the efficacy of institutional selling keeps him constantly on the move, speaking to this group in Flemington (for example) on one day, appearing before another group on the next.

Post Article Inspires Others

About two years ago the attention of Frank Fowler was riveted by an article which appeared in the *Saturday Evening Post*. You probably saw it—that one about George Peters and his operation of Loew's Theatre in Richmond, Va. The article went into considerable detail about typical theatre operation, and featured several illustrations in color. One of a series under the general heading, "Men at Work," it brought to the layman a better understanding of the thousand and one duties of the manager and his staff.

Fowler was impressed by that article. If it was good enough for the *Post* on a national scale, he reasoned, it must be even better when applied locally. Why shouldn't there be a series of articles in the local newspaper familiarizing the reader with the operation of the theatre and acquainting him with the men and women who serve him whenever he attends?

Fowler rushed over to the editorial offices of the Washington, N. J., *Star* where he explained his idea to the editor, who agreed to run the informative pieces on almost a complete page of the paper once a week for four weeks.

Now the editor might have asked a few questions of Fowler and based his articles on an office interview. That might have been all right, but it wasn't good enough for Fowler. If this series of articles was to be authentic, the writer would be compelled to get first-hand knowledge of his subject. So the St. Cloud circuit executive took the editor on a tour of certain theatres each week and let him see for himself. Through this procedure, Fowler achieved comprehensive coverage of everything that takes place in an average motion picture theatre.

The articles were written in down-to-earth, easy-to-understand language — no hifalutin' words and involved technical explanations. The wise assumption was that the average layman had never bothered to find out "what goes" when he attends the theatre, buys a bar of candy in the lobby or watches the pictures projected on the screen. The purpose of the articles, then, was to let the people know—and to let them know in clear, understandable terms.

FRANK L. FOWLER
St. Cloud Amusement Company

The first piece, after pointing out to the average reader that the motion picture industry is the third largest in the nation, explained how the theatre books its some 250 pictures a year through exchanges; how the booker and exhibitor get together to be sure of the availability of prints, schedules, advertising, etc.; how prints are delivered, examined, projected and returned; how, in event of a "miss-out," long and fast trips to New York or some other exchange center might be necessary to make sure that the patron paying his money will see the picture that has been advertised for that particular day.

Facts, Figures—and People

There were some interesting figures in the article. The reader learned, for instance, that it takes 206,000 people to make motion pictures every year; that the average picture is some 8,000 feet in length and that the film is projected in each theatre at the standard speed of 90 feet per minute.

In the second article were factual details of the delivery of candy and popcorn in large lots for consumption by theatre patrons. There was a visit to the projection room of another theatre to learn exactly how film is inspected, threaded, projected, rewound, etc. A visit to the Strand in Lambertville found Manager Abe Cortwright tightening up loose screws in one of his more than 500 theatre chairs. This led to a description of what makes a seat comfortable, how the front of the house is kept clean every day and how a lost-and-found department operates. The trick here was that every last man was mentioned by name so that his friends and neighbors would see for themselves that he really was an important cog in the momentous wheel of motion picture theatre operation.

For the third article, the writer explained how the cashier and manager must compute the day's receipts accurately so that they tally with the number of tickets sold. For this information, the Palace in Flemington

BIGGER AUDIENCE! Frank Fowler addresses many luncheons and meetings of business and civic groups, but says you reach much larger audiences with the story of the movies through such newspaper feature stories as are illustrated above.

was visited. Then, using the Washington Theatre projection booth as a springboard, the piece went on to explain how film and sound were coordinated, where the sound came from, and the responsibility of the man in the booth for the patron's enjoyment of the show.

The final article told how the St. Cloud theatres are kept at the proper temperature for the patrons' comfort in summer and winter; how the carpets are cleaned and moved at frequent intervals to get maximum wear, and other household duties. The problems of sign-changing were explained, with "Call Northside 777" cited because three Ls had to be inverted for the sevens, since occasions are rare when the figure 7 is used on a marquee sign.

Photos Used Liberally

The articles themselves, revealing hitherto unknown facts about theatre operation in a thoroughly entertaining prose heightened with the "personal touch" through mention of those responsible for the sundry jobs, would have served adequately for the purpose for which Fowler intended them. But their value was further enhanced through the liberal use of photographs taken by the newspaper's staff photographer. Highlighting each story was a five-column layout of six photographs.

By using all eighteen of the St. Cloud circuit's theatres to demonstrate one factor or another, the effect of the publicity was far reaching and could not be measured in terms of dollars and cents. Fowler's appearances before business groups, where the number of people present ranged from a dozen to 30 or so, were not without their benefits. But this publicity barrage in a small-town newspaper reaching at least a minimum of a couple of thousands was even more widespread in its coverage.

Newspaper Satisfied, Too

And how did the newspaper publisher feel about it? Was it just a "favor" to be performed and then forgotten? Not in this case. Reader reaction was excellent, because interest was aroused in things about movies that had never occurred to the moviegoers before—buying and booking, film delivery, projection and the myriad other details. The articles created more comment, the publisher informed Fowler, than any series the newspaper had used in a long time.

What Frank L. Fowler achieved in northwest New Jersey any other smart theatreman can achieve through the simple task of convincing his local newspaper editor of its value not only to the theatre but to the newspaper and the community as well. Because the majority of newspaper readers are moviegoers, Fowler reasoned there would be little difficulty. There was none.

But there were results that accrued to the benefit of the theatres operated by the St. Cloud Amusement Co. in winning further goodwill and maintaining a profitable operation. The outstanding Fowler public relations maneuver, if extended to other theatres, would reflect itself keenly at box-offices throughout the nation.

Movie Publicity Men Do Good Job, Says Wire Editor

Industry public relations may be in for sharp criticism from time to time, but movie press relations are on a comparatively good basis—according to one man who should know, anyway.

He is Mark Baron of the Associated Press, who handles Broadway, theatre and motion pictures from the AP offices in Rockefeller Center, New York, and who keeps an eye on the entire entertainment world for that reason.

AP, like the other two big wire services, knows the importance of motion pictures as news and human interest and carries two daily columns averaging 700 words each—one for morning and one for the afternoon newspapers. In addition, Baron's column averages about 1,000 words a week on film news out of New York.

Coverage Matches Any

In Baron's opinion the industry, "gets as full a coverage as any major industry—for instance coal or steel.

"We consider it a major industry," he remarks, "not only from a studio news viewpoint. It is really a national industry." That incidentally, Baron points out, is why the derelictions of some of its personalities take on more importance and news value than would be the case were the involved persons identified with the baker, butcher or candlestick maker trades.

As to the assistance the industry gives newsmen, on the whole, Baron finds it to be "very good." He says the principal assistance home office press agents can give reporters is background information and arranging interviews and the like, since AP does its own news gathering.

Baron doesn't find that the press agents sit on any major news, even though it is not to the company's advantage to find it in print. Indeed, he says, they may often cooperate under cover. When a big story breaks, Baron declares, press agents are "not going to suppress it. About the only thing they can do as press agents for their company is to keep the story under control."

As to the Motion Picture Association of America's press relations, Baron finds that Tom Waller, New York press chief, his aide, Larry Beller—"even Johnston himself, have been very cooperative."

"I think it's improving," he declared, speaking of the Hays days, "since Waller took over and Johnston came in. Before that every time anything big broke, they'd clam up. Then we'd go to the individual (company) offices and they'd refer us back to the Hays office. But in the past couple of years I think news channels over there have worked perfectly."

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SAMUEL PINANSKI
President

Patronage and Goodwill Builder—Talent Quest

National Theatres Groups Drew 15,000 Participants With Inter-Area Contests

(*Continued from Page A-33*)

lect an employe they wish to enter in the contest. Sponsored contestants may be entered by schools, clubs, civic, industrial and other concerns. Such sponsors should be required to donate additional cash and merchandise prizes for the evening's winners. The sponsored contestants assure the exhibitor of an increase in attendance from among the contestants' relatives and friends and fellow employes. This is especially true if the contest is held on an "off" attendance night as it should be.

Printed audition applications are distributed through all available media. If the applicant is a minor, a parent or guardian is also required to sign the application. Auditions are held in the theatre, radio station or other convenient place on Saturday mornings at a time selected. Representatives of all sponsoring groups should be in attendance. A pianist is needed and a cooperating radio station can usually supply one. Extreme care must be taken not to humiliate, embarrass or ruffle the feelings of applicants who are rejected; they may be needed badly, after more practice, on future contest nights.

Provide 'Reserve Acts'

At the opening contest of the series there should be several acts held in reserve in case some of the performers selected and rehearsed fail to show up, but this should be explicitly understood by those standbys who may not be called upon to perform. Mondays, Tuesdays and Thursdays have been found by experience to be the best nights for Quest programs, as attendance may be off on those nights and contestants' friends and relatives will help fill the theatre. The Quest runs for five weeks—longer if desired, depending on the size of the community and the amount of talent available—so that a sufficient number of good acts to be entered in the regional finals may be discovered.

The entire program for any one contest night should include eight or 10 acts and run not more than 30 to 35 minutes. Not more than five minutes should be permitted for any one act.

Success of these Quest programs will depend largely upon the master of ceremonies —his skill, aplomb and good humor; one who has had experience and attends strictly to his duties without seeking the spotlight for himself. Such an emcee is most apt to be found in a radio station announcer. He is in charge of the Quest program proceedings and introduces the various acts.

The evening's winners are determined by audience applause, and one of the emcee's duties is, if the applause is indecisive between acts, to call the performers back again and again until there can be no doubt as to which the audience likes best.

The emcee, however, is not the judge of this. That is the duty of three or four judges who have been selected from among leading community officials, school drama coaches and other persons of local standing. They may be the judges for but a single Quest program or for the entire series, depending on what the exhibitor thinks is best. The judges should be seated at one side of the stage.

Opportunity for Stagecraft

The stage setting is important and should not be overlooked by the exhibitor. It may be simple or original and striking, but it *must* be attractive. Patrons, whom it is hoped will attend the entire series of Quests, may refuse further attendance if they have seen a commonplace or ugly stage setting at initial programs. And nothing should be left undone in publicity, advertising and the arrangements of the acts to arouse the interest and enthusiasm of audiences. This may be materially helped through trailers, newspaper advertising, handbills, posters and publicity stories.

After the individual theatres of a circuit division complete their Talent Quest programs, the regional finals are held, with winners selected to appear at the national finals.

Provide Worthwhile Awards

Awards for the national winners should be of a character and value to stimulate applications from the best in local communities whose theatres are participants. For example, the winners at the national finals in Hollywood, chosen from 15,000 applicants, received a prize of $1,000 in cash; the second award was $500; third, $250, and fourth, $100. One of the four received an additional award—a motion picture screen test. The winner of that honor was selected by a board of talent judges. Numerous other surprise awards were made, including lunch with Hollywood stars, complete makeup and hair styling by an outstanding studio expert; portrait photo by a top photographer, etc.

Finalists, both regional and national, receive traveling, hotel and meal expenses; if minors, they also receive expenses of a chaperone. All expenses items to be included should be explicitly enumerated so there may be no misunderstanding. If local and regional heads wish to contribute cash for incidental expenses, it is entirely up to them.

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Community Relations

(*Continued from Page A-28*)

peare hypo on "Hamlet," and to date there have been no public groans from J. Arthur Rank over the costs of the brochure.

On "Red River," Community Relations again searched out the audience potential. Instead of blowing the trumpet and beating the drum, it went in for an intellectual discussion of westerns, getting over the fact via distribution of some 350,000 brochures that the picture had everything a western should have and, in addition, had something superior.

Sometimes deBra goes head-on to the ministry with idealism. Right now he's doing that on RKO's "Adventure in Baltimore." Here he very frankly tells the gentleman of the cloth what his problem is.

"Possibly," his letter reads, "this portrait appealed to me as nearly ideal because the accent is on the character of a father of a delightful family rather than on the professional aspects of a clergyman's duties. But Robert Young, who plays the role, succeeds in revealing that the Christian attributes, humanities, and loyalty to his principles which make him such a perfect father are exactly those that qualify him to become a bishop.

Asks Ministers About Portrayal

"I do not want you to commend this picture until you have seen it. The minister is shown smoking a pipe in his study and in another scene is shown dancing with daughter. What I really would like to have you help me find out is whether your congregation finds this portrayal of a Protestant to their liking. If they do, and you do, and you let me know, possibly we can improve on the pattern of the past."

Usually, Community Relations is content to reach its ministerial audience through more indirect channels—the reviews and information *Christian Advance* and *The Christian Herald* carry in their columns, or the recommendations of the Protestant Film Council.

In the Catholic field, great interest is shown in motion pictures and Mrs. James F. Looram writes for 360 Catholic papers whose total circulation is 7,000,000. In the Jewish field, information and previews are offered to the National Congress of Jewish Women.

Sermons Quote Film!

Sometimes Community Relations is very happy when a minister writes for information on a film he heard about because he wishes to mention it in a sermon. And there is a story, probably unfounded, that when deBra gets the reaction he did on "The Bishop's Wife," cathedral bells and carillons joyously ring out from his office.

Community Relations had sent out Christmas cards on "The Bishop's Wife" quoting the Christmas sermon delivered in the picture. To his utter delight—and possibly to that of Sam Goldwyn's Mr. Mulvey, who footed the bill—ministers wrote back for permission to quote it in their Christmas sermons.

There's one thing Community Relations insists upon. It will get behind a picture that may be a weak sister at the box-office because of problems in audience appeal or topic matter. But the picture has to be good. It won't go out for a cluck just to boost it over. It will, with support from the distributor, go all-out for the unusual films.

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Best Wishes

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I.M.P.S. Nears First Birthday

The Institute of Motion Picture Showmanship has started on the tenth month of a career for which its hundreds of actively participating members predict an unprecedented record for cooperation within the ranks of motion picture theatremen.

Though yet to mark its first birthday as SHOWMEN'S TRADE REVIEW celebrates its Sixteenth Anniversary, the I.M.P.S. has more than fulfilled the promise of its service in behalf of mutual cooperation between active theatremen for improved theatre management.

I.M.P.S. was launched in the columns of SHOWMEN'S TRADE REVIEW in the issue of August 7, 1948, with an initial membership of more than 300 men and women occupied in theatre posts as assistant managers, managers, theatre owners, exploitation and advertising men. Since that date, true to the pledge of voluntary effort for the exchange of information and ideas on successful theatre management and motion picture exploitation accomplishments, the members have covered every phase of operational activities — from such admiinistrative functions as personnel training to the practical details of exploitation stunts that proved effective in selling tickets at their box-offices.

Several of the I.M.P.S. Clinics have brought to the attention of the industry important information regarding the most efficient distributor aides to local selling of pictures. One of the Clinics, concerning pre-selling media and its effectiveness as based on the experience and actual performance at the theatres, became one of the most widely consulted reports on motion picture exploitation ever to be presented to the industry. The findings were published complete in a reprint by National Screen Service and calls to SHOWMEN'S TRADE REVIEW for the issues containing the reports exhausted all supplies of extra copies provided, and necessitated reproductions to service these requests.

The Institute of Motion Picture Showmanship was organized by SHOWMEN'S TRADE REVIEW as a medium of contact between active theatre men and women for their mutual advantage in the exchange of ideas, experience and knowledge. Membership is wholly voluntary and involves no cost in the form of dues or purchases of any articles, commodities or publications.

Before signing up, the eligible theatreman or woman agrees to live up to a Code, the observance of which is discharged in full by the performance of their appointed duties as theatre workers and adherence to principles that will advance the welfare of theatres and the motion picture industry. Reporting on their successful activities in exploitation and theatre management for dissemination of the information to their fellow members through SHOWMEN'S TRADE REVIEW is the only other obligation of membership in I.M.P.S. How well the members have performed this latter phase of the I.M.P.S.

(*Continued on Page A-56*)

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Beverage Merchandising Methods

Soft Drink Sales Have Become Big Business and Showmen Study Efficiency in Their Handling

The lucrative cold soft-drink business in the theatre lobbies of America has stirred up a highly vocal furore reminiscent of The Great Popcorn Fight of recent years. The question is: How do you serve it?

Just as there are two schools of popcorn merchandising—"pre-popped" and "popped on the spot"—there are two schools of beverage merchandising, out of the bottle into a cup, and out of an automatic or fountain dispensing machine into a cup.

As is customary in such cases, both schools have impressive data to support their arguments relative to the respective methods. Cup machine users tout that plan for what appears to be a heavier take and for showmanship in dispensing. When they go on the offensive against the bottle they present such points of debate as bottle loss and vandalism, tedious handling of heavy cases and bottles, etc., etc.

Man or Machine, The Question

The bottle group, longer established, more conservative, ballyhoo the bottle method for the superior quality of the drink, and the greater speed in service. As against the machine method they tend to the more constructive attitude that there is a place for both methods of dispensing beverages, but that the machine is yet far from being trouble-free. Their point of view is that it is worth carrying the bottles around to be assured of an adequate stock always ready for sale. They don't like the all too frequent "out of order" signs on cup dispensers or fountain units which can't make sales until the serviceman comes around.

As exhibitors looked more and more to their refreshment operations for revenue they learned that the cup dispenser does a high profit job, particularly in the larger houses with balcony and lounge areas far removed from central lobby refreshment counters. There is much less buying pressure in these balcony and lounge areas and cup dispensers which, at best, can deliver 10 to 12 drinks per minute are in fairly steady usage.

When Speed Means More Sales

At the main refreshment counter . . . where as many as 250 drinks will be dispensed during one three-minute break . . . they have found that there is no substitute for the bottle when it comes to speed of service. In houses regarded by theatre men as the top refreshment operations in the country, speed of service during breaks is so essential that until faster and more dependable mechanical dispensers are developed, the bottle is the only method which will grab all the cash available for cold drinks.

When theatre men discuss relative investments, however, there is general agreement that the cup dispenser requires the least capital. Cup machine operators own the machines, install them, are responsible for servicing and generally give the exhibitor a pretty generous split on the take, depending on the retail price charged and the eagerness of the operator to get the business.

In an effort to take the industry's pulse in this controversy Showmen's Trade Review conducted a survey among the more than 800 showmen gathered at San Francisco during the first week in May for the Thirteenth Annual International Variety Clubs Convention.

Despite the growing use of the automatic machine the bottle is still king in many areas and especially in the Southwestern and Western states. Percentage-wise mechanical dispensers were favored by 38 per cent of the exhibitors, while 52 per cent favor bottles (with about half of these using cup machines in particular spots in their houses or thinking of using them). Ten per cent of the exhibitors queried still stoutly maintained that drinks or any type of concessions do not belong in the theatre.

Among those using mechanical dispensing devices many were of the opinion that this equipment put the ultimate in showmanship into the dispensing of a drink. They freely admitted that they were attracted by the novelty and attention-catching merits of the gadgets.

On the Subject of Quality

A high-ranking executive of the Interstate Circuit, Inc., comprised of more than 75 houses in the Southwest, said that while his company's theatres were using both bottles and machines in their theatres he felt it was still an experiment as far as the machines were concerned. "You have to be careful in Texas," he said, "there's a very bad reaction if the drink isn't just right."

In San Francisco, several theatre men of long practical experience said they kept bottle drinks in their houses because they appreciated the security of consistently presenting a uniform quality beverage. Irving M. Levin, divisional director of San Francisco Theatres, Inc., who was one of the first to offer drinks in show houses of the Bay Area, stated: "While bottles may be more troublesome in some ways, we would prefer to give the patron what he wants."

Bottles are in particular favor with drive-in theatre operators because of the ease in

(*Continued on next Page*)

SOFT DRINK SALESMANSHIP. Sales of beverages and confections in lobbies have been developed to a high point of efficiency by Fox West Coast Theatres. Typical lobby installations are shown above. (The Orpheum, San Diego), and right (Fox Theatre, Pomona). Note prominent display of bottled Coca-Cola, which is served in paper cups for consumption in the lobby.

Surveying the Beverage Merchandising Methods

(Continued from Preceding Page)

maneuvering to key selling positions and the speed with which they can be handled. Murray Weiss of Boston, Mass., representing drive-in interests, said that in many cases their situations did not allow sufficient space for cup vending machines nor did the cup machines serve at high enough speed.

In St. Louis, Thomas J. Canavan of Fanchon and Marco Service Corp., revealed that in their 28 theatres the dispensers were now being tested, but in the great open-air theatres and at the famous Civic Light Opera Festivals in the Missouri metropolis the use of bottles was consistent. Meyer L. Stern of the Hollywood Distribution Co., Omaha, Neb., told that in his section the bottle-into-cup-and-over-the-counter method still held sway but cup machines were being tried.

The Varying Viewpoints

Marc J. Wolf, general manager of Y & W Corp., Indianapolis, Ind., with 28 theatres, said: "We are about fifty-fifty in our use of the bottles and vending machines for drinks." Lew Bray, district manager with Interstate Circuit in the Rio Grande Valley division in Texas said that theatres in his section are presently using the bottle method, but revealed that during the coming summer the projected plan is to install cup machines, as well, in the 17 houses of the chain.

In Western New York, Albany, Troy and Utica, bottles are disappearing from the theatre scene, according to Charles A. Smakwitz, zone-manager for Warner Bros. in that area. He said, "we are installing machines that pour the drink and make the change for the customer. We have our own service personnel for maintenance, so we've eliminated all bottles."

Joseph C. Grant, an executive with the Calvert Theatres in Baltimore, stated he felt a well-located cup vending machine was the best selling device for theatres. He added that the service was sufficiently speedy for their needs. William Zeilor, an executive with the Harris Amusement Co. of Pittsburgh, Pa., voted for the vending machine because "it eliminates the carrying and stacking of cases."

Dissenting Opinion: 'No Sales'

From Miami Beach, Florida, came a particularly dissenting opinion regarding the use of any form of theatrical concessions. One showman from the famous resort city stated: "I allow no drinks of any kind in my theatre and that goes for popcorn, chewing gum and candy. I don't want it and I won't have it. I know that it makes me an iconoclast in the industry, but I believe the public appreciates it." This opinion was also held by a veteran Cincinnati showman and a well known San Francisco theatre manager, both of whom traced their theatrical careers to legitimate theatre operation.

The top merchandising executive of one of the largest chains reported that they had been selling soft drinks in bottles for years in their hundreds of theatres and have yet to suffer a single case of vandalism, hoodlumism or injury directly traceable to a bottle.

What the Sales Records Show

According to data gathered by The Coca-Cola Company from the bottlers of Coca-Cola, far and away the biggest beverage suppliers of theatre refreshment counters, the demand for bottle service in theatres continues. This is apparently due to two reasons: (1) the overwhelming public demand for Coca-Cola over other soft drinks, and, (2) the excellent delivery and mechanical services rendered by the bottlers of Coca-Cola to exhibitors.

Coca-Cola, interested in all methods of dispensing coke in theatres takes the view, apparently shared by the majority of theatre men, that all methods are necessary in some theatres to serve the public properly—bottles in the main refreshment counter and other methods in other locations. In smaller theatres bottles at the central refreshment counter appear to satisfy all needs.

There is a small minority of exhibitors, faced with local labor laws or union contracts which prohibit the manning of refreshment counters by other than full time union employees. For these exhibitors the answer obviously is the mechanical vending device which requires no sales personnel.

Improving Technics for Bottles

The consensus appears to be that the public gets a better drink and better quality out of the bottle and that the exhibitor makes a healthy profit from this method of selling where his merchandising operation is well organized. A mechanical dispenser is ideal for remote areas in large houses for houses in those few geographical areas where the idea of theatre refreshment has not yet caught on with the public, and as a way around labor difficulties.

In answer to the exhibitors statements that bottle vending requires too much carrying and stacking of heavy cases there is currently under way among soft drink people programs to develop bottle handling equipment especially for theatres. The Coca-Cola Company, for one, is designing several inexpensive and practical refreshment stands for exhibitors who request designs before setting up refreshment counters. Coca-Cola is also exploring high speed bottle coolers which shoot the bottles out automatically to eliminate manual emptying of the coolers, as well as space saving equipment for fast disposition of empties.

THE HUMAN TOUCH. Salesmanship behind the counters of refreshment stands is becoming a new career in the motion picture theatre. The illustrations above show counter installations in three Fox West Coast Theatres where attractive equipment and the personal touch of courteous salesmanship are applied to the merchandising of soft drinks and confections. Suggested designs for refreshment stands, incidentally, have been executed for the Coca-Cola Company and are available to theatre owners and architects.

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The Industry in Britain

Planning for Tomorrow

By Jock MacGregor

At last it appears that the British crisis is over. Unfortunately, many producers do not seem to have benefitted from experience, and continue to court the unconventional rather than the box-office. Thus there are many titles which do not inspire enthusiasm among showmen—period pieces and stories with foreign settings, rather than modern subjects, predominate.

It is no secret that many of the recent home offerings have been box-office flops; mainly because their producers have failed to remember that the ordinary cinegoer is more interested in looks and personality combined with talent than one hundred per cent acting ability.

Maybe the British producer is afraid of sex and glamor. The public is certainly not—as a recent poll revealed. Anna Neagle, Jean Simmons, Glynis Johns, Patricia Roc and Jean Kent floated away with the honors while Michael Wilding, Sir Laurence Olivier Stewart Granger topped the men. Meanwhile there are a number of foreign artists, unknown in this country, being brought here and holding up production through their lack of knowledge of the language.

Despite cuts and studio closings, J. Arthur Rank remains the most prolific British producer and has 26 pictures in various stages of completion. Most important of these will be Sydney Box's Technicolor "Christopher Columbus," whose impressive cast is headed by Fredric March and Florence Eldridge. This has cost over $2,000,000.

Two Ranks in Technicolor

Technicolor is featured in only one other Rank picture this season. This is "Trottie True," a satirical musical comedy about the Gay Nineties and the "Gaiety Girls" with Jean Kent in the leading role.

Stewart Granger and Jean Simmons will be seen together for the first time on the screen in "Adam and Evelyne," described as a romantic modern comedy. Margaret Lockwood has completed "Madness of the Heart" which is script writer Charles Bennett's first directorial assignment.

The Denham stages are becoming activated once more and John Paddy Carstairs is putting the finishing touches to "Chiltern Hundreds," a modern political comedy, based on the play which is to open on Broadway in the fall with several of the cast repeating their stage roles. John Mills is producing "The Rocking Horse Winner" with Valerie Hobson and John Howard Davies in the leads. Here is a most talented child who has not been seen in the U. S. owing to the ban on "Oliver Twist."

An independent using the Denham studios is Plantagenet Films, which are controlled by Rod E. Geiger and Nat Bronsten. They are making "Give Us This Day," a drama of Brooklyn which is being directed by Edward Dmytryk with Sam Wanamaker, Lea Padovani, Kathleen Ryan and Bonar Colleano in the leads. It is based on the Pietro di Donato short novel, "Christ in Concrete."

Pinewood will provide two of Rank's bigger offerings: David Lean's "Madeleine," a murder story with an 1850 setting and Ann Todd in the leading role, and Ronald Neame's "Golden Salamander." This studio has ready for presentation "Dear Mr. Prohack," a Wessex production, Edward Dmytryk's "Obsession" and several "independent frame" features.

Now that Islington and Shepherds Bush have been closed, Sydney and Betty Box are producing at Denham and Pinewood and have a number of pictures ready for showing, including a further Huggett adventure and "Diamond City."

Omnibus Film, Omnibus Role

Sir Michael Balcon's Ealing Studios have built a fine reputation for initiative and delivering the goods. They have three offerings being edited and one on the floor. "Kind Hearts and Coronets," a satirical comedy of murder set in Edwardian times, gives Alec Guinness eight separate roles and in one scene he will be seen playing all eight of them simultaneously. "Tight Little Island" has been filmed entirely on Barra, off the Scottish Coast. "Train of Events" will be an "omnibus" picture.

Most important development in the studio field is provided by Associated British. With their studios re-built and under the competent Lawrence Huntington, they are now in a position to turn out an ambitious program some of which will be released in the U. S. by Warner Bros. and Allied Artists-Monogram.

Associated British is making a determined effort to develop new talent. For their first Technicolor production, based on Ivor Novello's "Dancing Years," they have borrowed Dennis Price from JARO and given a lead to Patricia Dainton whom I tipped for stardom in STR over two years ago but has done little since.

Currently on the floor is "Landfall" in which other young artists are being given a chance to show their mettle. Michael Denison who is already in Britain's first ten stars is supported by Patricia Plunkett. Shortly to go on the floor here is Alfred Hitchcock's "Stage Fright" for which Jane Wyman arrived from Hollywood.

At their Welwyn lot, which did stalwart service during the war years, Henry Cass is directing "No Place for Jennifer," with Leo Genn, Rosamund John and Beatrice Campbell.

Associated British is a company to watch.

Transatlantic's "Under Capricorn" will be seen in the U. S. under the Warner banner before it is shown in Britain owing to booking commitments. This re-unites Ingrid Bergman and Joseph Cotten under Hitchcock's direction. It will also give Michael Wilding his biggest break in the American market.

Valerie Hobson and Richard Todd in "The Cord," a Valiant Film directed by Daniel Birt.

Michael Wilding and Anna Neagle with Peter Graves and Nicholas Phipps in "Maytime in Mayfair," a Herbert Wilcox production in Technicolor.

Jean Simmons and Stewart Granger in "Adam and Evelyne," a J. Arthur Rank presentation directed by Harold French.

British Lion, which has received a large financial backing from the government-sponsored Film Finance Corporation, has the safest bet for the year's box-office stakes in Herbert Wilcox's "Maytime in Mayfair." Technicolor, Anna Neagle, Michael Wilding and the team which made last season's all time winner have combined to give what promises to be an even greater hit.

BL also handle the Korda output and are hoping for big things with "The Elusive Pimpernel," filmed in Technicolor by the Archers with David Niven starring, and "Third Man," Carol Reed's new picture which stars Valli, Joseph Cotten and Trevor Howard. Coming from the same lot are Leslie Arliss' "Saints and Sinners," "Angel With the Trumpet" and Robert Donat's own production of "Cure for Love."

An interesting outside offering for BL release is Anthony Havelock-Allan's "The Cord" in which Valerie Hobson will be teamed with newcomer Richard Todd.

Now among the leading independents is Renown which under George Minter's leadership has made fast strides and has expanded into a new block in Wardour Street. Only picture currently in production is "Old Mother Reilly's New Venture" but a number of ambitious offerings including one with an Italian setting are in an advanced stage of planning.

With production costs such as they are, the majority aim for the top feature market despite the 25 per cent quota for the supporting program. Most offerings in this class are poor entertainment fare. An exception is Exclusive Films, which, under Lt. Col. James Carreras, have brought their formula to a fine art. They believe in team work, a good story and a drawing title. They have confidence in their work and instead of charging an exorbitant fee for producing executives they receive a normal salary plus an interest in the product.

Popular BBC radio series are a favorite source of subject. Col. Carreras reckons on a ready-made audience and sets out to make a 75-minute picture for a little less than $60,000. These he sells to the circuits as a second feature at a flat rate and to the independents teamed with a Screen Guild offering.

"Dick Barton Strikes Back" and "Doctor Morelle" reveal the quality of these offerings and augur well for "P.C. 49," "Celia," "Meet the Rev.," and other pictures on their way.

Several American companies have plans for production. MGM British have their own studios and "The Conspirator" with Robert Taylor and Elizabeth Taylor is in the cutting rooms.

Americans Produce Abroad

20th-Fox have an agreement with the London Film studios at Shepperton. After a series of set backs "I Was a War Male Bride," for which exteriors were shot in Germany, was transferred to Hollywood. A unit under director Henry Hathaway is making "The Black Rose" in North Africa. Tyrone Power stars and the unit encountered the first rain in the area for fifty years, extensive flooding resulting in production delays.

Columbia British completed "Paper Orchid" recently with Hugh Williams and Hy Hazell but Joe Friedman has not yet announced further plans.

RKO Radio, in conjunction with Walt Disney, are to produce "Treasure Island" at Denham this summer with Bobby Driscoll coming over to star with an otherwise local cast.

Butchers Film Service is completing "Dark Secret" for domestic release. John Argyle is almost ready to go on the floor with "The Girl Who Couldn't Quit" for Monarch distribution.

Grand National has "Murder at the Windmill" ready for screening and is currently shooting "Miss Pilgrim's Progress," the story of an American girl who tries to re-organize a British village, and "A Tale of Four Cities" in which Bonar Colleano appears as an American re-visiting some of his war time haunts and acquaintances.

While this line-up is not wildly exciting, it must be remembered that the industry is still uncertain of the way it should go. Some still dream of forcing their offerings on the American market; others are contented with concentrating on the U.K.

The hefty quota coming straight on top of the *ad valorem* duty has been very damaging to British film prestige. Pictures had to be hurried out by personnel who were geared to the "time no object so long as the finished article is good" school.

British Films Charm—Sometimes

Some creators of culture, whose only real contribution to the British film industry has been their part in the crisis, have talked about raising the standard of entertainment. But their "out of the rut" offerings have attracted few patrons.

Many British pictures in the past have had a charm of their own and made a pleasing change from the Hollywood product, but the *ad valorem* duty and quota have caused the majority of cinegoers to see more than they want.

One of the most healthy signs is the steady progress being made by Associated British, both in studio activity and cinema showmanship. Having been taken for granted for years, they are now becoming a vital organization. They will no doubt make their errors, but they have a determination to keep working and weed out their failures instead of letting them continue to waste money.

The future is of great interest. Personally I believe the industry has expanded as much as it can until there is new personnel, both artists and technicans, available. The public having been weaned on Hollywood product still need them and no matter how high the quota it will not guarantee a return for the money in view of rising production costs.

The government has done as much as it is likely to do and will be decidedly embarrassed if the Anglo American Film Council negotiations break down. Indeed, officials now frown on the industry, realizing that several have made nice personal nest eggs. while President of the Board of Trade Harold Wilson is never likely to forget the jeering he received and the cheers afforded Eric Johnston when they attended last year's CEA Annual Dinner.

Scene from "Diamond City," a Gainsborough production for the J. Arthur Rank Organization.

Dennis Price in a scene from "Kind Hearts and Coronets," Michael Balcon Production directed by Robert Hamer.

A Brooklyn street scene produced in London for "Give Us This Day," by Rod E. Geiger with Edward Dmytryk directing.

David Niven, left, in a scene from "The Elusive Pimpernel," produced and directed by Michael Powell and Emeric Pressburger.

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Lea Padovani and Sam Wanamaker in "Give Us This Day" at Denham

Lea Padovani with Rod Geiger on the set

Ben Barzman, scriptwriter, Rod Geiger and Edward Dmytryk

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(Christ in Concrete)

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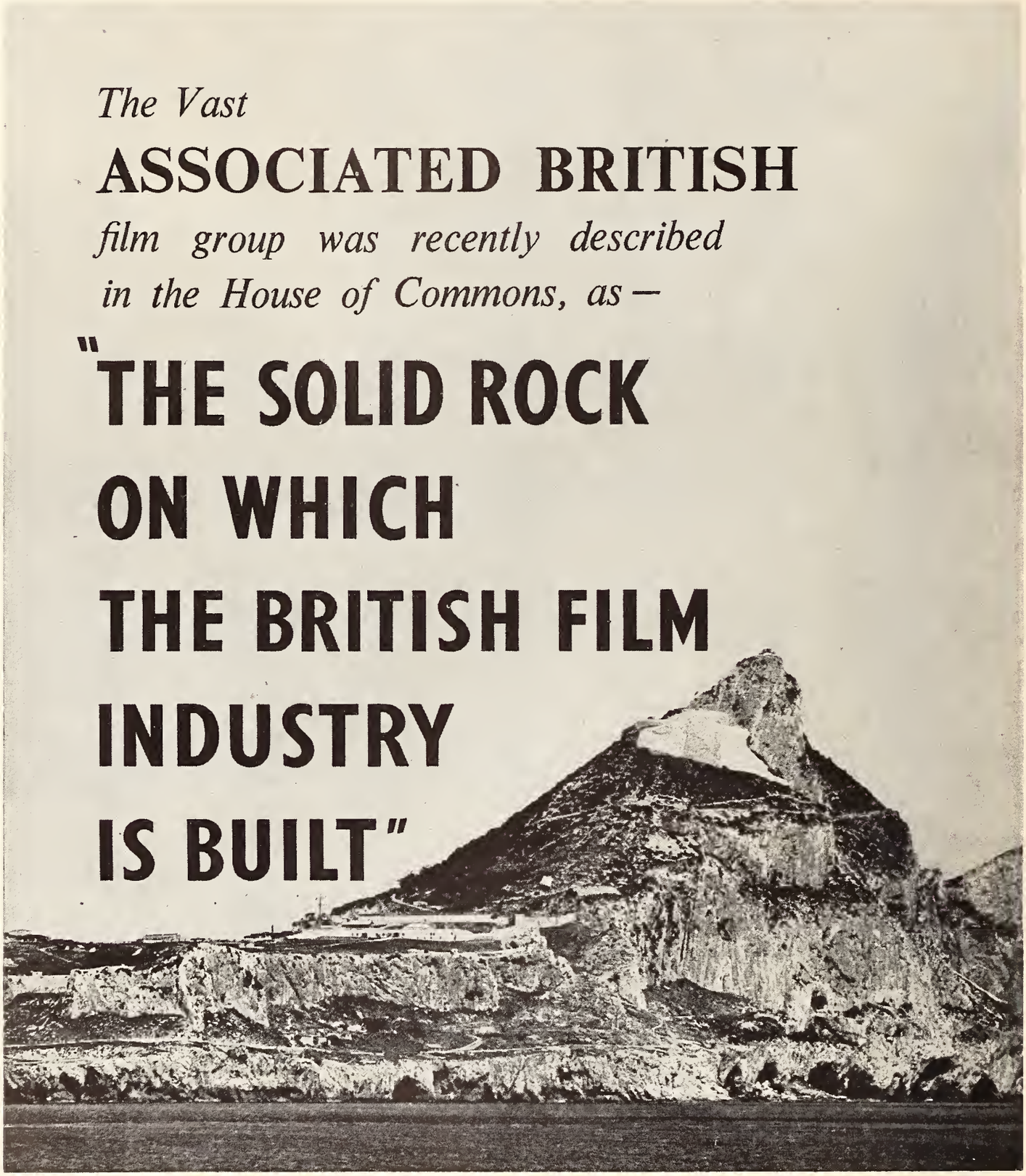

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BY

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I. M. P. S. Approaching First Anniversary

(*Continued from Page A-41*)

Code is familiar to all readers of SHOWMEN'S TRADE REVIEW and have been revealed, in print, week after week since the launching of the Institute of Motion Picture Showmanship.

From the outset there was agreement between the leadership and membership of I.M.P.S. that the whole purpose and the form of its execution as originally planned would not be best served by "pressure" methods in the upbuilding of membership. That goal might be threatened by any "flash in the pan" pyrotechnics in the form of big ballyhoo and pressure drives. Membership has been sought only through the columns of SHOWMEN'S TRADE REVIEW. Application blanks were printed from time to time, but not with any such frequency as might make for "pressure" methods. It is several months since an application blank has been published. But the member rolls have grown steadily — wholly through recommendation of potential members by those already belonging to I.M.P.S. and personally interested in its welfare.

The membership rolls are still open and the application blank printed nearby is the first to appear during 1949.

Honor Roll Distinction

On pages A-5 and A-10 are the findings in the latest round-robin of opinion and experience regarding such current important factors of motion picture exploitation as the values of star personal appearances, area premieres, etc. This is an example of how the I.M.P.S. serves the industry in giving accurate information regarding the effects on the box-office at the average theatre of selling approaches calculated to build attendance for attractions being advertised by the distributors on a large-scale campaign basis.

The I.M.P.S. members whose names are listed on the Honor Roll (see pages A-6, A-7, A-9) have won the distinction by outstanding work in activities of the organization. These 282 members earned credits by their cooperation in the Clinic discussions, reports of exploitation of an outstanding nature, information and data concerning important phases of theatre management or show-selling.

The First Roll call found a total of 384 top-notch theatremen listed as members of I.M.P.S. There was a Second Roll Call shortly later and this contained the names of another 215 of the type of theatreman who is interested in progress for himself and the industry as well.

Membership Growth

Of the applications received following the Second Roll Call another 120 theatremen and women became active I.M.P.S. members. Thus the active membership, less than one year after the launching of I.M.P.S., totals more than 700. Many of the newer members have come into the organization by recommendation from an active member. Others, having seen the kind of spirit and work of the I.M.P.S. as revealed in the reports published every week in the Selling the Picture Section of SHOWMEN'S TRADE REVIEW, have applied for membership. Typical of those who have been attracted to the I.M.P.S. in this manner is David G. McCoy, manager of the Broadway Theatre, Hopewell, Virginia, who writes: "I have had the privilege of reading the reports of the members of the I.M.P.S. So far I have found these reports very valuable in many ways. I would like to become a member—and therefore would appreciate your advising me how this can be done."

For Working Theatre Men

The I.M.P.S. has had many applications from men in the film industry who no doubt could contribue to its good work, but who were not actively engaged in theatre management. These, unfortunately, were therefore excluded from membership, because the I.M.P.S. is exclusively for men and women working at theatre jobs connected with the management or motion picture theatre advertising and publicity.

Applications are in order once again, and the first application blank to be published this year appears below. Those who qualify receive their membership cards, after agreeing to the code of I.M.P.S. in the performance of their duties in the theatre profession.

Chick Lewis
General Director
Institute of Motion Picture Showmanship:

Please send application blank for full membership in the Institute of Motion Picture Showmanship.

Name .....

Theatre .....

Street .....

City ..... State .....

BEST WISHES

Jimmy Durante

PERSONAL MANAGEMENT
LOU CLAYTON

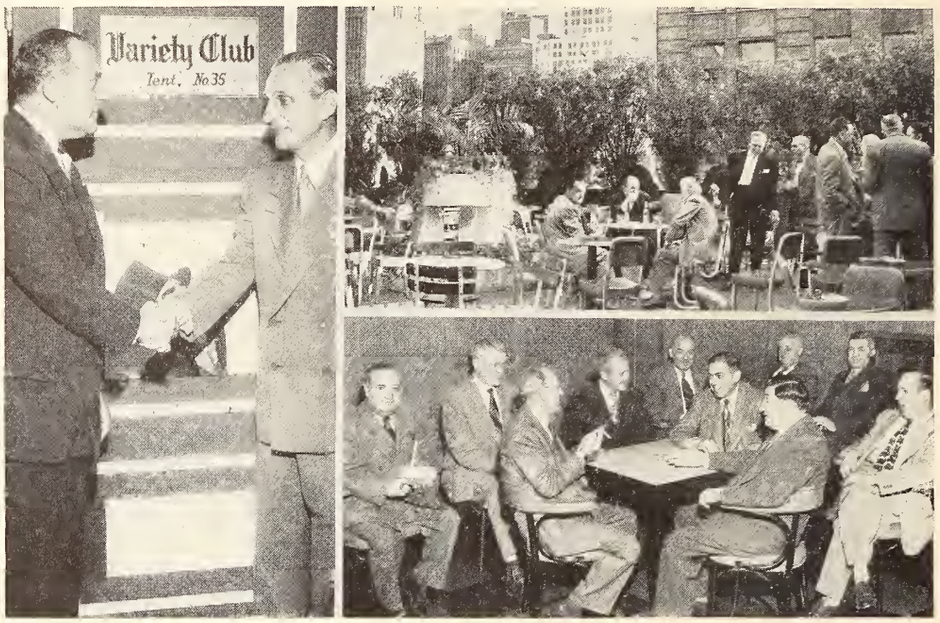
REGIONAL NEWSREEL

(*Continued from Page* 34)

eral downtown Los Angeles houses, took over the operation of the two Hawthorne theatres, June 5.

Western Amusement Co., which up to now has been busy buying up houses, has sold the Orange and Plaza in Orange, to Mr. and Mrs. Norman Goodwin, who started operating their new houses June 1. . . . Los Angeles Unique Theatre reopened June 3. . . . G. W Page, owner of the Fair Oaks, Arroyo Grande, has taken over the opposition house from the Westland Theatre chain

Film row visitors include H. L. Waycott, Palm Theatre, Palmdale. . . . Bob Smith, of the Arrow, Fontana . . . the Montgomery Brothers, Cine-Car, Drive-In, Cypress. . . . Harry Dickerman, Baseline Drive-In, Highland, with the latter now booking through Exhibitors Service. . . . Van de Gluck of the Wilshire, Fullerton. . . . L. G. McGinley, sales manager for the Prestige Unit of J. Arthur Rank and U-I. . . J. P. Filbert has returned from his two-week fishing trip in the High Sierras.



OPEN DOOR TO OPEN HOUSE. Greeting Sam Rosen of Fabian Theatres is Chief Barker Max Cohen (left panel) of the Variety New York Tent which held dedication of its sumptuous new quarters in the Astor Hotel last Friday. Top, right, is a view of the Tent's roof garden with a view of the New York skyline. Bottom right: group of Tent executives in the card room. From left to right: Canvasmen B'll Murphy and Bob Fannon; Dough Guy Saul Trauner, Property Master Jules Rieff. Foreground, House Committee Chairman Max Wolff.

OMAHA

Omaha's Auditorium Commission has postponed a vote on an extra $2,988,000 in bonds for a new city auditorium for a year. Previously $3,540,000 was voted in bonds. This delay gives the west end of film row, including the Ballantyne Company and the Paramount Building a break because their property lies on part of the proposed site.

Ann Schreiber, Wisner (Neb.) exhibitor, has an apartment here during the Ak-Sar-Ben horse racing season. . . . Bob Krause, first booker at RKO in Kansas City, spent the weekend here. . . . RKO Shipper Richard Klusaw underwent an appendectomy. . . . Arnold Berger of Mid-West drive-ins was in for the weekend from Boston for conferences with Tri-States Theatres.

Shirley Hudson is the new RKO biller, replacing Clara Simerad. . . . Evelyn Winters, RKO inspectress, is vacationing. . . . William Youngclaus, Grand Island (Neb.) exhibitor, is in the hospital.

H. O. Qualsett is installing a new cry room, rest rooms, curtain and steel front on his Lyric at Tekamah, Neb. . . . Vernon Carr, manager of the Sioux City Drive-In, came in to head the Tri-States drive for a week in this district.

Businessmen at Diller, Neb., are again offering free motion pictures during the summer. . . . Henry Hower and Gay, his son, have opened the Worthington, Minn., 500-car drive-in.

BOSTON

Variety Club Chief Barker E. Harold Stoneman announced the appointment of New England Theatres President Martin J. Mullin and Louis Perine to head the "Jimmie Fund" for cancer research. Co-Chairmen for the theatre drive are Managers Joseph Bean of the Revere and Henry Price of the Boulevard theatres. . . . John Cahill is sharing rides in his new convertible car with film district folks.

President Joseph Cifre of Joseph Cifre Films will be given the Award of the Year as the man in the film industry who did the most for New England charities the past year. Cifre, former chief barker of the Variety Club, will be tendered a banquet in his honor at the Copley Plaza Hotel. . . . The horse racing season has opened in the area, bringing the usual summer competition to film theatres.

The many friends here of Jack Goodwin, for more than 20 years prominent in Boston, first as a minor executive, then as manager of the big Metropolitan Theatre for six years, and later as an official of New England Theatres, were saddened by his recent death.

A fire believed of incendiary origin started in the Strand Theatre, Peabody, Mass., just a few minutes before the usual Saturday matinee for children. No one was injured and firemen quickly put out the blaze, the show being held up half an hour.

CHICAGO

The Warner Theatre circuit has bought the Orpheum at Hammond, Ind., for a reported $127,500. . . . Paul E. Stehman has bought out his partner, Guy Faul, in the Lyric at Winchester, Ill., and will modernize it. . . . John Marlow has opened his 1,000-car outdoor theatre at Herrin, Ill. . . . Nick Coston has opened the second 1,000-car section of his Twin Drive-In theatre near Milwaukee, giving the ozoner a 2,000 car capacity.

Col. J. W. Jervey, Signal Corps chief of the Army Pictorial Service Division, states that during 1948 and the first quarter of 1949, there were 996,856 screenings of 16-mm. films to an audience of 63,000,000. The screenings represent the showing of training, educational, orientation and recruiting films and do not include showings by the U. S. Air Force, Civil Affairs Division, and the USAF—Army Motion Picture Service. The majority of projectors, he further stated, are five to six years old and the purchase of new projectors is contemplated for the coming year.

Companies recently organized: Television Corporation, Chicago, by August Braun, Eugene and H. Woolsey; Southeast Enterprises, Chicago, by J. D. Mader, Edward L. Vollers and Keith Parsons, to operate theatres; JRS Drive-In Theatres, Lawrenceville, Ill., by Harry M. Jones, John Hovdal and Ralph Snyder; Tower Television Company, Belleville, Ill., by Elmer Ford and Glenn Ward.

Attorney for J. Reckos, operator of the newly-opened Starview, outdoor theatre at Elgin, Ill., has filed in Chicago Judge Philip Sullivan's court, a better run suit against all major film companies (except United Artists), the Great States and Balaban and Katz circuits. Defendants are alleged to have conspired against the plaintiff's theatre to give unreasonable clearance to Great States' Crocker, Grove and Rialto theatres in Elgin.

Filmack Trailers President Irving Mack has been named chairman of the amusement division campaign of the combined Jewish charities' 1949 drive.

Sign of the Times

Vaudeville has been discontinued at Woodside Park, Philadelphia, after a reign of 10 years. It was replaced by a large-screen television unit.

SAN FRANCISCO

Tony Heinsbergen, famous theatrical decorator, narrowly escaped serious injury on the highway south of San Francisco when his car was struck by a section of plywood blown from a passing truck. The windshield of the vehicle was shattered, throwing broken glass over Heinsbergen and his companions. The decorator was traveling to San Francisco after inspecting the Millbrae Theatre which he is furnishing for Golden State Circuit.

Edward Ross, internal auditor for North Coast Theatres, has been on an inspection tour of the local units of the chain including the Orpheum, United Artists and Esquire. . . . The Park Drive-In at Monterey, opened June 10 with William Souther managing for the T & D circuit. Souther was formerly in charge of the Monterey in that section. . . . Randal Goldson,

REGIONAL NEWSREEL

owner of the recently fire-devastated Greenville Theatre in Plumas County, has started rebuilding the house. Goldson also operates a small lumber-camp theatre in the Sierra Nevadas.

Worthington McGrath, manager of the Metro, was forced to take a leave of absence from the San Francisco Theatres circuit to return to St. Mary's hospital for additional treatment after a serious operation. Keith Hawke, assistant manager of the Alexandria, is acting for McGrath. . . . Henry Alston, manager of Paramount's State Theatre, is currently vacationing with relatives and friends in Los Angeles and Catalina Island.

Louis Benas, manager of the Baron & Nathan house the El Presidio, was preparing to attend to banking the previous night's receipts and was ready to leave his home when he was stricken with a heart attack to which he succumbed.

SALT LAKE CITY

Fred Palosky has been advanced from assistant booker to booker for Eagle Lion here. . . . EL's former Montana Salesman Eugene Jones has shifted to Paramount. . . . Exhibitor Jack Sucksdorff and his wife were here from Sydney, Mont., lining up new bookings and visiting their many friends along film row. . . . RKO Manager Giff Davison is vacationing on the Pacific Coast. . . . RKO Office Manager Hank Smith's daughter, Lois King, well known magazine cover girl, had her second baby girl here recently. Name: Connie Lee. . . . Virginia Mayo graciously tied-in with the *Tribune-Telegram* when it sponsored the purchase of a companion for Salt Lake City's pet elephant, Princess Alice.

PORTLAND

Oregon and Washington, like other sections of the country, experienced a sharp drop in admission tax collections for April and May. In some spots the decrease over the same period last year was as much as 10 per cent. . . . The 1,004-seat Ft. Lewis Theatre, costing $266,000, is nearing completion; its stage can also accommodate legitimate attractions. . . . Frank Newman, Jr., opened his Bay Theatre at Ballard.

Jack J. Edgerman, formerly advertising and publicity man for Sterling Theatres, has joined Robert Lippert Productions as special representative of Screen Guild Productions on the coast, with headquarters in Seattle. . . . Evergreen Theatres Booker Bob Rosenberg and his wife weekended on the Fraser River in British Columbia.

John Bardue has resigned as manager of the Blue Mouse to take a post-graduate course at the University of Washington; he is succeeded at the Blue Mouse by Bob Turner, assistant at Evergreen's Fifth Avenue. Joe Furfaro, assistant at the Music Hall, succeeds Turner as assistant at the Fifth Avenue; Bob Tullis, assistant at the Music Box, goes in as assistant at the Music Hall.

CINCINNATI

Jack Bannon, formerly Universal manager here and now manager in Milwaukee, visited here the past week with Mrs. Bannon. . . . Lloyd Rogers, Welch, W. Va., attended convention of the Texas Allied, and sat in at the Allied board of directors' meeting in Dallas. . . . The Colosseum of Motion Picture Salesmen held a special meeting at the Netherland Plaza Hotel on Saturday, June 11.

John Tabit has taken over the Princess, Mt. Hope, W. Va., from J. W. Thomas. Co-Operative Theatre Service will book and buy for it. . . . MGM Ohio Salesman Bob Morrell, away from his territory because of illness, has returned to work, fully recovered . . . Republic Manager George Kirby was in Chicago June 6, attending a regional sales meeting.

Universal Booker Bill Kaufelt and Inspectress Joy Bader were married June 4. . . . Warner Assistant Biller Eileen Fine plans to be married in July. . . . Universal West Virginia Salesman Al Kolkmeyer and his wife are the parents of a third child, a daughter.

J. H. Davidson of Lynchburg, O., will open his Old Fort Drive-In at Lebanon shortly. . . . The Crab Orchard 500-car ozoner at Beckley, W. Va., will open early in July; it was equipped by National Theatre Supply. . . . Mid-States Theatres, Cincinnati, has opened its Ashland at Lexington, Ky. . . . The Orpheum, Cincinnati, opened in 1909, has been sold to the Orpheum Investment Co., headed by Albert Harris, who plans to renovate it.

(*Continued on Page* 42)

Dishing It Out

New dish deals have been started at the Capitol, Waterbury, and the State, New Britain, Conn., according to a Hartford report.

Reprint from Motion Picture Herald

GUAGLIO

Lux Film Dist. Corp.—Italian with English Subtitles

Ranking with such excellent importations as "Open City," "Shoe Shine" and "Paisan," this Lux film is a technical and acting accomplishment of expert caliber and one that should touch deeply the hearts of the audience. Basically, it is a story of an Italian priest and his struggles to set up a "Boys' Town" in an effort to rehabilitate the ragged, war-orphaned and homeless children who live by scratching out a miserable existence through devious criminal means. But more importantly it is a film of the highest order for it uses only two professional actors while the rest of the cast is composed chiefly of 20 "street orphans" ranging in age from six to 15. It is these children who turn in acting performances seldom equalled by similar groups. Adolfo Celi heads the cast as the priest and renders a performance which is top-flight. Simplicity, naturalness and warmth have emerged from the expert direction of Luigi Comencini. It was produced by Carlo Ponti and Gigi Martello. Running time, 88 minutes. General audience classification. *Excellent.*—G. H. S.

Italy's "Boys Town" answer to the memorable "Shoe Shine" Now enjoying its American Premiere

Just a few excerpts from the Newspaper Critics—

"★★★—Told with grim humor, pathos and suspense! Should be seen by all . . .!"
—Kate Cameron, NEWS

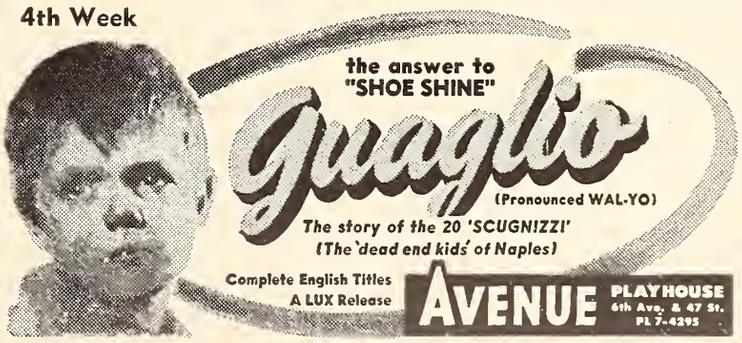
"The boys are really amazing . . . Has scenes of truly memorable powers!"
—Archer Winsten, POST

"Matches the torrential vigor of the memorable 'Shoe Shine' . . . An urgent item for foreign film fanciers . . . Done with tempestuous comic spirit and overwhelming impact!"
—Alton Cook, WORLD TELEGRAM

"Authentically touching . . . wry humor . . . Done with feeling and conviction!"
Otis Guernsey, Jr., HERALD TRIBUNE

"RECOMMENDED! Stirs to laughter . . . The children in it are superb!"
—Seymour Peck, DAILY COMPASS

4th Week



A MUST FOLLOW-UP where "Paisan," "Open City" and "Shoe Shine" have played

$ $ For the Box Office $ $

Write, Wire, or Phone BRyant 9-0137

Lux Film Distributing Corporation

1501 Broadway (Paramount Bldg.) New York 18, N. Y. Bernard Jacon

DISTRIBUTORS OF LEADING CONTINENTAL FILMS
Italian, French, Spanish. (All with English Titles)

REGIONAL NEWSREEL

(*Continued from Page* 41)

Josephine Matthews, sister of United Artists Inspectresses Clara Falk and Anna Buxton, died on June 1.

KANSAS CITY

Warner Bros. Manager Russell Borg, was in New York last week attending the company sales convention.

The new Englewood Theatre in the Intercity district will be under the management of J. A. Becker, head of Associated Theatres of Independence, Mo. The theatre was built by Englewood business men who made arrangements with Becker to handle the house. It will be the fourth theatre under Becker's wing, and is due to open within the next few weeks. Mr. and Mrs. Becker left last week for New York and the International Rotary convention June 12-16.

New air conditioning plant went into service at the Tower and Esquire Theatres last week, the one plant serving both houses which are next door to each other. The new system is a freon type cooler, replacing an ammonia system which had been in use for many years. Barney Joffe, manager of the Tower, and H. D. Carroll, of the Esquire, figure the new plant is just in the nick of time, as the first really warm days came last week.

That air of intensive activity around Fox Midwest headquarters and theatres is due to extensive preparations for the Rhoden Weeks' drive coming up the end of June. This is the fortnight when managers strut their stuff for extra business in honor of the chief of the circuit, Elmer C. Rhoden, and the sky is the limit on exploitation and promotion.

WASHINGTON

K-B Theatres General Manager Frank M. Boucher was recently made international representative of Variety Clubs International in charge of the Washington, Baltimore, Philadelphia and New York tents. . . . Newest member of the Washington Variety Club, Tent No. 11 is Mahlon A. Glascock, Washington commercial manager for the National Broadcasting Company.

Fred Klein has resigned as 20th-Fox salesman to manage his two theatres in Maryland. . . . Highway Express Lines General Manager Ralph Binns is recuperating at Georgetown Hospital, following his recent operation. . . . Proceeds of the Airport Drive-In on June 3 went to the Arlington Police Boys Club.

Nathan D. Golden, chief of the Motion Picture-Photographic Branch, Office of International Trade, Department of Commerce, will spend some time in Europe this month and while there will participate in discussions on reciprocal trade agreements covering films and equipment.

ATLANTA

The Atlanta censor board has banned the showing of any sex pictures here. . . . Theatre attendance here has picked up slightly, with business about average. . . . The Florida Martin Theatre Company has taken over the Florida in Starke, Fla., from Mrs. T. F. Grady. I. G. Harris, former manager at Douglas, Ga., has been transferred to Starke.

Mrs. Arthur C. Bromberg, wife of the head of Monogram Southern Exchanges, has returned from a visit in Mobile, Ala. . . . Doris Barber, secretary to Film Classics' Ralph McCoy, was married to Marion Morris. . . . Wilson and Moore Enterprises President Jimmy Wilson has returned from a Tennessee trip. . . . Screen Guild Sales Manager Arthur Greenblatt held a sales conference here.

Drive-ins under construction: Martin Theatres, in Wildwood, Fla.; Hap Barnes, at Opp, Ala., to open Aug. 1. Drive-in openings: Dixie Drive-In Theatres, the Stewart, Atlanta, managed by O. C. Farrell, former manager of the Piedmont here; same company will open its 750-car ozoner at Savannah, Ga., within 90 days; Wilby-Kincey Theatres, the 500-car open airer at Montgomery, Ala., managed by Felix Lacy, formerly at Johnson City, Tenn., same circuit, which will open its Sel-Mont at Selma, Ala., about July 1; Fred Coleman of the East Point, Ga., Amusement Company will open the 800-car Starlight there shortly.

M. C. Moore of the Lakeview, Jacksonville, was here buying equipment for his theatre which will open about Aug. 1. . . . Barney Hohenstein of the B. & B. Amusement Company, Charlotte, was here visiting Manager Mel Brown of the Art Theatre; also here was Bert Lam of B&B's Lakeview, Augusta, Ga. Manager E. H. Moon of the Elite, Decatur, Ala., was in the city booking attractions.

GROUND-BREAKING. Wearing an Indian headdress, A. H. Blank, head of Tri-States Theatre Corp., turns over the first spadeful of dirt in ground-breaking ceremonies for the Raymond Blank Memorial Lodge at the Boy Scouts' Camp Mitigwa, north of Des Moines. Blank is presenting the lodge to the Scouts in honor of his late son, who was the youngest Eagle Scout in the nation.

DENVER

Hans Peterson and son, James J., have bought the Vogue, Littleton, Colo., from W. B. Jury, who sold because of his wife's health, it being necessary to take her to a lower altitude.

Boxers for Business

Amateur boxing matches, says a Cleveland report, are presented every Monday night as an added attraction at Reinhart's Mid-City Drive-In at Harrisburg, Ohio. Matches precede the show—all for one price of admission.

MGM Booker Claude Newell, who entered Fitzsimons army hospital for diabetes treatment, is reported much improved. . . . John O'Brien is the new student booker at the RKO exchange, succeeding Titus Campbell, who was forced to seek a lower altitude because of his health.

Dick Stafford, formerly head booker at the Universal exchange here, transferred to a similar job in Kansas City, is back in Denver again as Universal head booker. He succeeds Robert Brown, who has resigned. . . . Mrs. J. C. Parker, wife of the theater owner of Dalhart, Texas, underwent an operation at St. Joseph's hospital.

HARRISBURG

Glenn E. Lazar, formerly of Amsterdam, N. Y., is the new manager of the Senate here, succeeding Robert C. Sidman who resigned last week. Lazar was city manager for a group of theatres in Amsterdam and previously he managed houses in Ohio, Maryland, Delaware and New York. In 1942 he enlisted in the army and served in the European theatre with the Eighth Air Force. After his discharge he joined the Empire Theatre in Syracuse, N. Y., later was promoted to Ilion, N. Y., as group manager for four Mohawk Valley theatres, and last October was transferred to Amsterdam.

Sidman resigned after seven years as Senate manager. Since taking over the Jay-Emanuel-owned house shortly after its opening, he has been active in all civic affairs, particularly as a leader in drives and campaigns. His exploitation and advertising campaigns won him numerous awards of various kinds. Sidman, too, took time out for war service, serving with the infantry for two years. He was formerly with Columbia Pictures in New York.

BUFFALO

H. G. Hodges has opened the new Empire Drive-In at West Webster, N. Y., just outside of Rochester on Route 104. . . . The Whiteway drive-in near Warren, Pa., has been opened for the season. . . . Paramount Theatres District Manager James H. Eshelman announced that the new seats have been installed in the Great Lakes theatre and that work is proceeding on other phases of the big improvement program in what is to be the Paramount "showcase" in Buffalo.

Andy Geitner of the Geitner, Silver Creek, takes a nice cool drive in the Lake shore road to Buffalo about once a week to line up bookings. It's kind of a tame drive though, after motoring around Mexico, etc., on a recent vacation.

Elmer C. Winegar, chief of projection at the Vogue and former Potentate of Ismailia Temple, Shriners, was on the Shriners' committee that presented 10 ceiling projectors to Buffalo Consistory for the use of bedridden patients. The projectors bring microfilmed books to the patients. . . . Eddie Meade of Shea theatres, cooperated with the *Courier-Express* in its Safety Campaign, by using 40x60's in the lobbies of the entire circuit, on which were rules for saving lives.

Shea Theatres General Manager Vincent R. McFaul has returned from a trip to New York where he conferred with Loew executives. . . . Paramount Inspectress Marjorie Nelson is vacationing at Angola on the Lake Shore. . . . Manager Mike Simon has returned from a trip through the territory. The Paramount office force threw a birthday party for Charlie Taylor

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in the exchange. . . . Al Pierce, manager of Shea's Bellevue at Niagara Falls, put on an Italian dialogue double-feature show Friday of last week, with Carlo Buti, Italian vocal star, and a company of entertainers as the added attraction.

COLUMBUS

The Palace here may be one of the RKO theatres in which vaudeville will be revived this fall. Meanwhile it is continuing its three-day split-week policy of band and name attractions.

C. G. "Dutch" Littler, manager of Neth's Lincoln, has been named manager of the Majestic, succeeding Leon "Lee" Fisher. Robert Eichorn, recently an operator at the Strand in Delaware, has been appointed his assistant. Littler has managed the Boulevard, Beechwold and State here and Schine theatres in Athens and Delaware.

Bulk of the estate of late local Theatreman Robert J. Harmon will go to Bishop Michael J. Ready of the Columbus Catholic Diocese for a home for the aged.

Joe E. Brown was in his home town, Holgate, for the dedication of a baseball stadium named after him. . . . Former Loew's Ohio Doorman Ira Hopkins is back after seven months in Tampa. . . . Variety Club Member James E. Hale is a candidate for the Columbus school board in the fall elections. He's now vacationing in Europe with his wife and the Virgil Jacksons of the Jackson-Murphy theatres.

INDIANAPOLIS

Warner Bros. Office Manager Bob Halliday and Ronny McKean, son of Manager Clyde McKean, assisted Pathe cameramen, Tony Capputo and Dave Oliver, in getting shots at the 500-mile Speedway classic on Memorial Day. When the Duke Malon accident occurred they were on the spot and got complete coverage. . . . Warner City Salesman Jules Goldman and his wife are vacationing in New York City, visiting their kin. . . . Warner Manager Claude McKean will attend the convention of branch, district and division managers June 9-10 in New York. . . . Tom Goodman, operator of the Dream at Corydon, Ind., is now occupying his new home. RKO Manager Russell Brentlinger visited Quimby Theatre General Manager Harvey Cocks, Ft. Wayne, Ind., on business.

Republic Cashier Helen Sheets is vacationing in Los Angeles, and while there will visit Sam Coneer, set designer at Paramount studios, and also the Republic studios. . . . Mrs. Peggy J. Swain, Eagle Lion secretary, has returned to her desk after an absence of six weeks. . . . Susan Jones, Eagle Lion billing clerk, has resigned and is succeeded by Patrichia Rauk. . . . Martha Hyman succeeds Sam Perk as secretary at Ger-Bar Equipment Co. Perk has acquired the Mecca here with Oscar Alpert as partner. . . . Virginia Brown replaces Patricia Klein as bookers stenographer at Universal-International.

U-I Salesman Herman Morgan was the guest speaker at the Indianapolis Business Men's Exchange Club luncheon, May 20. . . . James Ackron, buyer for Mallers Circuit, Ft. Wayne, Ind., is confined at home by illness. . . . Mrs. Ralph Fisher, whose husband operates the Maumee at Ft. Wayne, Ind., has been hospitalized.

Thursday 'Stead Of Saturday

The Colonial Theatre, Southington, Conn., managed by William S. Pilot, has started a series of special shows for youngsters, under sponsorship of a committee organized by the Southington PTA Council, it is reported from Hartford. The shows are being presented Saturday afternoons through June 25, and after that they will be held on Thursday afternoons throughout the summer. All of the films booked have been approved for showing to children, from educational, moral and social points of view. The first film was "Penrod and Sam." The project is being supported by Southington PTA groups, women's clubs and church groups. Each matinee is attended by two women representing one of the participating groups to help with supervision of the children.

PHILADELPHIA

It'll be a June 29 wedding for Irv Blumberg, assistant to Ev Callow of Stanley-Warner and Anne Besterman of the office. . . . Jeff Keen, congenial newspaper man and friend of many in the industry, was stricken suddenly and rushed to Presbyterian Hospital last week. . . . Harry Blumberg of the theatre equipment firm is recuperating at home and doing nicely.

Bill Huffman, former manager of the S-W Keystone, has resigned. . . . Bill Kanefsky, former manager of the Goldman Bryn Mawr, is now at the Hellman in Albany. . . . Eagle Lion Booker Max Bronow, celebrates his 10th anniversary this week.

Henry Friedman and the Ellis interests have dropped negotiations for the transfer of the Lawndale to the Ellis chain. Friedman is now giving personal supervision to the house. . . . Mitch Pantzer, Independent Poster Exchange, and Jack Cohen, World Wide Poster Company, made the trip to Boston for the convention of Independent Exhibitors, Inc.

Death struck the industry again last week with the passing of Al Reh, manager of the S-W Mastbaum for the past seven years. He had been associated with the Stanley Co. of America since 1918 and when Warner Bros. absorbed the Stanley interests, he remained on. He was was one of the oldest managers in the point of service with the Warner circuit.

LOUISVILLE

The 400-car central speaker Sky-Line Drive-In at Madison, Ind., opened May 26 after only 37 days in construction. Operators are B. C. Kannapel and Elmer Schowe of New Albany, Ind. . . . While business seems to be a little off, there seems to be no let-up in the number of drive-ins being built and planned in this area.

The Scoop started out under its new management with a double bill of reissues. New foreign films will be favored, with revivals used when necessary. Owner is Louisville Playhouse, Inc., with Lloyd Mills local manager. . . . The National featured a stage show headed by Dick Contino with "Man of Evil." . . . Haden Read, organist at the Rialto and Loew's for many years, died in Pittsburgh.

In town for his first visit in weeks was M. H. Sparks of the Strand in Edmonton. Other visitors included F. X. Merkley of the Rialto in Columbia, J. T. Kennedy of the Stanton in Stanton, J. E. Denton of the Majestic in Ow-

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(*Continued from Page* 43)

ingsville, Ralph Cundiff of the Allen in Liberty, C. O. Humston of the Lyric in Lawrenceburg, Lewis Baker of the Star in West Point, J. B. Dickey and his wife of the Bacon in Versailles, A. N. Miles of the Eminence in Eminence, George Lindsay of the Lindsay in Brownsville, Bob Harned and Reach McAlister of the Theatre Drive-In at Jeffersonsville, Ind., and Tom Speer of the Monroe in Monroe City, Ind.

DALLAS

The Texas Allied Theatre Owners 1949 convention closed in a blaze of glory the evening of June 1, with a banquet in honor of Col. H. A. Cole. . . . Movie stars Yvonne DeCarlo, Dorothy Hart, Howard Duff and Willard Parker were in Dallas for premiere of Universal-International's Technicolor western "Calamity Jane and Sam Bass." They will also attend the Variety Club Golf Tournament banquet. . . . P. B. (Jack) Garrett of the Texas Bank and Trust Co., was the first associate Variety Club barker to register for the golf tournament.

Charles Darden was elected chairman, and F. W. (Doc) Allen, co-chairman for the annual 1949 Turtle Derby show. The feature for this year's show will be Dot Franey's Ice Review. . . . Harold Schwarz of Tower Pictures is in New York buying new product for summer release.

VANCOUVER

Foreign films in four first-run houses are doing good business and drive-in operators report a seasonal rise in attendance. Four new ozoners have been announced or are in construction in British Columbia, two near this city. . . . Paramount is opening two new houses in B. C., which is what brings Famous Players Western District Manager Larry Bearg here from Toronto. Both are 900-seaters, the second F. P. houses in Chilliwack and Kelowna.

Lou Feinstein, who sold his Roxy Theatre here, is now operating a downtown cafe. . . . Margie Schwartz, former movie editor of the Vancouver *News Herald,* is now in the newspaper business at Penticton, B. C. Gordon Wilson succeeds her here. . . . Richard S. Lambert, B. C. manager of S. Arthur Rank 16-mm, has been transferred to Winnipeg to take over the Manitoba and Saskatchewan territories. . . . New cashier at the Plaza is former Orpheum Head Usherette Beverly Whelphy. . . . Eric Headley of the Orpheum is leaving in August for Hollywood, where he may connect with a studio script department.

A stag smoker will be held at the Devon Cafe June 15 by local branch of the Canadian Picture Pioneers, with about 50 members expected. . . . Eagle Lion Secretary Mildred Schwartz will marry Dr. L. Mesher of Portland, Ore., this summer. . . . In the hospital for a gall-stone operation is Bert Dunbar of the Dunbar Theatre Chair Co. . . . Also hospitalized is the wife of Paul Harmond of Empire Equipment Agencies.

AN INTERESTING STORY JUST BEFORE THE BANQUET. Apparently it was an interesting story Col. H. A. Cole was telling when the photographer "snapped" this quartet a few minutes before the banquet given in honor of Col. Cole as a climax to the 1949 convention of Texas Allied Theatre Owners held recently in Dallas. Left to right: George Dembow, vice-president of National Screen Service; Phil Isley, theatre operator and president of Texas Allied; P. A. (Bob) Warner, theatre operator and distributor for the Atlantic and Gulf Coast states for Manley, Inc.; and Col. Cole, long-time worker for better conditions for the independent theatre operator.

OKLAHOMA CITY

The Oklahoma state sales tax report for March 1949 shows returns totaling 333 and $29,236.97 as compared with 314 returns totaling $26,749.93 for the same month last year. This indicates an increase of 9.30 per cent. The use tax report on theatres shows three returns totaling $49.52 as compared with three returns totaling $99.47 or a decrease of 50.22 per cent.

The Home Theatre, Oklahoma City, held a stage show of musicians of the Texas Rangers and schedules a stage show of the Ink Spots for June 2. . . . A court suit decided against the lessee of the May-Ten Theatre, Oklahoma City, last week and resulted in a loss of lease.

Lewis Barton, Oklahoma City theatre owner, left this week on a business trip to Dallas, Texas. His daughter Joan was in town from California visiting. Barton was proud to watch the graduation of his youngest son, Jerry, from high school and his oldest son, Bob, from college last week.

BALTIMORE

J. Lawrence Schanberger, Jr., son of Keith's owner, will be ordained in the Catholic Priesthood on June 11 at Maryknoll in New York. He will celebrate his first solemn high Mass at All Saints Chapel in Baltimore on June 19. . . . Joe Baer, Harry Vogelstein and Lou Cohen all were Washington visitors last week. . . . Film Classics Salesman Elmer McKinley, is driving about in a new car. . . . Morton Tadder, Century assistant, flew to Philadelphia last week.

The Edmondson Village Theatre, built by the Edmondson Village, Inc., with 1,200 seats from plans by architect Kenneth Miller was opened on June 4 with I. K. Makover as general manager. . . . The Midway, operated by the Block Brothers in Middle River, will remain open all summer . . . Mr. and Mrs. Ray Trumbulle, Park Theatre, Lexington Park, have moved into their new home in Hollywood, Md.

Loew Publicist Jack Sidney, headed a Baltimore contingent of ex-members of the 36th Infantry Division to New York, where they attended a reunion dinner in Billy Rose's Diamond Horseshoe. Sidney is the president of the local chapter. . . . Fred Sapperstein, Eagle Lion representative in the territory, is proudly showing off a picture of his new daughter. . . . Barry Goldman is getting his plane ready for his regular summer hops, flying to visit his family in Atlantic City every weekend. . . . Edgar McGrain, relief manager for the Schwaber circuit, died recently from a heart attack.

ST. LOUIS

Clarence M. Turley, part-owner and manager of the St. Louis Ambassador and Missouri theatres and president of the Arcade Building Company, was presented with a parchment scroll for his activities in connection with the 1949 Boy Scouts Circus by President Roscoe of the St. Louis Council 1949 Boy Scouts Circus of which Turley is general chairman.

Police are still seeking the robbers who broke into the Crest in the Affton section of St. Louis County in an unsuccessful attempt to rob the safe of weekend receipts. . . . Mr. and Mrs. C R. Paisley, new owners of the Strand, Perry, Mo., which they bought from George P. Thye, have bought a Manley popcorn machine for the house.

Leo F. Abrams, associate architect for the Norside and Esquire theatres and who prepared remodeling plans for the Tower and other St.

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HURST BLDG. BUFFALO, N. Y.

REGIONAL NEWSREEL

Louis Amusement theatres, and his wife announced the engagement of their second daughter, Henrietta, to Max Barken at a garden party attended by 500 friends of the two families.

The Rodgers Circuit opened its 1,000-seat Rodgers Theatre at Poplar Bluff, Mo., on June 1. . . . Fred Sullivan, owner of a tavern, night club, hotel and other properties in the Partierdale section north of Cairo, Ill., has broken ground for his 500-car $90,000 drive-in near his night club and hopes for a June opening.

Shulim (Sam) Sigoloff, 86, one time St. Louis theatre owner, died recently at his home in University City, Mo. He operated the Union theatre, to which he was still title holder, and another house here for several years. He was active in Jewish civic and charity work. His widow and three sons survive.

The Sikeston drive-in, Sikeston, Mo., has been incorporated by O. D. Clayton, S. Potashnick and M. Ralph to install theatre equipment and to deal in farm equipment, motor vehicles, etc. . . . Frank Glenn opened his Mt. Vernon drive-in, Mt. Vernon, Ill., June 2; Fred Sullivan has set a June 17 opening date for his open-airer near Cairo, Ill; Roland Robinson and associate's drive-in at Sandoval, Ill., was set to open this week.

Frank D. MacDonald, Jr., 55, former owner of the Winter Garden here, died in Burbank, Calif., June 1. He had lived there since 1940.

MILWAUKEE

Manager Robert Gross of Wisconsin's first drive-in, on the Bluemound Road west of Milwaukee, is back on the job after an operation at Madison's General Hospital. Robert Margulus of St. Louis, Mo., subbed for him. . . . George and Fred Miner have sold the Ideal, Bloomer, Wis., to George B. Porter of International Falls, Minn. . . . The Delft circuit has moved its offices to North 12th Street.

Boots Schram, formerly with Universal Theatre Premiums and Celebrated Players Film Corp. here, and his wife were recent visitors from Detroit where Schram represents a premium company. . . . Erwink Koenigsreiter, operator of the Greendale in Greendale, Wis, and one time manager of Fox-Wisconsin's Palace here, is reported to have bought the Douglas at Racine from Barney and Dave Sherman. . . . Jack Carson, born in Canada but who went to school in Milwaukee, is reported to have applied for U. S. citizenship.

HARTFORD

Eddie Hagen, electrician at the Center, is back from vacation. Relief man was Louis Zimmerman. . . . Bill Healey, house policeman at Loew-Poli, is on the job after recuperating from an emergency appendectomy. . . . Another theatreman at his post after hospitalization, is Sal Adorno, Sr., owner of the Palace, Middletown.

Gloria Haggert is the new cashier at the Plaza, Windsor. . . . Irving C. Jacocks, Jr., treasurer of the Motion Picture Theatre Owners of Connecticut, and a former state representative, has received a television set from members of the Preferri Club, legislative dining group, presided over by Jacocks, which meets regularly at the Hotel Bond during legislative sessions.

Peter Perakos, operator of several Hartford area theatres, has moved to his shoreline cottage for the summer. . . . Johnnie Matthews, formerly manager of the Warner Palace, Norwich, Conn., and the Warner, Worcester, Mass., is now purchasing agent at the circuit's New England zone office. . . . Bernie Menschell of Community Amusement Corp., Hartford, was in New York on circuit business.

The "1949 Jimmy Fund Drive" being conducted to raise funds for the Children's Cancer Research Foundation received all the proceeds from a softball game here last week, between the East Hartford churchmen's group and the Hartford Theatres Softball League All-Stars. In charge of the game was Norman Levinson.

Marilyn Landers, daughter of George E. Landers, Hartford division manager, E. M. Loew's Theatres for two years with the "Oklahoma" roadshow company, is planning to vacation in Maine this summer. . . . Russ Ordway, formerly assistant manager at the Allyn, Hartford, and owner of the Princess, Rockville, is managing Lockwood-Gordon's Plaza, Windsor, succeeding Norman Rowe, resigned. . . . Frank Ramsey, formerly with the Warner Theatres in Hartford, has joined the staff of the Turf Club, Santa Anita, Calif.

Stanley Szandrocha, assistant manager at the Warner Strand, New Britain, filled in as manager at the Warner Palace, Torrington, during the hospitalization of George Harvey. . . . Frank Morin of the Regal, Hartford, went into the hospital to have some teeth extracted. . . . The Bridgeport, Conn., Central Labor Union and the weekly Bridgeport *Sunday Herald*, have set up a memorial scholarship in honor of the late Peter Benard at Fairfield University, Fairfield, and another at the University of Bridgeport. Benard organized the Bridgeport Motion Picture Projectionists Union and had been active in the labor movement more than 50 years. At the time of his death he was vice-president of the Connecticut Federation of Labor.

The body of Patrick F. Granfield, United States Marines, killed in action, formerly on the service staff at the Central, West Hartford, has been returned to Hartford from the Pacific, for burial.

Back Pat

All theatre managers of Harrisburg, Pa., were commended in a written communication from the Harrisburg Board of School Directors for "past cooperation." The letter urged exhibitors to continue their work in connection with strict adherence to the state law prohibiting and regulating employment of minors. (The law provides that persons 14 to 18 years old must furnish labor certificates, and those over 18 birth certificates.) The notice was sent because in a recent investigation of out-of-town theatres for illegaly employing minors the urban showmen claimed Harrisburg managers were doing the same thing. This the schoolboard categorically denied.

NEW YORK

It's wedding anniversary month this June with Film Classics' Dick Kohn celebrating his first, June 15; United Artists Chief Booker Ben Levine, his 13th on June 21; and MGM's Jersey Branch Manager Louis Allerhand, his 14th, on June 30.

RKO Theatres President Malcolm Kingsberg has been named chairman of the motion picture industry solicitations for the Greater New York Fund. His goal of $77,000 is subdivided as follows: Equipment and Supplies, $4,400; Motion Picture Theatres, $7,600; Producers and Studios, $65,000. Sub-committeemen are:

Harry Moskowitz, Equipment and Supplies; Leo Brecher, Motion Picture Theatres; and J. Joshua Goldberg, with Kingsberg, for Producers and Studios.

RKO Publicity Managers Rutgers Neilson has been elected to the board of governors of the Circus Saints and Sinners. . . . Al Camelli,

(*Continued on Page* 46)

TESTIMONIAL HONORS MONOGRAM PRESIDENT. Eighty-five of the motion picture industry's top personalities paid tribute one night last week to Steve Broidy at a testimonial dinner at Lucey's in Hollywood, honoring the 43-year-old Monogram president on his 25th year in the motion picture business. Broidy was presented with a silver plaque and a pair of cuff links on behalf of the IMPPA, and Las Vegas' Abe Schiller presented a barrel of 100 silver dollars from the famed Flamingo Hotel. Above, l-r: Robert L. Lippert; Sam Katzman; I. E. Chadwick, who presented the silver plaque and cuff links; Harry H. Thomas and Steve Broidy. Speakers included W. Ray Johnston, Y. Frank Freeman, Sherrill Corwin, Charles Skouras, Roy Brewer, Scott Dunlap, Edward Golden, Gunther Lessing and Chadwick.

REGIONAL NEWSREEL

(*Continued from Page* 45)

formerly assistant percentage clerk at 20th-Fox is now in a similar post at the RKO exchange; United Artists' Rhoda Welber is vacationing at Ellenville, N. Y., and both Wandalea Garner and Gertrude Kalmler have joined that company's booking department. . . . Exhibitor Max Cohen of the Gloria in Brooklyn was a film row visitor.

Wedding bells sounded recently over at Century Theatres where Ruth Feinstein of the booking department married Sylvan Schein, assistant chief of the same department, and Lucille Tannenbaum, another Century booking department lovely, teed off with non-industryite Milton Kaye. . . . At 20th-Fox, Secretary Dorothy Banaszaskas has set Sept. 21 as the day she will say "I do" to Andy Adashefsky.

A son was born Tuesday at the Union Hospital in Portchester, N. Y., to Mr. and Mrs. John Kayak. Mrs. Kayak is producers' representative for Benedict Bogeaus Productions

TORONTO

Famous Players Canadian declared its regular dividend of 25 cents on the common for the second quarter of 1949; the shares are currently traded at $14 in the financial marts. Marcus Loew's Theatres—he has two, Loew's and the Uptown, in Toronto—declared a $1 dividend for the quarter on its $100 par stock.

This year has brought about a change when theatres are remodeled; instead of giving regular shows during modernizing, they now close for the purpose. The Victoria in Ottawa was dark for several weeks and reopened as the Century by 20th Century Theatres; the Mountain and Community in Hamilton have reopened, following remodeling jobs as has the Palace at New Toronto. Famous Players has closed its oldest house in Toronto, the Alhambra, for repairs and its Regent, Ottawa, will close in July for reconstruction.

Douglas Wark has opened the Quonset-type Rio at Uxbridge, town's only theatre. . . . National Theatre Services, linked with Canadian Odeon, is opening a 425-seater at West Hill, suburban area, east of Toronto, and 20th Century Theatres, a Famous Players affiliate, is building an 850-seat house at nearby Scarboro.

New Theatres

Oakley, Kan.—A new 550-seat theatre, the Oakley, is under construction here.

Denver—Russell Graves and Wilbur Williams, a 700-seater, the Westwood, here.

Los Angeles—Max Torodor, 1,000 seat Panorama Theatre at Van Nuys Blvd. and Norhoff Street.

Streator, Ill.—Two unnamed Chicago theatremen, a 500-car open air theatre two miles north of Streator.

Chicago—Frisina Circuit, a 500-car drive-in at Taylorville, Ill.

Minneapolis—Harold Field and Harold Kaplan, a deluxe theatre and shopping center in St. Louis Park, Minneapolis suburb; Volk Brothers, a 1,200-seater in suburban Robbinsdale.

Hartford, Conn.—Nat Tager and Charles Cifre, a 400-carrer at Brockton, Mass.; Cifre, a 355-carrer at Medway, Mass.; Jack Zemp, a drive-in at Gill, Mass.

St. Louis—Fred Sullivan, a 500-car drive-in to cost $90,000, north of Cairo, Ill.

Leavenworth, Kan.—Beverly Miller, an "old west"-style drive-in on Highway 73, seven miles northwest of Leavenworth.

Philadelphia—Dave Milgrim, a drive-in on the outskirts of the city.

Albuquerque, N. M.—A 518-seat theatre at the Army's Sandia Base, to cost around $175,000.

Wabash, Ind.—Syndicate Theatres, a 700-750 drive-in four miles south of Wabash.

San Jose, Calif.—Beverly Investment Company, headed by Bert Kennerson, a 1,267-seat, $500,000 theatre at Basil Street and San Jose-Los Gatos Highway.

New Double Bill

"Wynken, Blynken & Nod" sailed in twice!

It was a true double-bill of the Walt Disney cartoon at the Embassy Theatre in San Francisco—though hardly planned that way. From the next door Strand Theatre, the Embassy manager hastily borrowed a cartoon to justify a running time shortage.

With no time to check the subject it was thrown on the screen immediately following the regular cartoon. Embassy patrons came wondering out of the auditorium, surprised to have seen two "Wynken, Blynken & Nod's" in immediate succession.

. . . B. O. Okun of Biltmore Theatres, Ltd., Toronto, will include a theatre in the $1,000,000 business block he is erecting at Kitchener, Ont.

Herman G. Bennett, 45, director of the independent theatre group, Allied Exhibitors of Ontario, and a Variety Club member, died suddenly here, of a heart attack. He had an interest in drive-ins at Brantford and Preston and in theatres in Toronto, Penetang and West Lorne, Ont. His widow and two daughters survive.

PITTSBURGH

Shea's Fulton, downtown first-run, which has been closed for the past few weeks for extensive repairs, will reopen about the end of July. A new main floor, seats, cooling and heating systems, and stage are being installed. The theatre is also being redecorated inside and outside, and when completed will be suitable for legitimate and roadshow attractions, as well as motion pictures.

The engagement of Betty Goldberg, of the Film Classics exchange, to William Mash, has just been announced. . . . Vince Aldert, manager of Loew's Ritz Theatre here, has resigned to join the Meyer Fine independent theatre circuit in Ohio, where he will manage that chain's newest theatre, the Avon-Lake at Avon-on-the-Lake. His successor at the Ritz will be Robert Sokol, assistant manager of Loew's Penn Theatre in downtown Pittsburgh.

Film row is extending sympathy to Sam Fineberg, partner in the Alexander-Fineberg Theatre Supply Company and former head of Republic Pictures here, on the death of his mother this week after a long illness.

DES MOINES

The Coed Theatre at Fairfield, Ia., is believed to be the first in Iowa to install a television set in its lounge for the convenience of the patrons. Owner Nathan Sandler said the Fuqua Electric Company of Fairfield is installing the set which will pick up television shows from St. Louis, there being no television station operating in Iowa.

An all-industry banquet to honor Tri-States President A. H. Blank, who also is head of Central-States, will be held July 12, 13 and 14 at Breezy Point Lodge in northern Minnesota. The entire managerial and executive staffs of both circuits will attend the 70th anniversary banquet for Blank. . . . Fire caused extensive damage to the Iris, Riceville, Ia., with the blaze breaking out in the projection room. A number of patrons were in the house and all reached the outside in safety. The building will need redecorating.

Ray Kennedy of Waukee has been named manager of the Lake, Lake View, Ia., succeeding Harry Arthur. . . . The Iowa, Melcher, Ia., has closed because of an order by the city council to install restrooms. Owner Anna Massarini said the installations would be too costly. . . . Alan Crawford has been named head booker and office manager for Warner Bros., succeeding Norman Holt, who is now a salesman for the exchange. . . . The Winthrop Theatre has been reopened by Burdette Ross after being closed for six months. The house will operate four nights a week.

VIEWS ON NEW SHORTS

THE CACTUS CUT-UP (RKO—93,704) Leon Errol Comedy. 17 mins. Leon and his family visit his daughter's fiance in the West, where a lot of fake stuff is planned to convince Leon that the West is still wild. Real bandits enter the scene just after Leon learns he is being kidded and he decides to play along with the gag. Justice triumphs after a harrowing fight Leon believed to be sham. Release date, 4/15/49.

SEA SALTS (RKO—94,113) Walt Disney Cartoon in Technicolor. 8 mins. The story of Captain Duck and a beetle comrade on a raft and an island after a shipwreck. Donald takes great advantage of the beetle in rationing supplies and dividing a cocoanut, and even uses him for fish bait. Release date, 4/8/49.

PLUTO'S SWEATER (RKO—94,114) Walt Disney Cartoon in Technicolor. 7 mins. Minnie Mouse knits a sweater for Pluto, who is ashamed to appear before the other dogs in it. After much slinking, hiding and struggling to take it off, he falls into a pond and the sweater shrinks. It ends up on little Figaro, who had laughed at Pluto. Release date, 4/29/49.

QUAINT QUEBEC (20th-Fox—9252) Movietone Adventures in Technicolor. 8 mins. A trip to Quebec and such famous sites as the Saint Lawrence River, the Plains of Abraham, Montmorency Falls, the Cathedral of St. Anne de Beaupre and the Gaspe Peninsula. Release date, April, 1949.

THE GOLDEN TRANSVAAL (20th-Fox — 9253) Movietone Adventures in Technicolor. 8 mins. Ed Thorgersen narrates while the camera goes to South Africa to show relics of the old slave days, the cities of Capetown, Pretoria and Johannesburg, the famous gold mines and a spectacular native dance festival. Release date, May, 1949.

NEPTUNE'S PLAYGROUND (20th-Fox — 9302) Sports Review. 8 mins. An underwater aquacade with mermen and mermaids playing table tennis, baseball and ring-around-the-rosy and going through other dry-land actions under the water. Ed Thorgersen narrates. Release date, April, 1949.

BEAUTY AND THE BLADE (20th-Fox — 9303) Sports Review. 9 mins. Barbara Ann Scott, it need hardly be said, here demonstrates the skill and charm that made her an internationally famous ice skater. Narrated by Ed Thorgersen. Release date, May, 1949.

THE LION HUNT (20th-Fox—9505) Terrytoon in Technicolor. 7 mins. Heckle and Jeckle, the Talking Magpies, match wits with the king of beasts in a jungle abounding with the usual and some unusual animals. Release date, March, 1949.

THE STOWAWAYS (20th-Fox—9506) Terrytoon in Technicolor. 7 mins. Heckle and Jeckle get to Africa, despite considerable difficulty in boarding the airliner and their raucous tricks throughout the ride. Release date, April, 1949.

A COLD ROMANCE (20th-Fox—9507) Terrytoon in Technicolor. 7 mins. Mighty Mouse battles Oil Can Harry, a treacherous cat, for the honor of little Nell in a drama of the frozen North. Release date, April, 1949.

THE KITTEN SITTER (20th-Fox—9508) Terrytoon in Technicolor. 7 mins. Capricious kittens give Fido, a slow-thinking dog who was left to "baby sit" them, a rough evening of tricks, but when he falls into the dogcatcher's hands they release every dog in the pound. Release date, May, 1949.

HAPPY LANDING (20th-Fox—9509) Terrytoon in Technicolor. 7 mins. Heckle and Jeckle, the Talking Magpies, "repair" an airplane so that it gives a dog and a lion a tough ride. Release date, June, 1949.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Amazon Quest	FC
Ambush	MGM
An Act of Murder	U-I
And Baby Makes Three	Col.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arizona Thoroughbred	Astor
Arrow	20th-Fox
Arson, Inc.	SGP
Avenger, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Men of Tombstone	AA
Bagdad	U-I
Bail Bond Story	RKO
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Black Magic	UA
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Colorado Territory	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
13 My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
14 Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Arizona Thoroughbred *U	J. F. MacDonald	74	Jan. '49	
Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U(W)F	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	b6/4/49

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/49
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lust for Gold (W)A	G. Ford-I. Lupino	90	June 49	b5/28/49
Make Believe Ballroom	J. Courtland-R. Warrick	79	5/26/49	a11/6/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Haves	79	Oct. '48	b11/20/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/49
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
And Baby Makes Three	R. Young-B. Hale			
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			a5/28/49
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/49
Chinatown at Midnight	H. Hatfield-J. deWit			
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Autry-G. Davis			a5/28/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
Good Humor Man	J. Carson-L. Albright-J. Wallace			
Her Wonderful Lie	Janis Carter-Marc Platt			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	66	July '49	b4/2/49
Lawless	R. Scott-F. Tucker-D. Malone			a5/28/49
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			a6/4/49
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
Secret of St. Ives, The	R. Ney-V. Brown	76	6/30/49	a2/5/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

Bandits of El Dorado	C. Starrett-S. Burnette			
Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
931	Alimony	J. Beal-M. Vickers		June '49	a5/14/49
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
926	Reign of Terror (D)A	R. Cummings-A. Dahl-R. Basehart	89	June '49	b5/28/49
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49	b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49	b11/6/48
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	96		b3/13/48
Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
928 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
West of Devil's Hole	J. Bannon-E. Lynn			
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75	3/1/49	b5/14/49
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMilie-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Not Wanted	S. Forrest-L. Penn-K. Brasselle		June '49	
Red Bait	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	88	Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Adam's Rib	S. Tracy-K. Hepburn			
Ambush	R. Taylor-J. Hodiak-A. Dahl			
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
930 Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49	b6/4/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dancing in the Dark	20th-Fox
Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Dear Wife	Para.
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Enchantment	RKO
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn The	U-I
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Madonna, The	WB
Golden Stallion	Rep.
Good Humor Man	Col.
Grand Canyon	SGP
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High School Daughters	Rep.
Highway 13	SGP
Hills of Home	MGM
Hold That Baby	Mono.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Married a Dead Man	Para.
Ichabod and Mr. Toad	RKO

Title	Company
Idol of Paris	WB
Illegal Entry	U-I
Impact	U-I
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jackpot Jitters	Mono.
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kid From Texas	U-I
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mozart Story, The	SGP
Mutineers, The	Col
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie		Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor		Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		8/5/49	a1/29/49
932	In the Good Old Summertime *T	J. Garland-V. Johnson		July '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
931	Madame Bovary	J. Jones-J. Mason-L. Jourdan		Aug. '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake		Aug. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse			
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49	a8/21/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	a6/4/49
4817	Hold That Baby	L. Gorcey-Bowery Boys		6/26/49	a5/21/49
4812	Jackpot Jitters	J. Yule-R. Riano		8/28/49	
4808	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol		8/14/49	a4/23/49
4827	Leave It to Henry	R. Walburn-W. Catlett	57	6/12/49	a5/7/49
4820	Trail of the Yukon	K. Grant-Chinook		7/31/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4865	Boomtown Badmen	J. Wakely-C. Taylor		9/4/49	
4864	Brand of Fear	J. Wakely-C. Taylor		7/10/49	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4842	Shadows of the West	W. Wilson-A. Clyde		7/24/49	
4866	Six-Gun Law	J. M. Brown-M. Terhune		8/7/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	[illegible]	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon	R. Milland-H. Lamarr-MacD. Carey			a6/4/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
	I Married a Dead Man	B. Stanwyck-J. Lund			
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/2/49	b4/30/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49

RKO RADIO

	CURRENT			Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	After the Storm	I. Bergman-M. Vitale		
	Bail Bond Story	G. Raft-P. O'Brien		
001	Big Steal, The	R. Mitchum-W. Bendix-J. Greer		a5/21/49
	Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
	I Married a Communist	R. Ryan-L. Day		
	Ichabod and Mr. Toad *T	B. Crosby-B. Rathbone		
	Interference	Mature-Ball-Scott-Tufts		a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
	Love Is Big Business	C. Colbert-R. Young-G. Brent		a5/14/49
	Make Mine Laughs	R. Bolger-F. Langford-L. Errol		
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
	Montana Belle *U	J. Russell-G. Brent		a3/19/49
	Outlaw, The (D)A	J. Russell-W. Huston	115	8/20/49	b3/23/46
	Renegades of the West	T. Holt-R. Martin-E. Norris		
	Roseanna McCoy	R. Massey-F. Granger-C. Bickford		a5/14/49
	Savage Splendor *T	African Travelogue	63	
	She Wore a Yellow Ribbon	J. Wayne-J. Drue-J. Agar		a3/26/49
002	Stagecoach Kid	T. Holt-R. Martin-J. Donnell		
	Strange Bargain	M. Scott-J. Lynn		a5/21/49
	Terror	C. McGraw		
	They Live By Night	F. Granger-C. O'Donnell		
	Trouble in Texas	T. Holt-R. Martin		
	Weep No More	Cotten-Valli-Paar-Byington		a7/3/48

REPUBLIC

	CURRENT			Rel Date
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara		
	Brimstone *U	R .Cameron-A. Booth-W. Brennan		a4/23/49
	Crosswinds	W. Elliott-A. Booth-G. Withers		
	Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		
	Flaming Fury	Geo. Cooper-R. Roberts		
	Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
811	Hellfire *U	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	a2/12/49
	High School Daughters	B. Fuller-R. McDonald-T. Barrett		
	Post Office Investigator	W. Elliott-M. Windsor		
	Pride of the Indians	G. Brent-L. Bari-Cleveland Indians		
	Red Menace, The (D)A	R. Rockwell-H. Axman	87	b5/28/49

Westerns

	Arizona Cowboy	R. Allen		
	Bandit King of Texas	A. Lane-E. Waller		
864	Death Valley Gunfighter (W)F	A. Lane-E. Waller	60	3/29/49	b4/30/49
865	Frontier Investigator	A. Lane-E. Waller-F. Ford	60	5/2/49	
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49	b5/28/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49	
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60	4/8/49	a4/23/49
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
	South of Rio	M. Hale		
	Wyoming Bandit	A. Lane-E. Waller		

SCREEN GUILD PRODUCTIONS

4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	5/28/49	b5/7/49
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4822	Grand Canyon	R. Arlen-M. B. Hughes		7/23/49	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	Company
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para
My Own True Love	Para

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col
Night Unto Night	WB
Night Wind	20th-Fox
No Minor Vices	MGM
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Games of 1948	EL
Omoo	SGP
On the Town	MGM
Once More My Darling	U-I
One Last Fling	WB
One Sunday Afternoon	WB
Out of the Storm	Rep
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para
Parole	EL
Pinky	20th-Fox
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Post Office Investigator	Rep.
Pride of the Indians	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Prison Warden	Col.

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	C
Red Bait	FC
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegades of the West	RKO
Return of October	Col
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para
Rim on the Canyon	Col
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col

S

Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col
Side Street	MGM
Sin of Abby Hunt	Para
Siren of Atlantis	UA
Sky Dragon	Mono
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col
Smart Girls Don't Talk	WB
Smugglers Cove	Mono
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell it to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SGP
They Live By Night	RKO
They Met at Midnight	MGM
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Trail of the Yukon	Mono.
Treasure of Monte Cristo	SGP
Triple Threat	Col.
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
West of Devil's Hole	EL
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/49
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58	4/30/49	a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1 7 49	
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49	b4/9/49
4820	Ringside	D. Barry-T. Brown		6/18/49	a6/4/49
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Sky Liner	R. Travis-P. Blake-R. Hudson		7/2/49	
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49	
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49	
4826	There Is No Escape	S. Thurston	64		
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/49
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman.	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	93	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

Arrow *T	J. Stewart-D. Paget		
Come to the Stable	L. Young-C. Holm	94	a2/12/49
Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake		
Everybody Does It	L. Darnell-P. Douglas		a4/9/49
Father Was a Fullback	F. MacMurray-M. O'Hara		a4/16/49
House of Strangers	R. Conte-S. Hayward-E. G. Robinson	101 July '49	a2/12/49
I Was a Male War Bride	C. Grant-A. Sheridan		a2/5/49
Oh, Doctor	D. McGuire-W. Lundigan		
Oh, You Beautiful Doll *T	M. Stevens-J. Haver		a3/26/49
Pinky	J. Craine-W. Lundigan-E. Waters		
Prince of Foxes	T. Power-O. Welles-W. Hendrix		a10/2/48
Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark	Aug. '49	a2/5/49
Thieves' Highway	R. Conte-J. Oakie-V. Cortese		a1/22/49
Three Came Home	C. Colbert-A. Marshall		
Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger		
Wabash Avenue *T	B. Grable-V. Mature-P. Harris		
Whirlpool	Tierney-Conte-Ferrer-Bickford		
Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77 July '49	b4/30/49
You're My Everything *T	D. Dailey-A. Baxter	Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49	b5/7/49
Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/4
Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

Black Magic	O. Welles-N. Guild	103	8/19/49	

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez		6/24/49	
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49	b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Hence-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent	84	June '49	a2/19/49
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. 48	b10/16/48
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49	b6/4/49
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
All Over the Town (C)F	S. Churchill-N. Wooland	88		b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price			
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
699 Calamity Jane and Sam Bass *T (W-D) F	Y. DeCarlo-H. Duff	85	July '49	b6/4/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-Z. Pitts			
Johnny Stool Pigeon	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
Kid From Texas *T	A. Murphy-G. Storm			
Once More My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Western Story, The *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49	b5/21/49
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49	b5/7/49

COMING

Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Beyond the Forest	B. Davis-J. Cotten-D. Brian			
Chain Lightning	Bogart-Parker-Massey-Whorf			
827 Fountainhead, The	G. Cooper-P. Neal-R. Massey	113	7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Golden Madonna, The (C-D)A	P. Calvert	90		b5/14/49
Happy Times *T	Kaye-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Lady Takes a Sailor, The	J. Wyman-D. Morgan			
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
White Heat	James Cagney-V. Mayo-E. O'Brien			

ADVANCE DATA
On Forthcoming Product

Flaming Fury (Republic) Principals: Roy Roberts, George Cooper, David Wolfe. Director, George Blair. Semi-documentary in approach, this drama deals with the operations of an Arson Bureau in exposing and capturing the participants in a fire and insurance racket.

The Lady Takes a Sailor (Warner Bros.) Principals: Jane Wyman, Dennis Morgan, Eve Arden. Director, Michael Curtiz. A comedy detailing the romantic adventures of the director of a buyers research institute and a navy officer who accidentally reveals to her the existence of a strange underseas tractor.

Make Mine Laughs (RKO) Principals: Gil Lamb, Ray Bolger, Anne Shirley, Dennis Day, Joan Davis, Jack Haley, Leon Errol. Francis Langford. Director, Richard Fleischer. Comedy and music predominate in the second of RKO's vaudeville-on-film series.

Francis (Universal-International) Principals: Donald O'Conner, Patricia Medina. Director, Arthur Lubin. A comedy with fantasy added in which a lieutenant becomes a hero on tips from a talking mule.

The Fighting Kentuckian (Republic) Principals: John Wayne, Vera Ralston, Philip Dorn. Director, George Waggner. A drama in which a Kentucky rifleman courts a French noblewoman in the wilderness of Alabama and successfully conquers a group of villains trying to thwart him.

NEWSREEL SYNOPSES

(Released Wednesday, June 8)

ALL AMERICAN (Vol. 7, No. 346)—Memorial Day; Montgomery school; Rare fish hobby; Should women pay alimony?; Indianapolis auto race.

MOVIETONE (Vol. 32, No. 45)—Eisenhower awards degrees; Eisler free; Hiss trial; Hirohito visits Nagasaki; Annapolis color girl; Rita marries Aly; Indianapolis auto race.

NEWS OF THE DAY (Vol. 20, No. 279)—Hiss trial; Rita marries Aly; Eisenhower awards degrees; Hirohito visits Nagasaki; Queen Mary 82; Annapolis color girl; Indianapolis auto race.

PARAMOUNT (No. 82)—Snead golf victor; Eisler free; Clay leaves Army; British royalty at parade; Rita marries Aly.

TELENEWS (Vol. 3, No. 23A)—Red unity on display; Inventors' show; Canadian lumber haul; Swiss watch display; Celebrity golf.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 253)—Rita marries Aly; Eisenhower awards degrees; Glamour mule; Indianapolis auto race.

WARNER PATHE (Vol. 20, No. 84)—Indianapolis auto race; Snead golf victor; Hirohito visits Nagasaki; Hiss trial; Rita marries Aly; King George and Welsh Guard; Clay leaves Army; D-Day newsmen to retrace invasion; British film awards; Styles.

(Released Saturday, June 11)

MOVIETONE (Vol. 32, No. 46)—Marshall honored; Annapolis graduation; Moscow May Day; Tokyo stock exchange opens; Press photo queen; Celebrity golf; English derby; Sweepstakes winner.

NEWS OF THE DAY (Vol. 20, No. 280)—Marshall honored; Moscow May Day; Press photo queen; Annapolis graduation; Celebrity golf; English derby.

PARAMOUNT (No. 83) — Celebrity golf; Marshall honored; Moscow May Day.

TELENEWS (Vol. 3, No. 22B)—Washington investigations; Bradley for Army pay increase; Lewis on mine safety; Eisler free; Franco woos U. S.; American private aircraft; Hiss trial; Dewey in Berlin; Proclaim holy year; Anzio memorial day; Czechoslovak motorcycle race.

UNIVERSAL INTERNATIONAL (Vol. 22, No. 254)—Marshall honored; Press photo queen; Annapolis graduation; Moscow May Day; English derby; Celebrity golf.

WARNER PATHE (Vol. 20, No. 85)—Marshall honored; Canadian trade fair; Margaret Truman bridesmaid; Danny Kaye in London; Churchill honored; Press photo queen; DPs then and now; Celebrity golf; English derby.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Black Dragons	B. Lugosi	65	July '49
	Bowery at Midnight	B. Lugosi	61	Mar. '49
	Clancy Street Boys	East Side Kids	67	Mar. '49
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	Ghosts on the Loose	B. Lugosi-East Side Kids	68	May '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Kid Dynamite	East Side Kids	66	July '49
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott	60	5/1/49
	Spooks Run Wild	B. Lugosi-East Side Kids	69	May '49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Bretman	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Killer on the Loose	M. Brian-R. Hardy		Mar '49
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4 5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	.....

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
091	Dumbo	Cartoon	64	June '49
981	Fighting Gringo	G. O'Brien	59	June '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
983	Legion of the Lawless	G. O'Brien	59	June '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
982	Marshal of Mesa City	G. O'Brien	62	June '49
985	Prairie Law	G. O'Brien	59	July '49
954	Pride of the Yankees	G. Cooper-T. Wright	128	Apr. '49
092	Saludos Amigos	Cartoon	42	June '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	.....
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
826	G-Men	James Cagney	85	6/18/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	.....
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

Adam and Evelyne (C-D)A	S. Granger	92	b5/21/49
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3 48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (D)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	85	b6 21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Devil in the Flesh (D)A	G. Philipe	112	b5/21/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Guardio (Lux) (D)F	A. Celi	88	b5 14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lotti	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2 28/48
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10 23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Rechi	105	b11/6/48
Woman Trouble (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE 1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title Rel. Date Data

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 5/7
1406 Who Done It? (16)..... 3/3 5/21
1407 Hokus Pokus (16)..... 5/5 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 5/21
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½).... 1/13 3/19
1433 Miss in a Mess (15½)... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling ( )..... 5/12 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ....
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....
1446 Crazy Like a Fox (18)..... 5/16 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½)..... 3/3 5/7
1553 Candid Microphone No. 3 ( )..... 5/26 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/28
1502 Lo, The Poor Buffalo (6½).11/4 1/7
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....
1505 Cat-Tastrophy (6) ..... 6/30 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ....
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) ....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 ....
1606 Soring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/2
1802 Acrobatic Babies (9½)...10/14 10/2
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .....
1807 Lady of the Links (8)..... 4/28 .....
1808 Racing Greyhounds ( )... 5/26 .....
1809 Rasslin' Riot ( )..... 6/23 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23 9/2
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 .....
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) 3/3 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....
1859 Hollywood's Happy Homes ( ) ..... 6/16 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/2
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January ( )..... 4/21 .....
5657 Christmas Carols (10½)...12/9

SERIALS

1120 Congo Bill (15 Chapters)..10/28 ....
1140 Bruce Gentry (15 Chapters) 2/10 .....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8) 10/9
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 6/4
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....

PETE SMITH SPECIALTIES (16)

S-51 Why Is It? (7)..... 9/11 11/1
S-52 Pigskin Skill (8)..... 9/18 10/2
S-53 Ice Aces (8).....11/6 2/1
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10)... 2/12 4/9
S-57 Scientiliquiz (9) 6/4
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues) (6)

W-21 The Little Goldfish (8)....11/20
W-22 Fine Feathered Friends (8).. 1/1 ...
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats ( ) ....

FITZPATRICK TRAVELTALKS (6)

T-11 Wandering Through Wales (9) 10/16 2/14
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 5/7
T-14 Ontario, Land of Lakes (10). 2/12 6/4
T-15 Calling on Michigan (10)... 3/5 ....
T-16 Playlands of Michigan (9).. 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10).. 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan (20)..... 5/28
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/8
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/22
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 5/7
K8-6 My Silent Love (11)..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/18
P8-2 Hector's Hectic Life (7)...11/19 1/8
P8-3 Old Shell Game (7).....12/17 2/15
P8-4 The Little Cut-up (7).....12/17 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 5/21
P8-7 Little Red School Mouse (7). 4/15 ....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 ....
P8-10 Campus Capers (7)..... 7/1 .....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/15
X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) 3/11 5/21
X8-5 The Stork Market (8)..... 4/8 ...
X8-6 Spring Song (7)..... 6/3 .....
X8-7 The Ski's the Limit (8)..... 6/24 .....
X8-8 Toys Will Be Toys (7)..... 7/15 .....
X8-9 Farm Foolery ( )..... 8/5 .....
X8-10 Our Funny Finny Friends ( ) ..... 8/26 .....
X8-11 Marriage Wows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/15
Y8-2 Calling All Animals (10).... 1/7 2/26
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 ...
Y8-5 Goin' Hollywood (10)..... 6/10 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/18
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 ....
R8-6 Fairway Champions (10).... 5/6 ....
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 1/22
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Popeye's Premiere (11)..... 3/25 5/7
E8-4 Lumber Jack & Jill (7).... 5/27 ...
E8-5 Hot Air Aces (7)..... 6/24 .....
E8-6 A Balmy Swami (7)..... 7/22 .....
E8-7 Tar With a Star ( )..... 8/12 .....
E8-8 Silly Hill Billy ( )..... 9/9 .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/8
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10)... 3/11 6/4
L8-4 The Fall Guy (11)..... 4/15 .....
L8-5 Flying Grandmother (10).... 6/3 .....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2/19
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 6/4
J8-4 Air Force Fire Fighters (10). 4/29 .....
J8-5 Seaweed Science (10)..... 6/17 .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/22
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16)..... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 .
93108 Love That Beauty (16).... 5/27 5/21

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 .....
93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... ..... Boy and the Eagle (18)... 7/1 .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/1
93402 Heart Troubles (16)..... 3/11 5/14
93403 Prize Maid (17)..... 8/1 .....

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18).... 2/18 5/7
93704 The Cactus Cut-Up (17)... 4/15 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5
93202 I Found a Dog (21)..... 4/1 .....

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 ....
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 5/14
94206 Shake Hands With Success (8) ..... 3/18 .....
94207 Shush Money (8)..... 4/22 .....
94208 Helicopter Magic (8)..... 5/13 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 .....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Inferior Decorator (7).... 8/27 ....
94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Soup's On (8).....10/15 .....
94107 Three for Breakfast (8)...11/5 3/12
94108 Mickey and the Seal (7)..12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) 2/11 5/7
94112 Pluto's Surprise Package (7) 3/4 5/21
94113 Sea Salts (8)..... 4/8 .....
94114 Pluto's Sweater (7)..... 4/29 .....
94115 Winter Storage (7)..... 6/3 .....
94116 Bubble Bee (7)..... 6/24 .....
94117 Honey Harvester (7)..... 8/5 .....
94118 Tennis Racquet (7)..... 8/26 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8)... 2/11 5/7
94307 Canadian Roughriders (8).. 3/11 5/14
94308 Sports' Top Performers (8). 4/8 .....
94309 Golf Masters (8)..... 5/6 .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 ....
93502 Range Rhythm (18).....10/15 .....
93503 Cactus Capers (17).....11/19 .....
93504 California or Bust (18)...12/24 ....

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....
94706 Ferdinand the Bull (8).... 7/15 .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 5/7

REPUBLIC

SERIALS

691 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/29 3/5
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 .....

CARTOONS

Trucolor

881 Beyond Civilization to Texas (8) 3/15 3/12
882 The Three Minnies (8).... 4/15 5/7
883 Romantic Rumbolia (8)... 6/1 .....
884 Bungle in the Jungle (8).. 6/15 .....

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20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254 Copenhagen Pageantry (8). 1/48 5/1
8255 Scenic Sweden (8)..... 6/48 6/5
8256 Riddle of Rhodesia (8).... 7/48 9/4
8257 Bermuda (8) 8/48 9/4
8258 Desert Lights (8)..... 8/48 8/28
8259 Portrait of the West (8)...10/48 .....
8260 Way of the Padres (8).... 1/48 .....

Black and White

8203 Sky Thrills (9)..... 3/48 5/1
8204 Majesty of Yellowstone (9). 7/48 6/19

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/ 5/1
8303 Everglades Adventure (9)..... 5/1
8304 Football Finesse (10).... 9/ 8/21
8305 Olympic Water Wizards (9).10/ 12/4
8306 Yankee Ski-Doodle (8)....12/ ....
8352 Aqua Capers (T) (8)..... 1/ 5/
8353 Playtime in Scandinavia (T) (8).... 4/ 6/5

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/ 6/5
8513 Taming the Cat (7)..... 1/ 6/5
8514 The Magician (7)..... 5/ 6/19
8515 Chipper Chipmunk, The (7). 3/ 8/21
8516 Hounding the Hares (7).... 4/ 6/8
8517 Feudin' Hillbillies (7).... 4/ 6/19
8518 Mystery in the Moonlight (7) 5/ 6/19
8519 Seeing Ghosts (7)..... 6/ 6/19
8520 A Sleepless Night (7)..... 6/ 6/19
8521 The Witch's Cat (7)..... 7/ 9/4
8522 Magpie Madness (7)..... 7/ 8/28
8523 Love's Labor Won (7)..... 8/ 9/11
8524 The Hard Boiled Egg (7)..10/ 12/4
8525 The Mysterious Stranger (7) 10/ 12/4
8526 Free Enterprise (7).....10/ 12/4
8527 Triple Trouble (7).....11/ .....
8528 Out Again in Again (7)...11/ .....
8529 The Magic Slipper (7)....12/ .....
8530 Gooney Golfers (7).....12/ .....

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Technicolor-Reissues

8531 The Butcher of Seville (7). 5/ .....
8532 The Green Line (7)..... 5/ .....

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ 12/4

DRIBBLE PUSS PARADE (2)

8802 Dying to Live (9)..... 5/ 6/19

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/ 5/1
8602 Fashioned for Action (8).. 4/ 6/5

MARCH OF TIME

4 Report on the Atom (20). 4/15 .....
6 The Cold War ( )..... 1/ .....
7 Marriage and Divorce ( ). 2/20 3/6
8 Crisis in Italy ( )..... 3/ .....
9 Life With Junior ( )..... 4/44 .....
10 Battle for Greece (17).... 5/ .....
11 The Fight Game (19)..... 5/ 6/26
12 The Case of Mrs. Conrad (18) ..... 7/ .....
13 White-Collar Girls (18)... 8/6 8/7
14 Life With Grandpa (17)... 9/ .....
15 Battle for Germany (18)...10/ 10/2
16 America's New Air Power (18) 10/29 11/6
17 Answer to Stalin (19)....11/26 1/1
18 Watchdogs of the Mail (18) .....12/ .....

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3/26
9252 Quaint Quebec (8)..... 4/ .....
9253 The Golden Transvaal (8).. 5/ .....

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4/9
9302 Neptune's Playground (8).. 4/ .....
9303 Beauty and the Blade (9). 5/ .....

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4/9
9502 The Power of Thought (7). 1/ 3/26
9503 The Racket Buster (7).... 2/ 4/9
9504 Sourpuss in Dingbat Land (7) 3/ 4/9
9505 The Lion Hunt (7)..... 3/ .....
9506 The Stowaways (7)..... 4/ .....
9507 A Cold Romance (7)..... 4/ .....
9508 The Kitten Sitter (7)..... 5/ .....
9509 Happy Landing (7)..... 6/ .....
9510 The Catnip Gang (7)..... 6/ .....

MOVIETONE SPECIALTY (3)

9801 Struggle for Survival (9).. 2/ 4/9

DRIBBLE PUSS PARADE (1)

8801 Satisfied Saurians (8)..... 3/ 4/9

FEMININE WORLD

9601 Talented Beauties (11).... 6/ ....

MARCH OF TIME

1 On Stage (18)..... 1/21 1/1
2 Asia's New Voice (17).... 2/18 3/5
3 Wish You Were Here (18). 3/18 5/7
4 Report on the Atom (20).. 4/15 4/2

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 ....
Wild & Woody (7).....13/31 ....
Scrappy Birthday (7)..... 2/11 .....
Drooler's Delight (7)..... 3/25 ....

Rel. No.	Title	Rel. Date	Data
	UNIVERSAL-INTERNATIONAL		
	TECHNICOLOR CARTUNES (13)		
	Reissues		
4321	Pantry Panic (7)	11/22	...
4322	Hollywood Matador (7)	12/13	....
4323	Mouse Trappers (7)	1/24	....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7)	3/14	...
4326	Ace in the Hole (7)	4/4	....
4327	Goodbye, Mr. Moth (7)	5/2	....
4328	Jukebox Jamboree (7)	5/30	....
4329	The Loan Stranger (7)	6/27	....
4330	Dizzy Acrobat (7)	7/25	....
4331	Dizzy Kitty (7)	8/22	....
4332	Cow Cow Boogie (7)	9/19	....
4333	The Screwball (7)	10/17	....
	SING AND BE HAPPY SERIES (8)		
4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	....
4385	Moonlight Melodies (8)	4/25	....
4386	Minstrel Mania (9)	6/13	.....
	VARIETY VIEWS (8)		
4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch ( )	5/30	.....
	NAME BAND MUSICALS (13)		
4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	....
4305	Symphony in Swing (15)	3/30	.....
4306	Ted Fio Rito & Orch. ( )	4/27	.....
	TWO-REEL SPECIALS (2)		
4201	Cheating in Gambling (17)	2/2	.....
	ONE REEL SPECIAL		
4203	Christmas Dream (11)	11/22	11/16
	MUSICAL WESTERNS (8)		
4351	Six Gun Music (24)	1/6	.
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	....
4354	Prairie Pirates ( )	5/5	...
	WARNER BROS.		
	TECHNICOLOR SPECIALS (8)		
5002	Drums of India (20)	1/16	.
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	.....
	Reissues		
5001	Sons of Liberty (20)	11/28	..
5005	Sunday Roundup (20)	1/30	
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be in Politics (10)	10/23	9/1
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	.....
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	.....
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Buddy Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
	M.M. BUGS BUNNY SPECIAL (8)		
5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	5/21
5806	Spring Comes to Niagara (10)	6/18	.....
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....
5606	Spills and Chills (10)	8/13	.....

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1	Let's Go to the Movies (9)	RKO 5/13	1/15
2	This Theatre and You ( )	WB	1/15
3	Movies Are Adventure ( )	Univ.	1/15
4	The Art Director ( )	20th-Fox	1/15
5	The Sound Man ( )	Col.	.....
6	The Screen Actor ( )	MGM	.....
7	A Film Goes to Market ( )	Para.	.....
8	History Brought to Life ( )	Para.	.....
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MAY 16 – JUNE 30

JUN 20 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

HIGH CO-AX COSTS HINDER RURAL AREA TELEVISION

MARYLAND JURY INDICTS 19 UNDER ANCIENT BLUE LAW

SEEK SHOWMEN GUINEA PIGS TO TEST CENSOR LEGALITY

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REGULAR FEATURES:

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March [illegible]
Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy [illegible]

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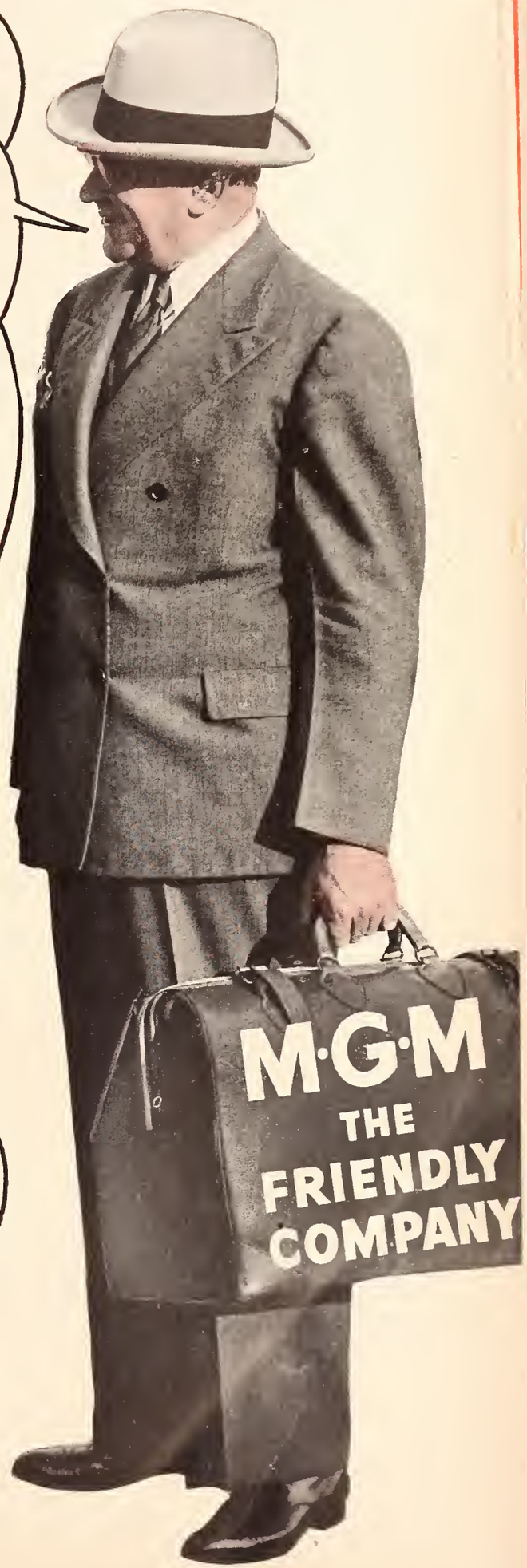
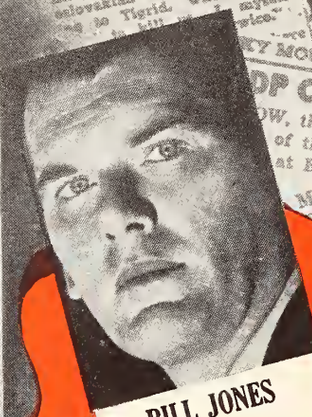


Back The Motion Picture Industry's U. S. Savings Bond Drive, May 16 — June 30

MOST TALKED ABOUT

SO SHOCKING IT WAS FILMED BEHIND SEALED STUDIO DOORS

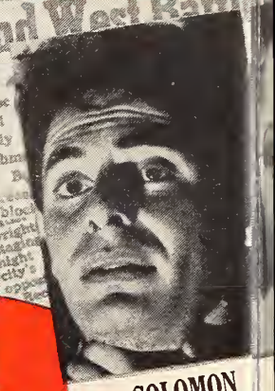


BILL JONES

The ex-GI who almost lost everything he fought for!

NINA

The girl who came to breed hate but instead learned to love!



SOLOMON

He gave his l rather than be to the yoke tyranny!

TH RED M

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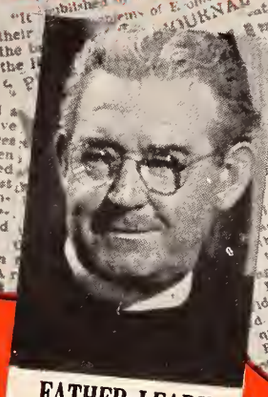
MAYFAIR, PORTLAND, JUNE 30 • MAYFAIR, NEW YORK, JULY 2 • PA

AND HUNDREDS MORE POURING IN EVERY HOUR, EVERY

DRAMA OF OUR TIME!

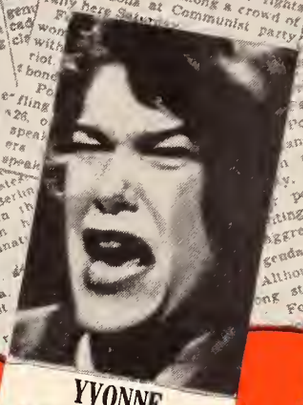
MOLLIE

The seductive party girl used as man-bait!



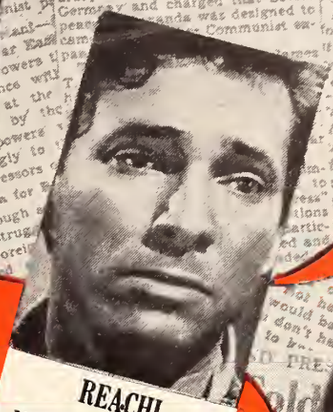
FATHER LEARY

The fearless, fighting priest who conquered evil with faith!



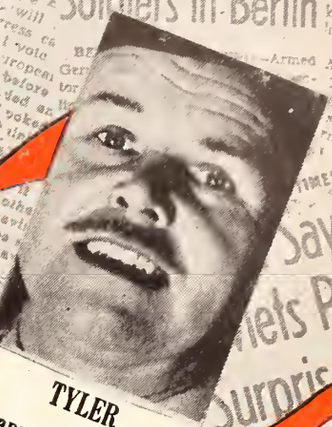
YVONNE

A power-hungry, psychopathic, love-starved woman of destruction!



REACHI

MURDERED . . . because he defied the terroristic underground!



TYLER

Trapped in the web of violence he set for unsuspecting victims!

ENACE

UD Executive Producer, HERBERT J. YATES

PICTURE

FROM COAST TO COAST!

JU 3 • COLISEUM, SEATTLE, JUNE 23 • LYRIC, SALT LAKE, JUNE 23

PA OUNT AND FENWAY, BOSTON, JULY 8 • FULTON, PITTSBURGH, JULY 16

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Associate Producer ROBERT STILLMAN • Directed by MARK ROBSON • Musical Score by DIMITRI TIOMKIN

THE STR EDITORIAL PAGE

NOTES FROM THE NEWS

There was a time when B. O. was the top discussed subject around the nation. And we don't mean "Box-Office." Now another pair of initials are back in the industry print. They are P.R. And these mean, "Public Relations." How much more successful this latest effort will be, remains to be seen.

* * *

Despite the fact that even at this time of the year, good pictures can still do outstanding business, some old-line sales executives hold back their better product for, so-called, cooler weather. This old-fashioned theory is hurting and should be ditched before it hurts too much. Movie going is a habit. If you grow out of the habit it may not be too easy to revive it.

Nick Schenck's famous line about there being nothing the matter with the business that good pictures wouldn't cure, is just as right now as it has been since he first uttered those momentous words.

* * *

Over-emphasis on the limited falling off of attendance has created a false fear that is rapidly becoming a real fear. We've talked with theatremen in many parts of the country whose business has not been adversely affected but who, nevertheless, are getting real scared because of what they hear and read about how bad business is supposed to be elsewhere.

You cannot build confidence on false fears. It takes courage and real guts to keep hammering away to hold attendance at average levels and to attract new and more customers to the theatres. Along with that courage and guts Mr. Theatreman must have good product. Not next fall or next winter, but now when the outdoor attractions are pulling his patrons away from the theatre.

The lack of confidence in current product of several companies stems directly from those companies' own attitudes toward advertising and promotion. They are letting many good pictures go into release without benefit of the push that is necessary so that the same measure of confidence and faith in our industry and our pictures can be channeled to the theatreman and through him to his entire community.

* * *

One of our own field reporters on a periodical visit to this office told us that neighborhood theatres are far less concerned about television than they are about drive-ins. The latter definitely are digging deep holes in the box-office take of the subsequent runs. With the kind of weather most of the country has been getting during the past two months, we can certainly understand what they mean.

* * *

We've been hearing some interesting rumblings lately about Film Classics. And we are not referring to its divorce from Cinecolor. What we do hear is that Joe Bernhard is rapidly crystalizing some interesting plans for a steady flow of good product for the many customers they have developed since he first took over.

We've said this many times before and we won't be surprised if we say it many times again! Independent production and distribution must have the support and encouragement of theatremen. That doesn't mean offering peanuts for good product just because it does not carry the label of one of the major companies. Give the up-and-coming indie companies the same terms you give the top outfits whenever they come along with a good picture and the first thing you know, you will be able to depend upon them for a good supply of product.

You have everything to gain and nothing to lose. Obviously, the more sources of supply the better will be your trading position in product deals.

* * *

Ran across old friend Herman Gluckman who had been keeping himself under wraps for quite a few months and the reason leaked out. Herman has now developed his new glass-woven screen and from what he and others tell us, Nu-Screen is really something you theatremen are going to be mighty interested in. It's been tried and proven.

* * *

From England we are beginning to hear some interesting things about the new Variety Club Tent in London. From all present indications this branch of The Heart of Showbusiness expects to give the other and older Tents in the organization a great battle for honors.

* * *

TOA has the opportunity of a lifetime this September if they can attract an army of their grass roots members to the Los Angeles convention. Mr. & Mrs. Exhibitor like to get out and meet brother and sister exhibitors from all different parts of the country and there is no better time than at an exhibitors' convention. We hope the TOA executives put on a great campaign direct and through their many state units, that will tend to bring out a large number of the "little" exhibitors. Their views and reactions are of the utmost importance.

—*CHICK LEWIS*

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Cost of coaxial cables—$35 an hour per mile—makes low-cost television for theatres or homes in rural areas almost an impossibility, Allied's video researcher, Trueman Rembusch, declared this week. (P. 9.) Meanwhile, as Rembusch pointed out these difficulties, New Orleans, which has had several months' experiences with one video station which uses films and film recordings of live video programs because there is no coaxial cable running that far south, reported no loss in theatre attendance but was a bit worried that its future would be a different story—if telecasting got better.

And also from New Orleans comes word that E. V. Richards sold his 50 per cent stock-holdings in the Paramount-Richards circuit of 79 houses, offspring of a much larger circuit he once built, to Paramount for a reported $5,500,000 with the transfer to take effect during the first quarter of 1950.

In Hagerstown, Md., a grand jury indicted 19 unnamed theatre employes for violating Washington County's 225-year old blue law but suggested that the law be changed by the state if necessary. In Missouri the House Judiciary Committee killed state-wide daylight saving time, to the relief of many exhibitors, and in Detroit, prize giveaways by exhibitors of pots and pans were declared illegal by Michigan's attorney general.

In New York a new type of seamless glass screen was scheduled to make its national bow over the Loew's houses after a two-year trial at Loew's State on Broadway, and from New York RKO Theatres announced vaudeville starting June 30 for the Cleveland Palace with other spots to follow. In Cleveland Paramount, RKO and Loew's filed suits alleging percentage fraud against Jesse E. Jones.

Distribution

Warner Bros. announced a total of 83 shorts and 104 issues of the newsreel for 1949-50; Universal announced 52 shorts and 104 issues of the newsreel. Charles Schlaifer and Company, Inc., formally took over the Fox ad account this week and Sid Mesibov moved up from special events at Paramount to the post of exploitation manager, replacing William Danziger, resigned.

Production

It was something of a record week for new productions with 13 features going before the cameras last week, but that doesn't mean that Hollywood hasn't its problems. There the Screen Writers Guild asks a new contract in which its members would share on a picture's profits and by which rights would be leased separately, so that subsequent use, remakes and sequel rights would be independent of one another. Writers are also asking a flat scale of $3,500 for a screenplay and minimums of $185.50 for less than 52 weeks and $350 for more than that.

And from location in Gallup, New Mexico, comes word that the IATSE will police location crews more strictly to make sure that all come out of the Hollywood local. This followed demands made up MGM to add three men to the "Ambush" crew. MGM did, but it hired IATSE men who had working permits from the Gallup union and this has the Hollywood group alarmed.

General

The American Civil Liberties Union is seeking an exhibitor who is willing to stick out his neck to fight censorship by playing an uncensored film in a censor-ruled area and making a test case. (P. 10).) And United Artists is appealing its "Curley" case against Memphis Censor Lloyd Binford, which it lost in a lower court, to the Tennessee Supreme Court.

In New York the Motion Picture Association made another effort to form an all-in-clusive industry problem council with another talk with the Theatre Owners of America. Results: Decision to invite all exhibitor associations, guilds, producers, etc. The MPAA also elected John McCarthy to the new post of International Vice-President, and its half-brother the Motion Picture Export Association elected MPAA General Counsel Sidney Schriber as its secretary, reelecting all other officers, excepting Francis Harmon who dropped out.

Both the MPAA and the Society of Independent Motion Picture Producers filed pro-tests to the State Department over the quota this week, each filing a different protest but both working together. The main point it made was an effort to refute the State Department view that quotas are permissible under present agreements, to show that the quota is unnecessary and that British production can't furnish enough films to meet it.

Meanwhile SIMPP President Ellis Arnall in Hollywood declared the Government should move against exhibitor monopolies, and in Washington, the U. S. Circuit Court of Appeals ruled against Screen Writers Dalton Trumbo and John Howard Lawson in the contempt of Congress appeals.

Financial: Motion picture dividends were down $2,598,000. Universal announced a net loss for 26 weeks ending April 30 of $465,242 compared to a profit of $252,293 for the corresponding period in 1948, but pointed out that the second quarter of '49 was the first to show a profit—$25,293. Western Electric declared a dividend of $1 on its capital stock payable June 30.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

MPAA Pushes All-Industry Council at Meet

The Motion Picture Association continued its efforts to persuade exhibitors to join hands with it to form an industry council which would work on industry problems Wednesday as it held the second of its "exploratory conferences" with a Theatre Owners of America Committee at the select Harvard Club in New York.

Emphatic

The meeting, which followed that held last week in Washington, D. C., with a trio of TOA-ites, took no steps toward organization or a defined program and adjourned after a luncheon of grapefruit, broiled chicken with potatoes and peas, ice cream and coffee with the decision to invite representatives of other exhibitor organizations and of the industry to attend future meetings.

This point was emphasized by MPAA Exhibitor-Community Relations Committee Chairman Ned E. Depinet in a press conference held after the luncheon meeting at which TOA's Fabian participated.

Depinet declared in answer to a question by SHOWMEN'S that national Allied had been invited to sit in even before TOA but that the invitation had conflicted with the national Allied board meeting in Dallas, Texas. He added thad he would invite the Pacific Coast Conference of Independent Theatre Owners; the Independent Theatre Owners Association, a regional unit in New York and New Jersey, and the Metropolitan Motion Picture Theatre Owners Association, an unaffiliated city of New York organization. In addition, he said, representatives of production and of the talent guilds in Hollywood as well as the trade press would be invited to participate.

Better Relations

The object of such a council, Depinet added would be to consider better relations with the public, to defend the industry against attacks and to work for industry betterment on general problems, such as taxation.

Questioned by SHOWMEN'S as to whether the question of current litigation would come under the head of industry problems, Fabian replied that suits were not the objective. Depinet laughingly added:

"We may all get so friendly that there won't be any more suits."

Depinet told the trade press that upon its method of handling committee news would depend in a measure the success of the movement because if the idea were misunderstood or misinterpreted "it may throw the whole thing off gear.

Nothing Up His Sleeve

"I have nothing up my sleve excepting to see if there is something we can do to help the industry," he continued. "We're not going to

(*Continued on Page* 11)

Taxed Out, He Says

H. J. Lego, proprietor of the only theatre in Herndon, Va., advised that he will go out of business on July 1 because of a special admissions tax passed by the city council on May 24. "I'm closing my theatre because of the discriminatory tax against the people who come to my theatre," he said. When the council passed the admission tax, he claimed, it reduced taxes on other Herndon businessmen from ten cents per $100 gross revenue to eight cents.

Big Deal Drive-In

Fanchon and Marco will enter the drive-in field in St. Louis with a four-screen, 1,000-car construction that will also have conventional seats for patrons who want to sit out of a car to look at a picture. To be operated by St. Louis Amusement the new situation will contain a playground for children, an 18-hole golf course so arranged as to avoid long drives and in-car heaters to allow the place to operate for a longer season. It is expected to be ready in the spring of 1950.

High Cost Co-ax Dooms Video In Rural Areas—Rembusch

Cost of coaxial cable—$35 a mile an hour—makes its use to pipe television programs either to rural areas or theatres prohibitive, Trueman Rembusch, president of the Associated Theatres Owners of Indiana, told SHOWMEN'S TRADE REVIEW this week.

Trueman Rembusch

Rembusch, who has been doing research for national Allied on video and is a member of that organization's new television committee, wrote SHOWMEN'S to comment on an article by Bill Specht, published June 4 which indicated that low cost theatre video was far away.

He also criticized the Federal Communications Commission for freezing television very high frequency bands. The ATOI chief claims that this action prevents any newcomers, including theatres, from entering the television field.

"The article on Page 5 of the June 4 issue of SHOWMEN'S TRADE REVIEW titled 'Low-Cost Theatre Video Not Just Around the Next Corner,' is most interesting and an exact piece of reporting," Rembusch declared.

". . . Frankly," he continued, my position as regards television is that the mouthpieces of the industry are so close to the problem that they cannot see it clearly. This statement is not made as criticism of these men but to clarify the muddied waters surrounding the problem. They are almost all located in hot-beds of television—New York, Chicago and Los Angeles. They base their overall conclusions on these metropolitan centers, and in doing so err for there are two distinct fields in television, the metropolitan and the rural fields.

Limitations

"Due to television's limitations of coverage, unlike AM radio, rural areas will never be covered by the medium. The coaxial cable is not the answer to rural coverage for its cost is terrific—$35.00 per mile per hour plus connection and terminating charges. This means that it costs a station using the coaxial cable on a thousand-mile haul $35,000.00 per hour of use. These rates cannot come down substantially for A. T. & T. has invested a terrific amount of money in installing cables, and it costs a lot of money to maintain and service the cables. A look at the records of the hearings of telebroadcasters versus A. T. & T. on coaxial rates will bear out the above statements.

"There is one problem in the television picture that is most concerning to this writer. That problem has not been touched upon by anyone as yet to my knowledge. The problem is this: The Federal Communications Commission has frozen TV grants for licenses in the VHF band. . . . That freeze prevents anyone, including people in our industry, from entering the television broadcasting field. Peculiarly, the Commission's engineers have repeatedly warned the Commission that VHF is not the place for TV due to interference of stations now operating on the same TV channels. The Commission has yielded

(*Continued on Page 21*)

Union Bucks Union Over Picket Line

A union of the International Alliance of Theatrical Stage Employes allied itself with an exhibitor employer this week against another AFL union to fight picketing of the Star-Lite Drive-in at Fargo, N. D.

The IA support came as George Ferris, business agent of IA Local 510, took the stand that the labor trouble did not involve the Star-Lite's owner but a trucking company hauling soil for grading in the drive-in and for that reason the striking truck drivers' picket lines should not be around the drive-in when it opened.

Ferris also takes the position that the picketing should not be done during show hours, a point which the striking truck drivers had not agreed upon late last week.

Grand Jury Indicts 19 Theatremen But Suggests Study of Blue Law

A grand jury in Hagerstown, Md., this week found 19 persons—several of whom are theatre employes—guilty of violating Washington's County's 225-year old blue law. However, the jury at the same time recommended that a "commonsense interpretation prevail when the question of arrest arises" and that the Legislature study the ruffles and petticoats law in the light of "the present day tempo of living."

Pending their arrests, the grand jury did not divulge the names of those indicted but Circuit Court Judge Joseph D. Mish said they were all employes of Hagerstown movie theatres, a nearby drive-in and an auto speedway. (Among those arrested under this law were employes of the Hiway Drive-In—see STR, June 4, p. 5).

In its report, the grand jury stated:

"It is noted with regret that it is the disposition of some persons and groups to disregard certain provisions of our laws. We feel that inasmuch as our society is governed by laws, that persons and groups should not be allowed to violate the law. If laws are not enforced, one violation would lead to another and soon our society would break down and chaos would result.

"The grand jury feels that the proper body, which is the State legislature, should amend the laws as necessary. The question at point and for which this grand jury was called into special session deals with commercial entertainment on Sunday. There never was a better opportunity to modify the law entitled 'Sabbath-breaking' than at the 1949 session of the Legislature. It is recommended that the present day tempo of living be studied by the Legislature and if certain commercial entertainment on Sunday is deemed necessary to the health and welfare of the people then the law should be modified at the 1950 session of that body."

At the 1949 Legislature session two bills were introduced by Washington county legislators providing for a referendum on repeal of the blue law. Neither passed.

N'Orleans Feels No Video Pain

Television in New Orleans has not affected theatre attendance to date, exhibitors of that city declare with their fingers crossed.

The point is that up to the moment there is only one station—WDSU-TV— on four hours nightly and that since there is no network tie-in it has to play film recordings of the ABC productions.

Managers who have found no effect to date are E. A. McKenna, manager of the first-run Joy on Canal Street, and Isidore Lazarus of Lazarus Theatres.

Lazarus believe they have noticed no affect

(*Continued on Page 21*)

'Monitored'

Efforts of Boston's Fenway Theatre on Saturday night to show advertising films brought squawks with one patron inquiring, "breaking us in for television advertising at home?" the Christian Science Monitor reports.

The patron saw a short on cigarette manufacture and after the main feature started it apparently was cut off to shoot an ad on candy bars.

"Getting back almost to the old days of advertising slides," the Monitor quotes another patron. "Only in those days the name nickelodeon meant a nickel, not 85 cents to get in."

Paramount Buys Richards' Holdings In Gulf States Circuit; Retains Carter

By BILL SPECHT (News Editor)

Paramount this week had taken its first step in the Gulf States area to conform with its anti-trust suit consent decree by purchasing the stock holdings of E. V. Richards in the Paramount-Richards circuit of 79 theatres for a reported $5,500,000.

The actual transfer is not scheduled to take place until the first quarter of 1950, according to a statement issued by Paramount-Richards Ad and Publicity Director Maurice F. Barr from New Orleans. Even then it is unlikely that the operational set-up will be changed since the present executive staff is to remain in charge.

This staff consists of General Manager Nor-

(*Continued on Page 21*)

No Drive-Ins

First reading of an amendment to a village ordinance which will permanently ban drive-in theatres in Golden Valley, a Minneapolis suburb, has been approved by the village council.

Censorship

Civil Liberties Union Seeks Showmen to Test Censorship

The American Civil Liberties Union National Council on Freedom from Censorship this week appealed to exhibitors to be guinea pigs to test the constitutionality of censorship.

At a meeting held in New York the Council pointed out that censorship grew up under a U. S. Supreme Court ruling in 1918 which decided that films were not guaranteed "freedom of the press." However, the Council continued, "recent decisions in cases involving post office censorship, indicate that the present court would take a different view."

To get a test case the Council would need an exhibitor in a situation where censorship exists, who would defy the law by playing a non-censor approved picture. The Council in turn would offer "its aid without cost to any exhibitor willing to render the public service of submitting to a test case." If it is unable to find the exhibitor, it is ready to attempt a test of its own and has instructed attorneys to report on "recommendations for an appropriate test" not later than Sept. 1.

The Council declared that the Hal Roach "Curley" test, conducted by Roach with the quiet support of the Motion Picture Association of America, against Censor Lloyd Binford, "seemed unlikely for technical reasons, to present the issue squarely to the Supreme Court. That case is now appealed to the Tennessee Supreme Court.

Use Out-of-State Tests—Sullivan

Gael Sullivan, executive director of the Theatre Owners of America this week declared that any exhibitor test against censorship could more feasibly be conducted outside of New York and preferably then by exhibitors who were not part of the community whose censor law they challenged.

Sullivan, whose views were based on the reaction which might be directed against the exhibitor if he took up the cudgels against a local law in his own community, suggested that out-of-state or out-of-town exhibitors go to a location such as Ohio, rent a theatre and then present a non-approved film.

His objection to the city of New York as a test place, he said, was based on the extremely arbitary powers the courts allow city administrative heads. Presumably a New York exhibitor who bucked the law for a test could have his house closed by the license commissioner without awaiting the results of the court suit.

United Artists Appeals on 'Curley'

Producer Hal Roach and United Artists this week carried his fight against Memphis Censor Lloyd Binford's ruling on "Curley" to the Tennessee Supreme Court.

Both lost their round in the lower court to restrain Binford from not approving the picture on several technical grounds, among them that neither Roach nor United Artists were licensed to do business in Tennessee and that no exhibitor was party to the complaint.

In his appeal after a new trial was denied by the lower Memphis court, United Artists Attorneys made the point that they did not need to be licensed to do business in Tennessee as they were in interstate commerce and brought up for the first time in court recently the theory that "moving pictures are included within the press whose freedom is guaranteed by the First Amendment."

This view, expressed in the Government anti-trust suit, when Justice Douglas touched upon the subject in passing, has been pointed out by SHOWMEN'S TRADE REVIEW as a possible opening to knock out all film censorship if a test case can be gotten to the U. S. Supreme Court for review. Binford had banned "Curley" because of scenes showing white and Negro children together.

'Bad' Actor Discipline Up to Public, Says Press

Disciplining of "bad" actors who bring the motion picture industry into disrepute should be left to the court and the public—not to the film industry, the *Charles City,* (Iowa) *Press* declared recently.

Commenting on the topic of screen discipline which had been discussed by the Allied Independent Theatre Owners of Iowa and Nebraska at a recent meeting, the *Press* remarked:

"As long as the public is gullible enough to crowd into theatres showing the latest productions of stars involved in a sordid Hollywood episode, any discipline would be pretty week tea."

'Heart to Heart' Picked by MPAA

MGM's "Heart to Heart," 21-minute short on the human heart produced with the cooperation of the Associated Press, will be sponsored by the Motion Picture Association of America, President Eric Johnston announced today.

Johnston regularly selects shorts produced by MPAA member companies which "illuminate important aspects of American life." Past selections were Warner Bros. "Power Behind the Nation," RKO's "Letter to a Rebel," and March of Time's "Report on the Atom."

For Him $1.50

Earle Westbrooke, district manager for Wilmer and Vincent in the Norfolk area is a man who wants to keep the record straight.

Commenting on the "one-buck-a-car" admission story on drive-ins which appeared in STR (June 4, p. 5) he writes to say that this does not apply to his operations—the Norfolk Drive-In and Wilder's Drive-In. They get $1.50 for as many as car can hold, tax included, and $1.25 for two adults in one car, tax included. Kiddies free.

The STR story referred to drive-ins "around" Norfolk. Several of these—the Sidney Lust Drive-In and the Green Acres Drive-In have a full-car admission of $1 plus tax and around Portsmouth, Va., there is a 100-carrer which plays 16-mm. for $1 per car, tax included, Norfolk reports.

Okay, She's a Dame

Believe it or not but Warner Bros., who wanted to call one of its features "The Bright Dame" will be allowed to call it—"The Bright Dame." Originally the Motion Picture Association frowned with dignified propriety on the the word "Dame" but when the dignified directors of this dignified propriety found that the Warner title applied to a boat, not being seamen apparently, they gave their approval.

Question: Would a producer need the directors okay to produce a picture called "Dame Nellie Melba."

Writers Seek Percentage Of Picture Profits

Preparing of a new basic agreement by the Screen Writers Guild in which properties would be leased rather than sold and in which writers would share in a picture's gross, was under way this week in Hollywood.

The basic agreement would provide for the separate leasing of subsequent use remake and serial rights and a new wage scales of $187.50 for writers with less than 52 weeks work and $350 for those with more.

The new flat pay for a screenplay would be $3,500 with the Guild asking that writers share in a percentage of the receipts by receiving five per cent of the budget as down payment upon delivery of the script as a guarantee against five per cent of the picture's gross.

Warners Offer 83 Shorts, Newsreel for 1949-50

Warner Bros. will release 83 shorts and 104 issues of the Warner Pathe News during 1949-50, Short Subject Sales Manager Norman Moray announced in New York Monday. The shorts program schedules:

Twenty-six color cartoons ("Merrie Melodies," "Looney Tunes"); eight two-reelers, 10 Sports Parade, 13 Blue Ribbon Cartoons reissues—all in Technicolor, and the following black and whites—six Joe McDoakes one-reel comedies; six Vitaphone Novelties, six two-reel Featurettes, including several reissues; eight Melody Masters reissues.

Universal Sets Shorts At 52 for 1949-50

Universal-International will have a program of 52 shorts and 104 issues of its newsreel for 1949-50, A. J. O'Keefe, assistant general sales manager, announced Wednesday.

Among these will be eight three-reel musical westerns featuring Tex Williams and his western caravan, two two-reel specials, including "Thundering Rails" being produced with the American Railroad Association, 13 two-reel "Name Band Musicals," eight "Sing and be Happy," eight "Variety Views" and 13 "Tech nicolor Cartunes" reissues.

Fraud Suits Filed In Northwest

Three suits were filed against Jesse E. Jones in federal court at Portland Monday, alleging percentage frauds on rentals in connection with the Roseway and St. Johns theatres in Portland and the Majestic and Rio in Dallas, Oregon. Separate suits were brought by Paramount, RKO and Loew's (MGM).

Harrison Desired to Help, But Distributors Wouldn't Bid

No Reply to Suggestion That Exchanges Compete For Circuit Playing Time

'Taint no use, you just can't do good for folks and today down Georgia way in the prosperous, beflowered southern community of Atlanta, redolent with its Peachtree streets, J. H. Harrison must be a wiser, but a sadder man.

For Mr. Harrison, thought that since film companies were being generous enough all the Wilby-Kincey circuit, for which he is buyer, to bid for pictures, he in turn should reciprocate.

J. H. Harrison

So he offered to let MGM, 20th Century-Fox, RKO and Universal bid for playing time in Wilby-Kincey Theatres. To date he has received nary a reply to his frank and open offer, though wholly unconfirmed reports have it that MGM's A. S. Padgett, RKO's Fred Babson, Fox's H. M. Lyons and Universal's J. V. Fraw, were deeply touched and wanted to do something about it—only they were afraid Mr. Harrison was gagging, which he insists he is not.

No Like?

"I suppose," commented Mr. Harrison wryly, "that the very idea of distributors competing one with another so shocked them that it did not occur to any one to offer a picture even at his standard terms. Or maybe it is that distributors don't sell product any more, but just permit an exhibitor to buy it on application."

Harrison had written under date of June 1 to the four exchanges as follows:

"There is open the highly desirable July 4 holiday in the following theatres: Atlanta-Birmingham 6/30-7-6; Tivoli-Chattanooga 7 3-6; Tennessee-Knoxville 7 3-6.

"Following the recent custom in this business we wish to give the privilege of this run to the best bidder. Will you therefore advise us immediately such pictures as you wish to have compete for this playing time.

"Will you please make a separate offer for each theatre and for such picture, setting forth the following: 1) The terms you expect, which may be a flat amount, a flat guarantee against percentage, or percentage only. It may include a minimum guarantee to the theatre; 2) The amount of money which you will spend as your share in advertising the picture; 3) The clearance you offer.

"We reserve the right to reject any or all bids.

"If you are awarded the playing time thus offered, a confirmation will be mailed you prior to June 15. In order that your offer may be considered, however, it must be received, addressed to the above address, prior to June 30.

"If you do not desire to avail yourself of the privilege of competing for the above playing time, please notify us to that effect."

Ky. Speaker Praises Films

The Motion Picture Industry is rapidly rising in the estimation of the public and is no longer considered by thinking members of churches as against religious principles, Herbert Tinsley, speaker of Kentucky's House of Representatives told the Kentucky Association of Theatre Owners meeting at Louisville this week.

Tinsley also declared that films were regarded as a great medium of education and Kato President Guthrie Crowe declared that probing around politics had indicated there would be strong support to repeal the state amusement tax at the 1950 legislative session.

The meeting appointed a nominating committee consisting of Harold Sliter, Gratia Locke, Bob Enoch, Erick Hammel and Crowe and previewed a rough cut of its anti-admission tax trailer. It also received a letter from the State Revenue Commission thanking Kato for its trailer help in explaining the state tax program.

Skouras Scores One-Way Road

The open-door policy with which the United States greets foreign film imports is strictly a one-way affair, 20th Century-Fox President Spyros Skouras told the American Club of Paris last week.

" . . . our American pictures today are restricted everywhere," he declared in a speech before that body, "while foreign productions are welcomed to free competition in the United States. Restrictions of exchange funds throughout the world and unfair and unjust rules and regulations in many nations handicap our American industry.

"Please do not misunderstand me. I did not come here to complain. I speak in the same spirit all my fellow countrymen feel towards the old countries—that of a grateful offspring under the parental roof. Yet I must be frank in saying that our wide-open policy is not reciprocated by the other countries."

Declaring that there should be no fear that that American film competition would hurt the French industry, Skouras continued:

"Why then cannot France live up to her great traditions by removing these obstacles to freedom? Is there a single Frenchman alive who will say that the genius of France cannot meet creative competition from any quarter in the wide world? Is France losing faith in that genius. . . . I do not believe so."

If . . .

If Nebraska exhibitors get their share of the loose money around that state they shouldn't have a kick coming—well a legitimate one anyway. The first quarter farm average income in the state was $2,284 a farm, third largest in the Country.

Dividend Payments Down

Motion picture companies reported dividend payments of $2,598,000 in April, a decrease of over $1,000,000 from April, 1948, payments, according to the Commerce Department figures released this week. April payments, whose drop was chiefly attributed to Warner's lower dividend payments.

No Sex

The Atlanta censor board has turned thumbs down on sex pictures in Atlanta. Chairman Milton Farris, in making the announcement, said commercial showing of such pictures "are rarely educational in nature. The usual pattern of such films is to cloak an indecent performance with a feeble, last-minute effort at sex hygiene." The board has instructed Censor Christine Miller to refuse license to any theatre desiring to show sex pictures.

Association Seeks Industry Council

(*Continued from Page* 8)

act until after we've had exploratory meetings with all organized exhibitors. . . . I don't think for a minute that all of us can't get together."

Fabian, expressing the TOA view on the subject said:

"We will sit down with any one in the industry who wants to do something for the industry."

Asked whether exhibitors generally might not fear the MPAA would dominate any such council as Depinet described, Fabian replied:

"Personally on questions like taxation, why can't we work together?"

On Committee

The MPAA Exhibitor-Community Relations Committee comprises of Depinet, William F. Rodgers, Austin Keough, Maurice Bergman and Francis S. Harmon whom Depinet said would "help with the paper work." All, plus Information Director Ken Clark from Washington attended the luncheon meeting at which were the following TOA-ites:

Ted R. Gamble, Robert W. Coyne, Harry Lowenstein, Walter Reade, Jr., Gael Sullivan, Herman M. Levy, Stanley W. Prenosil, and Fabian.

Video, Drive-Ins To Be TOA Topics

Overall topic of the forthcoming convention sessions of the Theatre Owners of America at the Ambassador Hotel in Los Angeles Sept. 11-15 will be industry problems with emphasis probably on television and drive-ins. Executive Director Gael Sullivan said in New York Tuesday.

200 Registered

Sullivan announced that there were already over 200 registrations for the meeting and that he expected a maximum of 800. He and Board Chairman Ted Gamble will go to Los Angeles shortly, he added, to discuss plans with Charles P. Skouras who is in charge of arrangements.

The committee which will study drive-ins consists of Sullivan, Si Fabian and Gamble. They will center their inquiry on costs, both as to construction and maintenance, what concessions should cost, how operated in various sections, film problems and the like.

No!

In Summerville, Ga., says an Atlanta report, the city council has banned the showing of Sunday movies by a vote of two to one. The town has never shown films on Sunday but a local theatreman asked for a vote and the mayor called a meeting of the council.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Stagecoach Kid

RKO Radio Western 60 mins.

AUDIENCE SLANT: (Family) Will please western fans, and its unusual plot twists will hold the interest of other moviegoers who see it. Novelty is a western film in which the hero smokes a pipe, spanks and kisses a girl, with wedding bells jingling for the future.

BOX-OFFICE SLANT. Good box-office for theaters with western clienteles. Large first-runs should dual it with a comedy. For the exploitation there's the draw of Holt's name, plus the rocky Arizona scenery, the usual fist and gun fights, hard riding and attempted stagecoach holdups.

Cast: Tim Holt, Richard Martin, Jeff Donnell, Joe Sawyer, Thurston Hall, Carol Hughes, Robert Bray, Robert B. Williams, Kenneth MacDonald, Harry Harvey. Credits: Produced by Herman Schlom. Directed by Lew Landers. Story and screenplay by Norman Houston. Photography by Nicholas Musuraca.

Plot: Tim Holt and Richard Martin foil an attempt to hold up the stagecoach bearing Millionaire Thurston Hall and his daughter, Jeff Donnell, to Arizona to break up her love affair. Joe Sawyer, crooked foreman of Thurston's ranch and henchmen Robert B. Williams and Robert Bray, plot to kill Thurston in a second holdup, but Thurston remains in town to hunt for his daughter, who disguised as a boy, boards the coach. In the second holdup she sees the uncovered face of Williams. Sawyer and Williams' attempts to "get" both Thurston and Miss Donnell are foiled by Holt. Both villains bite the dust, leaving Holt and Miss Donnell in a clinch, with wedding bells in the offing.

Comment: Something unusual in a run-of-the mill western has been injected into this drama in the rocky Arizona region: the western hero smokes a pipe, and he falls in love with a girl, spanks, kisses and becomes engaged to her. Film will please western fans and the out-of-the-ordinary plot will appeal to most average moviegoers. It has plenty of fist fights, revolver duels, hard riding and stage holdups. Story, production, direction and photography are generally excellent and the characterizations are sharply individualized so that the acting, with assists from the plot, holds the interest.

House of Strangers

20th-Fox Drama 101 mins.

AUDIENCE SLANT: (Adult) A powerful drama of varied human emotions, so effectively told and so eloquently acted that it affords top entertainment for all audiences. The rousing, surprise twist at the end will send audiences out with the desire to praise the film to their friends.

BOX-OFFICE SLANT: A sure cure for the box-office blues—a hypo for all theatres, from the big city palace to the ailing last-runs. The name cast, the exciting story, several splendid performances are the best kind of bait for exhibitors' exploitation traps.

Cast: Edward G. Robinson, Susan Hayward, Richard Conte, Luther Adler, Paul Valentine, Efrem Zimbalist, Jr., Debra Paget, Hope Emerson, Esther Minciotti, Diana Douglas, Tito Vuolo, Albert Morin, Sid Tomack, Thomas Browne Henry, David Wolfe, John Kellogg, Ann Morrison. Credits: Produced by Sol C. Siegel. Directed by Joseph L. Mankiewicz. Screenplay by Philip Yordan. Adapted from a novel by Jerome Weidman. Photography by Milton Krasner. Recording of the song, Largo al Factotum, by Lawrence Tibbett.

Plot: Edward G. Robinson, East Side Italian barber risen to banker, is so domineering to three of his sons that when he is tried for infraction of banking laws they induce their mother, to whom he has turned over the bank, to turn it over to them. They cast their father aside. The fourth son, Richard Conte, being a lawyer, defends his father. Fearing a conviction, he attempts to bribe a juror to hold out for acquittal, but Luther Adler, the older brother, informs the police, and Conte is sent up for seven years. He comes out blazing with hatred for his brothers and swearing to avenge his dead father. Susan Hayward, in love with Conte, has waited for him and induces him to go away with her. Not believing Conte's change of heart, his brothers are saved from murdering him by the second brother, Paul Valentine.

Comment: A powerful drama of many human emotions—hatred, fear, devotion and love—so effectively told and so eloquently acted that it affords top entertainment for all audiences. It has a rousing surprise and suspenseful twist at the end that will send patrons out of the theatre primed to praise its absorbing interest to all their friends. The story itself, well-knit and definitely characterized by Philip Yordan from Jerome Weidman's novel; first-class production, direction and photography; a superb performance by Edward G. Robinson and the excellence of half a dozen other roles, all combine to make "House of Strangers" one of the most absorbing of the year's dramatic films. Robinson gives another of his impeccable performances; he is one of the few screen luminaries who can lose themselves in their roles and live the parts they play. Richard Conte comes a close second to him in that respect, for his acting is convincing with an air of genuineness that weaves a spell of interest and sympathy over audiences. Third of the trio of stars, Susan Hayward as the very independent, wealthy young woman who loses her heart to Conte and waits seven years for him, though she had forcefully sent him out of her life, gives a very excellent account of herself, never over-acting in a role filled with temptations to do just that. The three sons who get the bank away from their domineering father—Luther Adler, Paul Valentine and Efrem Zimbalist, Jr.—all do good acting jobs, particularly Adler as the cold, cruel member of the trio, and Valentine as the dull-witted one.

National Reviewing Committees' Audience Classifications

DON QUIXOTE DE LA MANCHA (Azteca)
FAMILY—National Board of Review
CLASS B—National Legion of Decency
Objection: Suggestive sequence; irreverent use of sacred names and religious practices.

HOMICIDE (WB)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

ALL OVER THE TOWN (U-I)
FAMILY—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

The Big Steal

RKO Radio Drama 71 mins.

AUDIENCE SLANT: (Family) Except for some spicy dialogue, which it is hoped is over the heads of most youngsters, there's enough action and thrills here for the entire family.

BOX-OFFICE SLANT: The action in the title materializes in this film, and with the potent name of Robert Mitchum, plus a good story to sell, exhibitors should do better-than-average business.

Cast: Robert Mitchum, Jane Greer, William Bendix, Patric Knowles, Ramon Novarro, Don Alvarado, John Qualen, Pascual Garcia Pena. Credits: Executive Producer, Sid Rogell. Producer, Jack J. Gross. Director, Don Siegel. Screenplay, Geoffrey Homes and Gerald Drayson Adams. Based on the story by Richard Wormser. Photography, Harry J. Wild.

Plot: Robert Mitchum pursues Patric Knowles through Mexico in order to prove that Knowles took an army payroll from Mitchum at pistol point. Also pursuing Knowles is his ex-fiancee, Jane Greer, from whom he stole $2,000. Mitchum and Miss Greer team up, somewhat unwillingly, and have to throw off William Bendix, an army captain chasing Mitchum, before they can catch up with Knowles and emerge with the surprising goods.

Comment: The action implied in the title materializes in this film, which has the added advantage of the Mitchum name and an interesting story to sell. Actually, some of the action is more comical than intended; but some exceedingly clever and amusing dialogue, particularly between Mitchum and Miss Greer, should appeal to most theatre audiences. The two principals deliver their lines exceedingly well and get first-rate support from Ramon Novarro, who is wonderful as a Mexican officer, and Patric Knowles. William Bendix's vindictive captain is hammy. Don Siegel's direction makes the comparatively short picture seem shorter than it is and he deserves special credit for driving the sharp dialogue home. Executive producer Sid Rogell and producer Jack J. Gross do an expert job of capturing the pleasant flavor of Mexico, where the picture was filmed for the most part.

Christopher Columbus

(Color by Technicolor)
(Reviewed in London)

Univ.-Int'l Costume Drama 104 mins.

AUDIENCE SLANT: (Family) A spectacular costume drama built around the efforts of Columbus to raise funds to explore a western route to the Far East and his voyage of discovery. It is heavy going in places but gripping entertainment on the whole.

BOX-OFFICE SLANT: Should do good business, for it is a showmanship natural and has Fredric March for the marquee.

Cast: Fredric March, Florence Eldridge, Francis L. Sullivan, Linden Travers, Kathleen Ryan, Derek Bond, James Robertson Justice, Felix Aylmer, Nora Swinburne, Francis Lister, Edward Rigby and others. Credits: Screenplay by Muriel and Sydney Box and Cyril Roberts. Music composed by Arthur Bliss and played by the Royal Philharmonic Orchestra. Photographed by Stephen Dade. Directed by David MacDonald. Produced by Frank A. Buudy. A Gainsborough

Picture presented by J. Arthur Rank.

Plot: Christopher Columbus (Fredric March), convinced of a sea route to the Orient by sailing westward, seeks the support of the Spanish Court. Queen Isabella (Florence Eldridge) arranges for a commission to consider the proposition, but the private interests of some courtiers delay the sanction. Finally, he sails on August 3, 1492, and two months later, after much trouble with his crew, reaches an island which he names San Salvador. He is received back in the court with enthusiasm and returns to the New World as viceroy. Bodadilla (Francis L. Sullivan), always his enemy, convinces their majesties that Columbus is misruling and is despatched as royal commissioner. He sends Columbus back to Spain shackled and in disgrace. His titles are restored but he is forbidden to revisit the New World. As he lies on his deathbed, he sees visions of his companions on his great voyage who tell him a mighty nation will arise in the New World and his name will live forever.

Comment: "Christopher Columbus" was not an easy subject to film. It covers a long period and the ending is not ideal cinema. Inevitably, there are slow, deliberate passages. Producer Sydney Box and Director David MacDonald have successfully overcome these difficulties with spectacular settings and expert casting. Fredric March seems to live the title role and dominates the picture with his sincerity and enthusiasm. It is an impressive characterization. He is supported by his wife, Florence Eldridge, as Queen Isabella, and American audiences will have no difficulty in recognizing the generously-proportioned, self-centered de Bodadilla as Francis L. Sullivan. Other important roles are played by Derek Bond, Nora Swinburne and Edward Rigby, and judging by the standing of the artists concerned, several other roles have apparently been drastically cut. Kathleen Ryan, for instance, has only a few lines to speak. The voyage to the New World has been enthrallingly staged. Here is a subject which obviously lends itself to the American market and offers many tieups for smart showmanship.

Frontier Investigator

Republic **Western** **60 mins.**

AUDIENCE SLANT: (Family) One of Republic's better-grade westerns with enough action and excitement to please the fans.

BOX-OFFICE SLANT: Theatres catering to action fans should do very satisfactory business.

Cast: Allan "Rocky" Lane, Eddy Waller, Roy Barcroft, Gail David, Robert Emmett Keane, Clayton Moore, Francis Ford, Claire Whitney, Harry Lauter, Tom London, George H. Lloyd, Marshall Reed and the horse, Black Jack. **Credits:** Associate Producer, Gordon Kay. Director, Fred C. Bannon. Written by Bob Williams. Cameraman, Ernest Miller.

Plot: Rocky Lane seeks the man who killed and robbed his brother and whose rifle was equipped with a telescopic sight. In Tucson, after killing two of three bandits attacking Eddy Waller's stagecoach, Rocky is attacked and knocked out by a man with a rifle; a telescopic sight drops off beside him. With that as a clue Rocky pins the murder of his brother and Waller's driver on Roy Barcroft and Robert Emmett Keane. He brings about a merger of the rival stagecoach lines of Waller and his bitter nemy, Francis Ford.

Comment: One of Republic's better-grade westerns with enough action and excitement to please the fans. Novelty is furnished by the fact that Rocky's only clue to the murderer of his brother is a telescopic sight on the rifle with which he was killed—the only clue the dying brother could give. Rocky Lane has the physique, the good looks and athletic ability to make him outstanding as a western film star. And to these qualifications he adds a goodly flair for acting. Capable performances are turned in by Eddy Waller, Robert Emmett Keane, Roy Barcroft, Francis Ford, Claire Whitney and Clayton Moore, each of whom contributes individualized characterizations. While the film does not have a great deal of hard riding, there are some pistol battles and a good fist fight, plus an exciting stagecoach race to win a mail contract. Story construction sustains the interest and the direction and photography help along what excitement the story generates. Theatres catering to western fans should do very satisfactory business with this.

'Some of the Best'

MGM's Silver Anniversary Subject, "Some of the Best" (see Page 17), which the company will distribute gratis to all theatres, not only sells motion pictures but also provides absorbing entertainment throughout its 40-minute running time. Any audience in any theatre will want to see it, and exhibitors will be helping themselves, their industry and the public by booking it and giving it preferred playing time and extensive promotion. Lionel Barrymore is the narrator. Frank Whitbeck, studio advertising manager, supervised the subject; the material was compiled by Herman Hoffman and edited by Laurie Vejar, and additional music was composed by Rudolph Kopp.

Rubens

Interfilm & Discina **Documentary** **45 mins.**

AUDIENCE SLANT: (Family) The work itself of the 16th century Flemish painter is featured in an excellent documentary that will be appreciated by high brows and, so dramatically is it done, by many others with no prior interest in Rubens.

BOX-OFFICE SLANT: This sort of thing is so rare that even art theatres will have to put their patrons on special notice. The film fully justifies it and there are many good and easy exploitation possibilities. Should be paired with a carefully chosen feature.

Credits: Produced in Belgium. A Paul Haessaerts and Henri Storck Film. Scenario and commentary, Haessaerts. Directed by Storck and Haessaerts. Pictures, Robert Gudin, Pierre Gudin and Jacques Brunet. Special shots and animated designs, D. and H. Sarrade. Assistant directors, Luc Zangrie, Jean Van Elsen. Music, Raymond Chevreuille. Narrator, Stephane Cordier.

Comment: A subject on art is so rare that even art theatres must put their patrons on special notice if they would bring out the potential audience. This film is a rarity within the rare category and certainly justifies extra showmanship. Exploitation possibilities are many, easy and obvious. The excellence of the film, attested to by a gold medal from the 1948 Biennial Venice Film Festival as the most artistic motion picture of the year, stems from the fact that it is a commentary on the painting of Pierre-Paul Rubens and not a shallow biography of the man. The presentation—narration in English, explanatory animated effects and chamber orchestra accompaniment—is made with obvious feeling for the work and is so dramatic that many with no prior interest in Rubens will join the "high brows" in appreciation of it. The film is black and white but so rich is the tapestry of work drawn from many European museums and collections that is perhaps a blessing. "Rubens" should be paired with a carefully chosen feature. Its recent American premiere in New York was with the French picture, "Carnival in Flanders," set in the time and the place of the great painter. It will be released in 16-mm. as well as 35-mm. by Interfilm Corp. and Discina International Films Corp.

Her Man Gilbey

Univ.-Int'l **Comedy** **77 mins.**

AUDIENCE SLANT: (Family) Light romantic comedy that sprawls, never gets up much speed. Supporting players help more than principal couple.

BOX-OFFICE SLANT: May qualify as the oft-needed light number on a double bill. Wilding, Palmer, Rank names meaningful.

Cast: Michael Wilding, Penelope Ward, Lilli Palmer, Claude Dauphin, Albert Lieven, Margaret Rutherford, Peggy Cummins, Martin Miller, Roland Culver, Felix Aylmer. **Credits:** A Two Cities Film with Sydney Box and William Sassoon in charge of production. Director, Harold French. Screenplay, Terence Rattigan and Anatole De Grunwald. Photography, Bernard Knowles. Editor, Alan Jaggs. A Prestige Picture.

Plot: A young lady of a titled family in prewar London declares her love for the family butler, to his discomfiture. After the social upheaval of the war and great personal success in the Army, he returns to claim the lady. There are several new rivals for him to vanquish.

Comment: Though this was made in England in 1943, it is not so dated as several other recent imports. The fault with this romantic comedy is that it sprawls in several directions so that it never gets up much speed. Subordinate incidents or situations are developed at too great length. Furthermore, the romantic leads, Michael Wilding as the butler Gilbey and Penelope Ward as the angular ingenue, fail to sparkle. More help is provided by the international colony of lesser players: Roland Culver as a phlegmatic British aristocrat, Margaret Rutherford as a comic and energetic bird fancier, Lilli Palmer as a cute Swedish interpreter, Claude Dauphin as a French suitor and Albert Lieven as a Polish one, and Peggy Cummins as Miss Ward's younger sister. With the Wilding, Palmer and Rank names meaningful here, "Her Man Gilbey" may qualify as the oft-needed light number on a double bill.

SGP Finishes 5 Films In Eleven-Week Period

Five pictures have been completed in 11 weeks by Screen Guild-Lippert Productions, according to President Robert L. Lippert. These include "Arson, Inc.," "Ringside," "Sky Liner," "Grand Canyon," and 'Treasure of Monte Cristo."

During June Lippert plans to have two pictures before the cameras, 'Square Dance Jubilee" and "The Dalton Gang." Four films are set for July starts—"Deputy Marshal," "Gunfire," "Redskin Incident" and "Western Pacific Flyer."

Eddie Polo Back

Eddie Polo, serial king of the silent days, will be seen in 20th-Fox's "Wabash Avenue," as well as two other old-timers, Heinine Conklin and Hank Mann. Polo has been in Europe during the past ten years.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

HOW TO GET MORE DONE IN LESS TIME

By Jack Jackson

I've been buzzin' about the Texas countryside for the past couple of weeks and if you're one of those unfortunate folks who've never been in Texas, let me tell you that Dame Nature has little to offer that compares to the beauty of her Spring Style Show on the Texas hillsides in Blue Bonnet season. Almost as far as the eye can see, the ruffles of her prettiest blue gown carpet the hills and dales, with just enough green peeking through to startle the vision and prepare the optics for the surprise speckles of pink-red Indian Paint Brushes that dot the pattern here and there. Seen through the eyes of the cement sidewalk citizenry I suppose it's just plain pretty but in the "sorta biased" opinion of a native Texan it's an annualy recurring spectacle of surpassing splendor to warm the heart and delight the soul. In fact, when the soothing gulf breeze lends rhythmic animation the entire countryside seems to swing and sway with the precision of a gorgeously costumed Radio City Rockette routine. One feels that, more than anything else in the world, they'd rather just sit-and-sit-and-watch-and-watch, and it requires a heap o' will power to step on the starter and get going about your business—which I'd better do without further palaver about Texas Blue Bonnets.

Stopping off in a small town I got kinda chummy with the manager of a theatre connected with a mite-sized chain of show shops. It developed that I had formerly visited and met with the manager of another of the chain's establishments and, as it usually does, the chin wagging got around to the dangerous ground of comparison of operations—a subject possessing unpredictable quantities of TNT that should be religiously avoided because it so frequently leads into the devious and distressing alleys of argument. With considerable temerity I sat waiting for the assault and, when it came, was considerably pleased to find it stimulated an avenue of reasoning that not only served to set matters aright for the particular situation but possessed factors of great interest to many managers. Particularly is this true of the immense numbers who have entered the show business fold during war and post-war years and found the job of theatre management demanding an expenditure of hours and energy in a seemingly hopeless battle against a smothering array of required duties.

It all started when the manager came up with "How is it that Mr. Blank, managing the Such-andsuch Theatre, never gets to his theatre until late in the afternoon while I'm down here from early morning until late at night without ever being able to catch up with the things that just have to be done?" It developed that the fellow really wanted to know the answer and agreed that "he could take it" and would appreciate any comment of mine that would serve to explain existing differences.

Prepared No Workable Plan for Fulfillment of Duties

We toured his theatre, spent some minutes with various members of the staff, checked his daily agenda and came up with the answer. The poor fellows was surrounded with incompetent help, had prepared no workable plan to dictate effective fulfillment of duties or the order of importance of the work. In fact, his was as disorganized an operation as you'd find in the proverbial month of Sundays, and I knew I'd knock his pins from under him when I said, "Now let me see your breakdown of employe duties as they apply to each department of the operation." He admitted that he prepared none and, when I asked, "Do you know, yourself, just exactly what is necessary to make each department an efficient cog in the theatre operating machine?", he admitted that he had never "got around to figuring it out." When I asked if he had trouble with his weekly inventory, he grabbed his hair with both hands and confessed to a job that didn't let him get away from the theatre until the wee small hours on nights of its preparation.

By this time, he was able to see the answer to his question and the reason for most of his candle burning. When I gave him Sam Katz's old slogan, "Organize, Deputize and Supervise," as a guide to correct and efficient theatre operation he wrote it down and insisted that I stay and explain in detail. During a length conversation, here are just a few of the important things to which he acknowledged ignorance:

He didn't know how many cones he was getting from a gallon of frozen custard mix.

He didn't know how many boxes of popcorn he was getting from a given poundage of kernels.

He didn't keep a day-to-day inventory of boxes, cups for soft drinks, cones, etc. and was taking the concession counter stand of how much revenue came in each day without being able to compare

(*Continued on Page* 16)

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Calderone to Open After 9-Day Benefit Pageant

Opening of Skouras Bros'. new 2,600-seat $2,000,000 Calderone Theatre, Hempstead, L.-I., on Tuesday, June 21, is being preceded by a nine-day pageant for the benefit of the Hempstead Community Chest which will receive the entire proceeds from the sale of tickets.

The pageant, which started on Monday of this week, is highlighted by three big events: first, a community-wide Block Party in front of the Village Hall from 2 P. M. to midnight on the 18th; second, a giant parade at 7 P. M. preceding the opening on the 21st, headed by marching detachments and mobile equipment of the U. S. Army, Air Force, Marine, Navy, Coast Guards and Merchant Marines, with the membership of the Community Chest, various veteran's organizations and other business, civic and patriotic societies; and third, the grand opening of the theatre by village and county dignitaries among whom will be Russell Sprague, county political leader; Dr. Russell Calderone, of the United Nations Medical Staff; Congressman Lem Hall; the Mayor of Hempstead and Community Chest Chairman F. Kenneth Harder.

Afternoon feature of Saturday's Block Party will be an entertainment for children with Frank Luther, children's radio and concert star and leader of WNBC's Saturday morning parade of childen's programs, as emcee of a program to enlist a large group of topnotch children's performers. Evening feature will be an entertainment for adults. Among community activities are street dancing and folk dancing, both native, and those of other countries in native costumes. The Community Chest will benefit from the sale of refreshments at the Block Party. It will also have special booths explaining the work of its individual agencies.

Memphis VC Charity Benefits from Show

The Mother's Milk Fund, favorite charity of the Memphis Variety Club, Tent No. 20, benefited substantially from a three-performance show, "School Days Revue," put on by local Memphis talent, mostly of junior age, at the Overton Park Shell. Benefit was a joint affair with the Cynthia Milk Fund of the Memphis *Press-Scimitar* also receiving part of the proceeds. Prizes of $100, $50 and $25 were awarded to both senior and junior performers, $500 having donated for that purpose by a business man of the city. First show drew a crowd of 1,500 and the attendance at the others was large. The *Press-Scimitar* publicized the benefits.

Clothing Outfit for Most Deserving Father

Managing Director Montague Salmon of the New York Rivoli is again holding a "Most Deserving Father" contest, the theatre's annual Father's Day stunt.

Prize for the father deemed by Managing Director Salmon to be the most deserving is a suit of clothes from a popular clothier of New York, shoes from a shoe shop, tie clasp and cuff links from another dealer.

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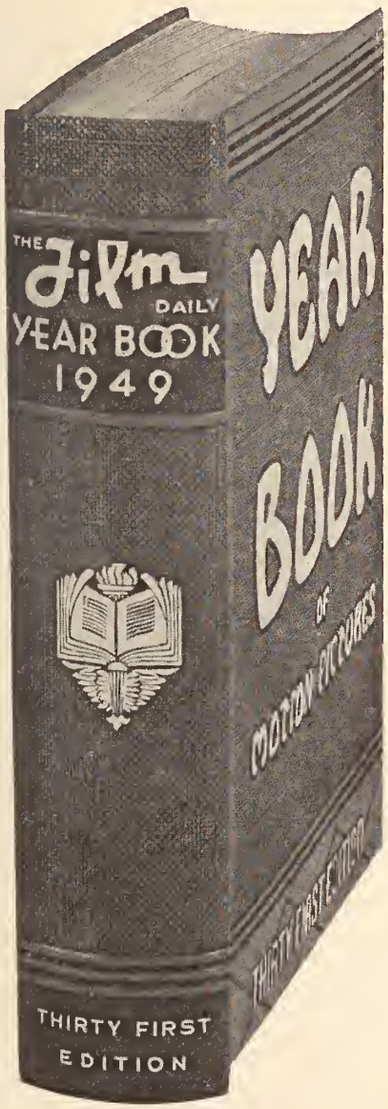

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Jackson . . .

(*Continued from Page* 14)

it accurately with the materials used.

He had never detailed the duties of his janitor as to exactly what particular maneuvers of endeavor were necessary to guarantee the ultimate of cleanliness in his rest rooms and possessed no accurate knowledge of what materials would best accomplish required results of cleaning different units.

What knowledge he possessed had been imparted by the man he relieved who, in turn, had been "let go" because of negligence. He was assuming that his job was to perpetuate the system of his predecessor and been reluctant to undertake the job of "changing things" pending authority from his distant supervisors. Incidentally, the supervisors admitted later that they had not "been near the place" since the new manager had been installed and, instead of issuing detailed instructions to the new man, had left the important ask of initiating him in his new post to the departing employe. What wonder that he was "going nuts" trying to find his way out of the customer dissatisfaction and theatre-loss woods while blindfolded with methods and ideas that had already proved fallacious?

Stumbling Along

The thought struck me: How many other managers are stumbling along in this fellow's footprints? And this seems the correct place to admonish that if you happen to be one of the unfortunate, better start yesterday—or a month ago—to get acquainted with your theatre.

Get a pad and pencil and go from cellar to ceiling marking down every unit of the operation and figuring out for yourself how best to keep it in good running order. After you've thoroughly assimilated all details of the operation under your control, call a meeting of your staff, preferably one department at a time, and divide the tasks according to the ability of the members. If you find one or more incapable or unwilling to accept the responsibilities to be discharged, then arrange to replace such members with others of your own choosing. No matter how efficient and proficient your predecessor may have been, it is impossible for you to fit your ideas to his rules.

Remember, I'm not suggesting that you go hog wild and start changing things without detailed study. KNOW what you want done and how you want it done before calling any meetings, giving any orders or making any changes. If the other fellow's system can be fitted to your notions of house operations, and if the employes evidence an attitude of willing cooperation, you'll be lucky indeed and be acting wisely in letting as much as possible of the basic employe structure and system of operation stand. But if the opposite is the case—and in most instances at least partial changes are necessary, don't hesitate to insist on complete cooperation in the fulfillment of your responsibility and making such changes as are necessary to such ends.

If you analyze the average theatre carefully, you're certain to find that there are mighty few really BIG things to worry the manager. It's the tremendous array of LITTLE duties that make the job arduous and time consuming. The manager who makes it his business to thoroughly acquaint himself with complete details of doing every duty of the theatre efficiently and correctly, and the tools most suited to its accomplishment, is making the most important step to status as an able executive. When he surrounds himself with the kind of employes who are capable of absorbing the knowledge he imparts and willing to work diligently at the task of fulfilling his orders to the letter then, and only then, is he deserving of classification as a "good manager."

The envied Mr. Blank of the Suchansuch Theatre referred to earlier is a "good manager." He heads such a well-oiled and smooth-running piece of theatre machinery that its demands on his personal time and attention are confined to inspection and supervision. With his mind free of worry about LITTLE things he is in position to be an apparent "gentleman of leisure" and go about the BIG job of visiting among merchants, attending Civic Club meetings, chatting with the newspaper men and radio officials and all the other IMPORTANT duties of building theatre goodwill and maneuvering local events to the benefit of his box-office. His time at the theatre is, for the most part, spent on the floor at peak attendance hours where he becomes the smiling and affable host whose pleasantries with the patrons bring them back again and again.

The successful operation of any theatre breaks down into two parts that are as inseparable as the Siamese Twins and must work together like Charlie McCarthy and Edgar Bergen. In the order of their necessity they are: first, getting your theatre ready to receive customers; and second, keeping as busy as a subway conductor during rush hours snaring the customers your house staff is ready to receive.

'Making Them Regulars'

It is well to remember that you can best go about the job of getting customers if you have completely shed the entire burden of courteous reception and clean, comfortable accommodations. This last is where the vitally important accomplishment of "making them regulars" is involved and requires attention commensurate with its rewards at the box-office. The job of attracting patrons as fast as a discourteous staff and an unclean theatre can chase them away is an impossible one, with corn plasters and headaches its only compensation.

So-o-o, if you're one of the many managers who are wondering how some competitor is able to be an apparent "gentleman of leisure," suppose you take stock of yourself, your staff and your theatre right now and see how fast you can rearrange things so as to enable you to leave the envious and enter the envied class. If you go about things right, it won't be long until you—like Mr. Blank of the Suchansuch—will be building higher grosses and doing a better job of running your theatre by being able to devote the better portion of your day to the exploitation, advertising, promotional and goodwill activities that make the ticket machine sing do-re-mi in fast tempo.

But remember, don't go after those customers until you're positively certain you're ready to receive them courteously and accommodate them properly.

No Kiddin'

Several weeks ago, reports Buffalo, the Skyway Drive-In on the lake shore road at Athol Springs installed a miniature railroad, with Ed Walters at the throttle, and offered a free ride to the kiddies. Now comes the George F. Drive-In, near Binghamton advertising free pony rides for the children. The free railway rides at the Skyway have proven to be a real help at the box-office. No doubt the pony ride will be the same.

Big Parade Hails Drive-In Opening

Drive-in theatre openings increase by the day, but probably few have had the exploitation and ballyhoo that marked the grand opening of the Rodeo Drive-In on Belfair Highway near Bremerton, Wash., recently.

Dwight Spracher, Rex Thompson and George Blair, partners in the enterprise, assisted by Exploiteer Dick Schuette, staged the biggest commercial parade ever witnessed in Bremerton to herald the event. The mile-long procession was led by Mayor Hum L. Kean, who rode in an official car with other dignitaries, and featured three Saddle Club groups, 150 riders, band music and an auto caravan, with each car (*see photo above*) depicting special features of the Rodeo Drive-In.

Three hundred directional signs ("Straight Ahead, Rodeo Drive-In Theatre") were attached to poles all along the main street and on the hihway out to the theatre. Publicity and art devoted to the opening appeared in the Bremerton *Sun* and three pages of cooperative ads were donated by the contractor and sub-contractors. A Goodyear Blimp displayed news flashes about the opening from the sky.

For the finale, Spracher, Thompson and Blair held a huge barbecue party and were hosts to some 350 guests from three states.

After all that activity, who knew about the Rodeo Drive-In opening? Who DIDN'T?

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Newark Rivoli Again Scene of Graduation

Louis and George Gold, owners of the Rivoli Theatre, Newark, N. J., and their manager, I.M.P.S. Member David J. Kane, are again offering the Rivoli this year to the East Side High School for its 1949 graduation exercises to be held June 22.

Because the graduating class is the largest in the school's history, and because of the limited seating capacity of the high school auditorium, the use of the theatre will permit the distribution of a larger number of tickets among the graduates than would otherwise be possible.

This annual goodwill gesture on the part of Rivoli executives has brought letters of approval not only from the Board of Education, the high school principal and mayor, but also from patrons.

The theatre itself benefits from the publicity in the newspapers and school paper. Furthermore, the entire class, attired in caps and gowns, march with faculty members from the high school to the Rivoli, tying up traffic. The marquee is given over to billing the exercises, and a large three-sheet display out front contains pictures of the graduates.

What the Messrs. Gold and Kane have been doing in Newark may well be crying to be done in other communities where graduating classes lack facilities for their exercises. Alert, civic-minded theatremen can win goodwill for their institutions and serve the people of their communities by following the Newark example.

'You're My Everything' To Premiere June 29

Planned as an invitational affair with stars, lights and radio hookups, a gala premiere celebration for "You're My Everything" will be staged by 20th Century-Fox at Grauman's Chinese Theatre on June 29.

Special grandstands will be built to seat the public viewing the stars of yesterday and today who have been invited to the showing, and Hollywood Boulevard will be decorated in a Fourth of July motif to herald the premiere.

'JOE' TOPS BARNUM PARADE. RKO Radio's "Mighty Joe Young" stole the show during a three-hour parade staged in Bridgeport last Saturday as part of the celebration paying tribute to the showmanship of P. T. Barnum. The huge float shown above was prepared under Terry Turner's supervision by his assistant, Harry Reiners, and field men Ralph Banghart and Hank Howard in co-operation with Matt Saunders of Loew's Poli Theatre. A delegation of trade paper writers was on hand to take part in the activities and lunched at the Algonquin Club with representatives of the local press.

I.M.P.S. Member Report

Costume Shop Displays 'Red River' Trappings

Window in a costume shop in Great Kills, Staten Island, that caused many passers-by to stop and take a sharp look at the articles on display, was prepared on "Red River," feature attraction at the Strand Theatre, by I.M.P.S. Member Manager Salvatore Marino of that house in cooperation with the shopkeeper. It consisted of many of the trappings used in costuming the players in the motion picture, such as musket and powder horn, a cowboy 10-gallon hat, Indian headdresses and other articles of the period.

To top it off,, giving the display a pyramidal effect, was a film-theatre credit sign made up by Brother Marino from a "Red River" one-sheet.

AT 'ILLEGAL ENTRY' WORLD PREMIERE in Washington, D. C., last week at RKO Keith's Theatre are (l-r) David A. Lipton, Universal-International's national advertising and publicity director; U. S. Attorney General Tom Clark; Marta Toren, co-starred in the film; Erik Boheman, Swedish Ambassador, and Maurice A. Bergman, U-I's director of public relations.

MGM Birthday Subject Gratis to All Theatres

Hailed by Vice-President and General Sales Manager William F. Rodgers as "one of the greatest entertainment attractions ever made by our studio or any other studio," a Silver Anniversary subject, "Some of the Best" (*see page* 13) has been compiled by Metro-Goldwyn-Mayer to commemorate its 25th birthday and will be distributed gratis to all theatres.

The 40 minute subject, which performs an industry public relations service by arousing a greater interest among the public in motion pictures, contains scenes from MGM's important attractions during the past 25 years, including current and forthcoming product.

"Every theatre will want to play this film," Rodgers said this week. "Old-time theatregoers will have nostalgic memories revived in seeing their old favorites in their famous roles, and the new generation will be given a glimpse of the past to compare it with the exciting advance in technical methods of film-making which has taken place in 25 years."

Stars and scenes from past films include John Gilbert and Renee Adoree in "The Big Parade" (1924); John Gilbert and Mae Murray in "The Merry Widow" (1925); Ramon Novarro and Francis X. Bushman in "Ben Hur" (1926); John Gilbert and Greta Garbo in "Flesh and the Devil" (1927); Lon Chaney, William Haines and Eleanor Boardman in "Tell It to the Marines" (1928); Charles King, Bessie Love and Anita Page in "Broadway Melody" (1929); Marie Dressler and Wallace Beery in "Min and Bill" (1930); Harry Carey, Edwina Booth and Duncan Renaldo in "Trader Horn" (1931); Greta Garbo, John Barrymore, Wallace Beery and Joan Crawford in "Grand Hotel" (1932); Marie Dressler and Wallace Beery in "Tugboat Annie" (1933); Jean Harlow, Marie Dressler and others in "Dinner at Eight" (1934); Clark Gable, Charles Laughton and others in "Mutiny on the Bounty" (1935); Clark Gable, Spencer Tracy, Jeanette MacDonald and others in "San Francisco" (1936); Paul Muni and Luise Rainer in "The Good Earth" (1937); Spencer Tracy and Mickey Rooney in "Boys Town" (1938); Judy Garland, Ray Bolger and Jack Haley in "The Wizard of Oz" (1939); Clark Gable and Spencer Tracy in "Boom Town" (1940); Cary Grant and Katharine Hepburn in "The Philadelphia Story" (1941); Greer Garson and Walter Pidgeon in "Mrs. Miniver" (1942); Greer Garson and Ronald Colman in "Random Harvest" (1943); Elizabeth Taylor and Mickey Rooney in "National Velvet" (1944); Margaret O'Brien and Judy Garland in "Meet Me in St. Louis" (1945); Charles Coburn and Dean Stockwell in "The Green Years" (1946); Claude Jarman, Jr. in "The Yearling" (1947); and Judy Garland and Fred Astaire in "Easter Parade" (1948).

These are followed by brief but outstanding scenes from current and coming pictures, including "Border Incident," "Scene of the Crime," "Conspirator," "The Secret Garden," "Intruder in the Dust," "Madame Bovary," "Malaya" and the following in Technicolor: "Little Women," "Take Me Out to the Ball Game," "The Barkleys of Broadway," "In the Good Old Summertime," "Neptune's Daughter," "The Forsyte Saga" and "That Midnight Kiss."

The subject concludes with scenes of the huge luncheon banquet held last February at the MGM studios in Culver City, where 700 people, including company executives and 60 of the company's stars joined together for the occasion.

Three-hundred prints of "Some of the Best" will be available for exhibition purposes.

Mesibov in New Post

Sid (Mr. Rabbit) Mesibov this week was reported to have been promoted to the post of exploitation manager at Paramount, following resignation of William Danziger. Mesibov hitherto had been in charge of special promotion.

I.M.P.S. Member Report

Dubuque Kids Love to Wear Ranger Badges

I.M.P.S. Member M. J. Dew-Brittain, advertising manager of the Grand, Strand and Avon theatres, Dubuque, Iowa, found an effective and inexpensive way of reaching the kids when he played "The Streets of Laredo" recently.

Utilizing press book mat E231, which features a Texas Ranger badge, Brother Dew-Brittain had yellow cards printed locally which invited the youngsters to "play that you're a Texas Ranger . . . cut out this Star Badge and pin it on."

And that's just what the kids did, too, making themselves walking advertisements for the film's showing at the Grand.

Now if brother I.M.P.S. members want to be a little fancier about it, they can spend more money and have the badge printed on silver coated stock and then die-cut. But take it from Dew-Brittain, the kids will have the most fun if they can cut out the badge themselves.

Sore Arm for Usher In 'Ball Game' Stunt

There's a sore-armed usher at Reade's Community Theatre in Morristown, N. J.

City Manager Ralph Lenterman, in exploiting "Take Me Out to the Ball Game" put an usher clad in a baseball uniform aboard a small stake truck which was papered with play dates for the picture. The ushers job was to toss out cotton baseballs to people along the street—with some of the balls containing passes for the show.

The stunt was continued for a week, with the usher tossing out nearly 200 cotton balls during the hour that the truck toured town each day. That adds up to 1,400 "tosses" and one sore arm—plus a lot of good publicity.

DESPITE RAIN, ceremonies in connection with the world premiere of Warner Bros.' "Colorado Territory" at the West Drive-In and downtown Broadway in Denver recently went right on schedule, and the crowds turned out in droves. Above: little Buddy Farnsworth presents a gold pin to Virginia Mayo while Michael O'Shea (her husband, holding microphone), Jack Wodell, manager of the drive-in, and Tony Bartlett, radio announcer, look on.

Gross in Cleveland On 'Not Wanted' Debut

Syd Gross, Film Classics' national advertising and publicity chief, planed to Cleveland early this week to prepare an extensive campaign for the world premiere of "Not Wanted," which opens at Warners' Allen Theatre on June 24. The picture marks Ida Lupino's first effort as a film producer.

I.M.P.S. Member Report

Guess Baby's Name

Manager Bob Thompson of the State Theatre, Hamilton, N. Y., got a novel twist in a contest in the local newspaper: free passes to the picture were offered to those who correctly guessed the name of the baby in "Every Girl Should Be Married."

Loew's Stages Ballyhoo For Its Big Show Season

A caravan of five floats loaded down with beautiful models ushered in Loew's well prepared, advertised Big Show Season in New York last week with a parade, accompanied by a brass band, to the front of Loew's State Theatre, where a banner announcing "Loew's Big Show Season" was raised on the flagpole of the State. Movie Star Marilyn Maxwell, appearing in person at the Capitol, had the honor of raising the banner with the assistance of Eugene Picker in charge of Loew's New York theatres. Present at the ceremonies were vice-president Joseph R. Vogel, in charge of all theatres; General Theatre Executive Oscar Doob, Paramount Vice-President Al W. Schwalberg in charge of distribution, Paramount Ad and Publicity Director Max Youngstein, Rube Jackter and Lou Weinberg of Columbia, and David Levy of Universal.

Traffic was diverted from in front of the State for an hour while the doings were in progress, with 30 policemen on hand to keep order and regulate traffic, Eddie Dowden, in charge of New York publicity for the circuit, and an efficient staff arranged and handled the campaign which included, beside the raising of the banner to the flagpole, the flying of another banner, attached to five six-foot balloons, from the middle of the street, with cooperation of the U. S. Army.

Each float in the caravan had a theme based upon the title of the opening attractions in the circuit's Big Show Season: "Knock on Any Door," "Take Me Out to the Ball Game," "Connecticut Yankee," "The Stratton Story," "City Across the River" and "Mexican Hayride." After spending 45 minutes in the Times Square section, the caravan started on a tour of all Loew theatres in New York City—68 in all—at each of which it was met with a brass band and prominent local officials. Downtown Manhattan and part of Brooklyn were covered on Monday; the upper part of Manhattan and all of Queens on Tuesday; all of the Bronx on Wednesday and back to Brooklyn on Thursday, starting at Borough Hall and winding up at Coney Island. All Loew theatres used portable radios carried by ushers on street corners to pick up Loew shows on five different local radio stations. In Times Square, five models with portable radios were on prominent corners with signs announcing they were tuned-in on Loew shows.

Here's a Top Tieup —Milk Bottle Variety

Playing "Life With Father" at the Broadway in Eccles, England, Manager H. Clayton-Nutt arranged with the local Cooperative Society to overprint the milk bottle tops with the title and playdate. These were used for the week before screening and brought the film to the attention of hundreds of housewives. The same company provided a window display using the catch phrase "Boo-hoo! Don't cry over spilt milk if you miss seeing 'Life With Father' at the Broadway." Business is reported to have been in the all-time record-breaking region.

Schlaifer Agency Gets 20th-Fox Ad Account

Charles Schlaifer and Co., Inc., will take over the 20th Century-Fox advertising account, covering all media—newspapers, magazines, outdoor, radio and television, it was announced Wednesday. Schlaifer formed the ad agency in January following his resignation as 20th-Fox ad, publicity and exploitation director.

I.M.P.S. MEMBER REPORT

Three Cowboys Sell '3 Godfathers' for DiGennaro

Folks can kid Brooklyn all they want to, but when it comes to showmanship, the old borough is right up there with the best of 'em.

Just as an example, let's take the case of I.M.P.S. Member Sol DiGennaro, manager of the Park Theatre, a neighborhood house.

Now Sol was getting ready to play "Three Godfathers," and he made up his mind that it would be no secret.

Taking his cue from the picture, he enlisted the services of three men and dressed them up as two cowboys and a Mexican. One of the men carried a dummy wrapped up in a blanket to look like a baby. All three carried signs on their backs. One of these signs featured the punch line and was on the back of the man carrying the child. The line: "I'm a bank robber, killer and rustler, yet I'd give my life for this child."

Now you can just imagine the furore caused by the apearance of these "westerners" on the streets of Brooklyn! Everyone stopped to stare at them as they walked, three abreast, down the street.

DeGennaro sent them around to the schools for the youngsters to see, and also to the subway stations to catch the people returning from work. They also visited the business section

and mingled with the shoppers in department stores.

Now maybe this ballyhoo wasn't worth the effort. But if it wasn't, then how do you explain the fact that business was good in spite of balmy spring weather which usually keeps people outside instead of inside a theatre?

Our Brooklyn Brother deserves praise for a bit of showmanship, and we hope he'll have more stunts for his fellow theatremen soon.

'For Free' Fight

Denver theatres are again in a give-away battle, with the Fox Theatres giving away a Hudson each week for six weeks, and the Wolfberg Theatres offering cash night, starting with $1,000 when won, and adding $500 each time not claimed. Both groups allow courtesy registrations.

Manuel Busy Showman At Cumberland Strand

Reports on a number of his presentations indicate that Johnny Manuel is a busy showman for Schine down at the Strand in Cumberland, Md. On his "Mr. Belvedere Goes to College" he used street ballyhoo consisting of "typical college boys" wearing appropriate signs, teaser ads reading "Don't ask for Mr. Belvedere as a baby sitter. . . . He's now going to college," and dinky caps on his ushers. The Lazarus Women's Store tied in the Easter playdate and Mr. Belvedere's good taste in a counter display. Belvedere, you know, is a Jack of all trades.

For "The Life of Riley" Manuel had window displays tieing in with appliances, men's wear and real estate, and tieup ads with a bank, restaurant and a soft drink distributor. Riley is as universal in his bungling as Belvedere in his genius. The Riley radio show was given free one-sheets in the lobby in exchange for a spot on the air. Manuel conducted a newspaper contest for married folks.

There was a safety pin novelty throwaway for "A Connecticut Yankee in King Arthur's Court" and letters were sent to English teachers about the Mark Twain angle. Crosby got lots of plugs on juke box cards.

As a special treat for the kids Manuel brought in Janet's Dog and Pony Circus, which he advertised with handbills at all schools and a tieup ad with a suit store.

And just because it was spring he dressed up his lobby with artificial dogwood, ivy and forsythia, all against a trellis and a pink background.

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Theatre Entertainment Guide Covers Other Local Events

ELLWOOO CITY ENTERTAINMENT GUIDE

Ellwood City ENTERTAINMENT GUIDE

Vol 1 No 5

Published weekly to Guide amusement seekers in Ellwood City and vicinity

Advertising rates given upon request:
ADDRESS:
709 WAYNE AVENUE
ELLWOOD CITY, PENNSYLVANIA

OUR COVER THIS WEEK . Many movie mothers leave no stone unturned in fostering their offsprings' careers Four dyed their seven-year-old sons' hair green in an effeort to win the title role in RKO'S "The Boy With Green Hair" Dean Stockwell, 10-year-old actor, won the part, but didn't have to dye his locks until half-way through the picture, which is in technicolor He is co-starred with Pat O'Brien, Robert Ryan and Barbara Hale The picture opens Friday at the Manos. Two-color cover was reproduced by The Steele Print Shop

HOLLYWOOO NOTES — Gary Cooper has made a splash in the story purchasing market with the novel "The Girl on the Via Flaminia," going into his files for a reported price of $40,000 . . he plans to star it as well as do the producing . . The name of Frank Capra will tag its spell to the forthcoming Paramount production of "Broadway Bill", based on the short story by the lat Mark Hellinger . . . Walter Huston and Vic Mature are reported to be interested in the leading roles when Frank Seltzer goes to work on his next production "Blood Money" . . . expose of the racing rackets

Where to Eat ?

CASEY'S BLUE AND WHITE (6th Street) Oelicious chicken dinners, all kinds of plate lunches and sandwiches. Quick service

ELLTON HOTEL (Lawrence Avenue) newly remodeled dining room. Oinners of your choice and fine Italian dishes. Menu changed daily Bar and cocktail lounge

OAGWOOO SANDWICH SHOP (In the Subway) Featuring a tasty new sandwich, "Dippin' Fry Dogs" Excellent homemade pies, made fresh daily Plate lunches

ACME LUNCH (In the Subway) Special noon-time plate lunches, late snacks and ice cream treats a specialty Try a "Flaming Sundae" for something different. Chicken-in-the-Rough and spaghetti very good, too

JOHNNY & EDDY'S OASIS (Lawrence Avenue) For hot chili, fish sandwiches and especially for fresh french-fried shrimp with all the trimmings. All kinds of sandwiches and Italian dishes. Bar and cocktail lounge

CENTRAL CAFE (Lawrence at 5th) Sandwiches and special luncheons daily Large counter and booth service Bar and grille Hot sandwiches.

GILLESPIE'S DAIRY (Frisco) Prompt curb service Dancing space here Ice cream concoctions and soft drinks. Good food.

TRIANGLE INN (3rd Bridge, Wurtemburg) Nice spot for after the games or shows. Sandwiches, French Fries and Ice Cream.

United Steelworkers Social
EVERY WEDNESDAY NIGHT AT 8:00 P. M.
EVERY SATURDAY NIGHT AT 8:30 P. M.
EVERYBODY WELCOME FUN FOR ALL
DOOR AWARDS SPECIAL AWARDS 3 For $1.00
724 LAWRENCE AVENUE

ELLWOOO CITY ENTERTAINMENT GUIDE

TOPICAL TOPICS

Our friend, Johnny Sarver got married last Saturday to a lovely girl from Pittsburgh, and is now in Washington D C on his honeymoon. Johnny will reside in Pittsburgh from now on, and I'm sure we will all miss him Why do you local girls let a nice fellow like him get away?

. . . There is a rumor around town that the Manos Theatre will close down very soon for a complete remodeling job . . . looks like Ellwood will have one of the finest theatres in Western Pennsylvania when the work is completed.

The Annual Spring Formal Dance sponsored by the Ellwood City Junior Woman's Club will be held at the Ellwood Country Club on Saturday, May 21 Lou Lordi and his orchestra will furnish dance music Pat Turner is chairman of the affair

Having Fun?
If not, be guided by the "Guide"

TRY OUR NEW SPECIALTY DELICIOUS
DIPPIN' FRY DOGGIES
HOT DOGS DIPPED IN BATTER AND FRENCH FRIED
DAGWOOD SANDWICH SHOP
Best Home Made Pies In Town
OPEN 6 A. M.—1 A. M.
221 5th Street Phone 2311

Showplace of Ellwood City
MANOS
FRI. & SAT. — MAR. 25, 26
THE BOY WITH GREEN HAIR
—Also—
THE BOLD FRONTIERSMAN
A REPUBLIC PICTURE
SAT. AFT. Comedy & Cartoons
SUNDAY, MON., TUESDAY
March 27, 28, 29
JOHN LOVES MARY
REAGAN · CARSON · ARNOLD
PATRICIA NEAL
Disney Cartoon — Bowling
Wed. & Thurs., Mar. 30, 31
"JOHNNY APOLLO"
"Show Them No Mercy"

HERE IS PROOF, IF PROOF BE NEEDED, that Manager A. C. "Bert" Detwiler and Printer-Artist Bernard Kline have something unique in their "Ellwood City Entertainment Guide" for the 13,000 residents of Ellwood City, Pa. These two sample pages feature a "where to eat" column, "Topical Topics," an ad for the Manos Theatre (which Detwiler manages). an editorial column and other display ads. And that's only one-sixth of the publication's material.

Most theatres have their own weekly or montnly house programs. Entertainment guides are issued in most metropolitan cities.

But do you know that a weekly entertainment guide is issued in Ellwood City, Pa.?

And do you know that this publication, covering television, sports, restaurants, theatres, night clubs and phonograph records, is issued by a theatreman and an artist-printer?

Sounds almost fantastic, doesn't it? You'd expect some sort of entertainment guide in a big city, though you could be pretty sure it would not be published by a theatreman.

But for a Pennsylvania community of some 13,000 people to have its own weekly guide, and to have that guide cover all local activities and also be published by a theatreman—well, all we can say again is: it sounds almost fantastic. But it's true.

We found it hard to believe, ourselves, but we've got the evidence.

As you already know, the community is Ellwood City, Pa. The theatreman involved is A. C. "Bert" Detwiler, manager of the Manos Theatre there. The artist-printer associated with Detwiler is Bernard Kline. Together, these men put out a swell magazine—even the big-city boys, with all their advantages, have seldom turned out anything better.

What we like about the "Ellwood City Entertainment Guide" is the cooperative spirit behind it. Ordinarily, the average theatreman's main concern in putting out a program is the promotion of his own theatre and attractions. But Detwiler and Kline go beyond the confines of the Manos Theatre and make their "Entertainment Guide" a community proposition. And they have the goodwill and cooperation of local merchants and city officials.

The 12-page "Guide" measures about 6x8½ inches, and it's an eye-catching job of printing, too. From this angle alone it stands right up there with similar big-city publications.

On the copy we have, the cover is occupied by a silhouette cut of Dean Stockwell, and in keeping with his role in "The Boy With Green Hair," his hair has been actually printed green. It makes quite a startling cover.

Besides covering the events of the week in movie entertainment, television, sports, etc., the inside pages also contain generous merchant advertising, Hollywood notes and art, a column on "Topical Topics," jokes and other miscellaneous material that makes for good reading. There seems to be something for everyone—the whole family.

No Charge

There is no charge for the "Ellwood City Entertainment Guide." It is mailed free to rural patrons every week. Local residents can pick it up from the counters of merchants advertising in it.

The main thing that occurs to us after looking over our copy is this: If Detwiler can do it in his community of some 13,000, why can't other exhibitors?

Sure it'd take a little hustling. Sure you'd need the cooperation of a good printer and local merchants. But those are not problems for an honest-to-goodness showman. Now are they?

Gold in Them Thar Hills

Whether or not there was gold in the hills forming the background to the action in "Walking Hills", some of the residents of Pikeville, Ky., found gold or its equivalent in a treasure hunt which Manager Leon Webb of Darnell's Weddington Theatre arranged with Dawahare's department store. The store carried the rules of the contest in its windows and in its newspaper advertising.

Money Dates for July

With mountains, lakes and beaches calling vacationers and stay-at-homes alike, July is the proverbial "off" month for exhibitors. However, by keeping your theatre comfortably air-conditioned, by choosing your attractions with care, and by maintaining high standards of film and institutional show-selling, you can do much to keep your theatre in the limelight. There are some observance dates below that are sure to pay off for the manager who uses ingenuity and elbow grease.

National Observance Periods

JULY 4 — INDEPENDENCE DAY. As hot weather doldrums work against theatre attendance, the theatre must be made as cool and attractive as possible. Conforming to the day, decorate front, marquee, lobby and interior with flags, bunting, lighting and flowers in the national colors, red, white and blue. Flowers can be promoted from a florist or horticulturist.

Contact Boy and Girl Scouts, American Legion, Veterans of Foreign Wars, etc., far in advance of July 4 to put on a show in the theatre. This should consist of a salute to the flag, the oath of allegiance, plus any other patriotic activity. Arrange for a prominent personage in the community to read the Declaration of Independence; get an enlarged copy of it for display in the lobby. Theatre's printer might set it up in large type and run off a score or more copies for future use.

Most communities observe the Fourth with a parade or park gathering. If there is a parade, get in it with a float or bannered car. Try to get it to pass the theatre and, if arrangements can be made beforehand, to give exercises in front of the theatre, in the lobby, or on the stage, if no performance is going on. A brief talk by a prominent citizen (or well-known outsider) on what Independence Day means to our democracy will attract many non-moviegoers and will certainly command space in the city's newspapers.

A morning kiddie show should not be overlooked, for it will add materially to the day's box-office intake. It will not be difficult to arrange for the children to meet at some central place and march through the street to the theatre, displaying banners on the morning matinee and on the regular feature. If necessary to induce the youngsters to parade, offer them a special admission rate. Arrange some contest for them—it need not be elaborate—to bring in their relatives and friends. Get in touch with any branch of the armed forces recruiting services, which are eager for any tieup that will focus attention on their activities, for a display of theatre posters and handbills at their quarters and permit them to place their posters in the lobby; might even allow them to recruit in the lobby. They, or a veterans' organization, might furnish a color guard for taking down the flag from marquee or atop the theatre at sundown; with the proper bugle accompaniment this can be made a bit of color that will attract onlookers.

Seek out, in cooperation with a newspaper and/or radio station, those persons in the community who were born on the Fourth of July and, upon proof that it is their natal day, invite them to be the theatre's guests at afternoon or evening show. Promote some suitable prizes for them from merchants. A good stunt is to loose red-white-and-blue toy balloons—some containing free tickets—from the top of the theatre or some central point in the business district.

An Uncle Sam costume contest for boys and a Miss Columbia one for girls will attract customers. Have them parade on the stage with audience applause singling out those with the best costumes. Promoted prizes for the winners will insure enough entrants. For a street ballyhoo engage a tall man (or a stilt-walker) to impersonate Uncle Sam and traverse the business streets. A large colored cardboard Uncle Sam atop the marquee will also get attention. Seek a newsaper tieup for a contest with promoted prizes for the best drawings of Uncle Sam—or a coloring contest. The newspaper should print the winning drawings in its pages. Get a seamstress to make a copy of the original 13-star American flag; display it alongside the present flag, and preserve it for future use.

Other stunts to attract attention and draw in customers: a drum and fife (or bugle) contest; another between bands of various societies; a party for the inmates of orphanages. In larger cities where schools may not close until the end of June, try to induce a newspaper to tie-in for a school essay contest on "What Independence Day Means to Me." It will garner extra publicity.

JULY 24-30 — NATIONAL FARM SAFETY WEEK. In agricultural regions this observance period can be turned into good publicity, goodwill and financial benefit through a number of tieups and stunts. Get in touch with Grange leaders, heads of departments in agriculture schools for a speaker to talk on safety on the farm—what the farmer should do to guard against fire, storms, pests, drought, soil erosion, rotation of crops to preserve the soil's fertility, etc. Properly advertised, this will draw largely from rural areas and get space in newspapers, most of which have a farm circulation. Try for a theatre-newspaper letter or essay contest among city boys on "Why I would like a vacation on a farm," and among farm boys on "Why I would like a vacation in the city," with a promoted week's vacation in city or on farm for the winners. A theatre-newspaper contest for farmers in which the farmers submit suggestions on how they themselves can guard against the dangers that threaten the farm is another possibility in which prizes may be promoted from dealers in farm machinery, utensils, kitchenware, etc. Cooperating dealers should take a co-op ad page. Another fertile field for publicity would be to have members of 4-H Clubs to hold a livestock show, with prizes for the best animals the members have raised.

Special Anniversaries

JULY 3—FIRST U. S. NORMAL SCHOOL opened in 1839 at Lexington, Mass. Any normal school in the vicinity should be easy to convince that it ought to observe the 110th anniversary of the founding of schools for teachers. In exchange for the theatre's plugging any session or exercises commemorating the event, the school would certainly post on its bulletin board a list of the theatre's attractions for each week the school is in session. Offer students a special admission rate for parties of 25 or more. Try newspaper editor for a contest among normal students on the origin and spread throughout the country of normal schools, with prizes promoted from dealers in text books and other supplies. A head prize of a ticket admitting the winner to any feature at the theatre during the school session would stimulate interest in such a contest. Dealers should take a co-op ad and give the theatre window displays of posters and stills.

JULY 12—GEORGE EASTMAN, born 1854. Because of Eastman's many contributions to motion picture film and photography in general, exhibitors ought to observe the anniversary of his birth. Ask newspaper editors to run a biographical sketch of him and his contributions to photography and motion pictures, or to offer prizes for the best articles on him to be published in the paper. Another press or radio contest might be based on definitions of the trade terms used in motion picture photography with prizes promoted from dealers in photographic supplies. Such dealers take a co-op ad and give window space to theatre's features. Theatre on its own or in a tieup with a newspaper or photographer or both could offer an "Eastman prize" for the best picture taken by an amateur of some local scene, landmark or personage, all entries to be on display in the lobby. Camera clubs would participate or even sponsor such a contest. If there is an old-time photographer in the city, contact him for old portraits and place them in the lobby for contrast with modern portrait photography, especially portraits in Eastman's Kodachrome or Kodacolor. Book an oldtime movie and a current one in color to show photographic development, and advertise it.

JULY 26—POSTAL SYSTEM ESTABLISHED, 1775. Contact local postoffice and suggest that it observe the 174th anniversary of the founding of our postal system and of its founder, Benjamin Franklin. Ask the postmaster for bulletin board space for an announcement of theatre's feature, offering special party rates for postal employes and their families. Inform newspaper editor and radio station manager of any such party and ask them to give it publicity.

Special Observances

July 1—Dominion Day in Canada.

July 3—Idaho admitted into the union, 1890.

July 16—District of Columbia established, 1790.

July 24—Pioneer Day in Utah.

July 25—Occupation Day in Puerto Rico.

Anniversaries

July 4—First road test of automobile, 1894.

July 4—Independence granted the Philippines.

July 4—Nathaniel Hawthorne, born 1804.

July 4—Calvin Coolidge, born 1872.

July 4—First rodeo in America at Prescott, Ariz., 1884.

July 6—Paul Jones, born 1747.

July 7—Airmail from New York to California established 1929.

July 9—Elias Howe, sewing machine inventor, born 1819.

July 10—Howard Hughes started around-the-world airplane flight, 1938.

July 11—John Quincy Adams, born 1767.

July 14—First world's fair in America, New York, 1853.

July 18—U. S.-Canadian St. Lawrence River treaty, 1932.

July 26—Douglas MacArthur took command of the U. S. Army in the Philippines, 1941.

July 26—New York ratified the Constitution, 1788.

July 26—Air Forces became a separate division with passage of the Armed Forces Merger bill, signed in 1947.

July 28—Beginning of World War I, 1914.

'Prairie Week' Aids SGP In 'Prairie' Premiere

A special Prairie Week in San Bernardino helped Screen Guild Productions with its Southern California premiere of "The Prairie," based on the James Fenimore Cooper novel. The week was officially proclaimed by Mayor E. Cunningham when the movie went into the Fox West Coast Theatre.

To celebrate the occasion Jack Mitchum, one of the stars of the picture and brother of the famous Robert, appeared on the stage with the Prairie Rangers, a western band, throughout the engagement. Jack officiated during the unfurling of the flag and the presentation of arms by the American Legion and Catholic and Jewish veterans organizations. Parades were held daily during which Mitchum and his band toured the streets offering various vocal and instrumental numbers for the amusement of the crowds in front of the theatre and at all important intersections.

Leading stores, dealers, radio stations and the newspapers tied-in with the celebration. J. C. Penney took space in its advertising to announce the personal appearance of Mitchum and the Rangers, who entertained customers of the establishment during its annual dress carnival. Autographed photos of Mitchum were given away to all youngsters appearing at the store with their parents and to the first several hundred attending the Saturday and Sunday matinees. Prizes of cowboy outfits were donated by the store and given away at the theatre.

Edward Finney, producer of the picture, was in the city to assist in handling the campaign and made talks daily over the radio about the film, the players and Prairie Week, in which he was abetted by Ken Davis, western disc jockey of station KRNO.

Railroad Tieup Set For 'Special Agent'

A nationwide tieup with the Association of American Railroads, which includes every important railroad in North America, has been arranged by Paramount to insure exploitation cooperation for exhibitors playing "Special Agent," starring William Eythe and Laura Elliot.

Exhibitors will be supplied with a complete list of every member of the association so that they can contact the special agents of their districts. The experiences and adventures of these men will lend themselves to interesting feature stories in local newspapers, with credits to the picture for local showings. Theatre managers can arrange a local "salute" to an unsung special agent with an outstanding record.

Seldom has the work of the special agent been brought to the attention of the public. These men protect millions of train passengers and billions of dollars worth of merchandise every year. Exhibitors can bring their story to the public's attention by taking advantage of the tieup and thereby gaining important publicity and exploitation for the picture.

Offers Reward: No Takers

Manager Jack O'Rear of the Colonial, Harrisburg, Pa., thought up a new exploitation angle on "I Shot Jesse James." He offered a reward for descendants of Jesse James, but there were no takers.—HAR.

Paramount Buys Richards' Stock

(*Continued from Page 9*)

man Leslie (Turk) Carter, who rose from a lawyer in the original Saenger company to general manager under Richards; Veteran Chief Booker Gaston Dureau; Finance Man Harry Oliphant, and Barr.

All these men owned stock in Paramount-Richards which Richards was said to have given them for faithful service. No one was willing to say what happened to these holdings, but assumably the Richards deal took care of them since Leonard Goldenson, Paramount's Theatre Department vice-president, told SHOWMEN'S that Paramount had bought a full 50 per cent from Richards. This would presumably give Paramount full ownership of the circuit, which some think is required under the consent decree the company recently entered into with the Justice Department in the anti-trust suit.

Lease Problem?

But it does not give Paramount entire ownership of the theatres in the circuit, some of which are owned by Paramount-Richards partners and some of which are leased.

Indications moreover are that the circuit as it now stands, will have to be broken up to comply with the consent decree. On this point Goldenson was silent except to state:

"We're going to conform ourselves on what has to be done under the decree."

In 1947 when Paramount was not even considering a consent decree, it held a meeting during May at Lake Arrowhead, Calif., with all its partners to discuss the possibility of buying them out or selling to them in case the court eventually ordered divorce and divestiture.

As reported exclusively in SHOWMEN'S, (May 10, 1948, p. 5), a tentative deal was said to have been reached with Richards whereby Paramount would take over in the cities from Paramount-Richards but the smaller towns, such as Biloxi and Gulfport, would be taken over by a proposed new corporation which might have been headed by Carter and other Paramount-Richards executives.

May Drop

There is some possibility that such a deal may yet be evolved when and if Paramount decides to drop houses. The Paramount-Richards offices in New Orleans retained their usual reticence as to details and Carter had no comment on a series of questions on the new outfit. Goldenson also was reticent as to what would be done with the circuit which has 79 theatres in the Gulf States area, an area covering Louisiana, Mississippi, parts of Alabama and Florida and running into Arkansas and Texas.

One of the questions is what will be Richard's future status in the territory. Insofar as Paramount-Richards is concerned he was said to exercise only supervisory and advisory rights along with the right to veto for several years now with Carter in charge of operations.

In fact Richards has been more or less retired, living near Ocean Spring, Miss., where he bought an estate at the Gulf Hills development.

Here in a home on a bayou deep enough to take his sea-going yacht, he raises camelias and azaleas and collects first editions in a library cared for by a special librarian.

This apparent retirement has not reduced his power in show business within the area and what he will do in the future is still a good question.

Other Holdings Unaffected

In the first place sale of the Paramount-Richards circuit does not seem to cover his minority holdings—said to be 25 to 35 per cent—in United Theatres, a chain of New Orleans subsequent-run houses which he reportedly dominates. United is a strong market and tied in with first-run affiliations could be a lever on sales policies.

The sale does not affect Theatre Service, a booking and buying enterprise founded by Richards and now said to be owned by his sons. This enterprise books among others, the Southern Amusement Company circuit of 31 houses and many exhibitors who insist they are independent but look to Richards before leaping.

Even at the moment, if he wishes, he can exercise considerable power in the buying market, as Paramount itself found out when he refused to meet its terms for the houses he held in partnership with them in Paramount-Richards recently and Paramount sold away from itself as a result.

This move, however, did not seem to please the Paramount home office too well, for Paramount General Sales Manager Al Schwalberg was in New Orleans as late as last week, reportedly to patch up the matter. Apparently the sale was consummated even as Schwalberg was talking product.

Time 'Saving'?

A bill to prohibit any Ohio municipality from adopting daylight saving time has been passed by the state House of Representatives, 88 to 27. The bill, if passed by the Senate and signed by the governor, will go to the people in the November election as a constitutional amendment. Some 30 Ohio cities and towns now have daylight saving time.

The Judiciary Committee of the Missouri House meanwhile had killed the Duvall bill which would have imposed daylight saving on a state-wide basis.

Houston VC Charity

The Houston Variety Club Tent No. 34 decided unanimously at a recent meeting to make the sponsorship of a Variety Boys Club for the purpose of reducing juvenile delinquency, its major civic and charity project. A dinner and fashion show will be staged at the Shamrock Hotel, Sept. 11 and 12 to help finance the club. Chief Barker Fred Nahas presented the Boys Club idea to the Tent's membership. The Houston Variety Club has contributed frequently to various charities; recently it presented a check for $2,056.93 to the Texas Heart Association.

N'Orleans Feels No Video Pain

(*Continued from Page 9*)

as yet because: 1) "programs are not yet good in New Orleans; 2) "they're showing old films; 3) "programs are too short." This, he acknowledged, might change when the programs get better, but even then he doubts whether it will be vigorous competition.

Television has had some opportunity to show what it can do in that southern city for WDSU-TV has been in operation for several months now. It averages three films weekly—two westerns, with one feature, usually the Alexander Korda reissues to which WPIX, New York, owns the television rights, being booked on Sunday nights. Other programs are largely kinescoped. There are no local programs of any value yet, observers declared. An unofficial estimate places the number of sets in New Orleans at 4,000.

New Glass Screen To Make National Bow Over Loew's

A new type of screen made entirely of seamless, woven Fiberglass will make its National bow in Loew's theatres, Herman Gluckman, president of the Nu-Screen Corporation, announced this week in New York.

The new screen, which is conventionally flat and laces into a standard screen frame, has been put into production after two years of experiment by Gluckman's corporation with the assistance of Loew's technical staff, headed by Lester Isaac, chief of Loew's projection and sound department. It is manufactured on specially constructed looms from glass fiber made by the Owens-Corning Glass Laboratories.

The screen has been tested in New York Loew houses for two years, and more than a year ago was installed in Loew's State for a practical test with theatre audiences with the opening of "Easter Parade."

The Capitol, whose projection is supervised by Loew's, was next to install the screen quietly and today over 80 houses of the Loew's circuit are so equipped, Gluckman said.

Trial Okays

Gluckman, who said that the trial period was over and that he is now increasing the capacity of his looms to weave more screens, claims several improvements for the new screen. First he claims it "eliminates re-painting" or replacement. Tests conducted in theatres with smoky atmosphere problems proved, he said, that the screen could be washed and rewashed indefinitely without impairing its surface. Being made of glass, he claimed, the screen itself cannot shrink, stretch or mildew. The screen is porous and non-perforated, permitting unimpeded passage of sound, and offers better acoustical results as well as greater brightness, Gluckman said.

High Cost Co-Ax Is Video Problem

(*Continued from Page 9*)

slightly to the exhortations of its engineers and is in the process of moving TV to the Ultra High Frequency bands. However, contrary to its policy as effected with low band FM, it has not set a date when TV broadcasters operating on the VHF band will have to stop operation. In other words, the Commission is making it possible for the radio trust controlling TV to stay in the driver's seat." It is true UHF for TV is not developed to the point where mass production of receiving sets could be achieved. However, UHF is rapidly being developed, and if the Commission would open UHF to commercial TV broadcasters at once and set a date when VHF cannot be further used, it would not only hasten the development of UHF for TV but it would free the medium of the radio trust's domination and protect the unsuspecting public from further purchase of sets for VHF which sets eventually can only be a total loss to the purchasers.

The Pot is Called

A scheme to distribute pots and pans among Detroit theatre audiences who held lucky numbers ran into hot water in that city this week as Attorney General Thoia E. Fairchild of Michigan declared the plan illegal.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CHICAGO

Jackson Park Theatre Attorney Thomas McConnell is at his office again after a long illness.

Suzanne, daughter of Trade Journalist H. R. McDonald married Albert W. Abram in Evanston, Ill., on June 17. . . . John Starzynski of the State Theatre was married to Theresa Melecki. . . . Alliance Theatres President P. J. Dee and Vice-President S. J. Gregory are on a west coast inspection trip. . . . LaSalle Theatre Assistant Manager Madeleine Shontz is on a fishing vacation in Minnesota. . . . Local Paramount Salesman Gordon Wilcox quit to join an automobile sales agency. The Company's new local office manager is Billy Dorsey who succeeds Harry Shlarto, transferred to Milwaukee as office manager.

Recent appointments: Edward Dloughy, former manager of the Apollo, now being torn down, to manager of the Garrick; Will Methe transferred to manage the Berwyn, succeeding Hap Meinger, transferred to the Broadway Strand; Don Hoffstetter, to B&K Chicago theatre assistant manager; Eli Goldberg to Terminal manager; Robert Gottlieb to the Chicago staff; Ralph Keno to State Lake staff; Jack Lightner from Alliance's Parkway to manage the drive-in at Logansport, Ind.; Marie Bates is acting manager of the Parkway; Robert Trueblood, moved by Alliance from the State, Anderson, Ind., to manage its drive-in at Frankfort, Ind.

Louis and Norman Ambroglio have formed the Outdoor Amusement Co., Waukegan, Ill. John B. and Noser and Shirley Deale have formed Sherman-Marks Productions, Chicago. . . . The Variety Club of Chicago will hold its annual outing and golf tournament at the Westward Country Club June 24.

Howard DeTamble quit as 20th-Fox salesman to join Paramount's sales force. . . . Warner District Manager Harry Seeds and Branch Manager Jack Shumow are attending conferences in New York.

Circuit Owner Charles Lindau and Film Classics District Manager Max Roth have bought the Henri Elman Film Enterprises. Elman's widow will be associated with them in the management.

Recent deaths: Louis H. Harrison, 63, owner of the Marshall Square and other theatres and a member and director of Allied Theatres Owners of Illinois, died last week and was buried in the Memorial Park Cemetery; his widow, a son and daughter survive. . . . John S. Doerr, 73, father of Alliance Booking Director John J. Doerr, died at his home in Ottawa, Ill.; his widow, three sons and two daughters survive. . . . Fred Biddle, veteran member of the Chicago Operators Union died after a long illness.

OKLAHOMA CITY

L. O. Daniel, Jr. has been appointed manager of the Delman Theatre in Tulsa. He put in three months last fall as interim manager of the Delman. He was trouble-shooter for I. B. Adelman, Oklahoma-Texas chain owner for 15 years. Daniel was named to the Tulsa job last week, succeeding John J. Howley who resigned. He managed theatres in Dallas, Houston, Fort Worth and Abilene as well as in Tulsa. In 1934 he opened the Delman in Houston, the first suburban movie house there.

Warner Bros. Theatres, Inc., Wednesday completed their testimony in Oklahoma City before Judge Edgar S. Vaught in federal district court in their suit for possession of the Liberty Theatre, 19 N. Robinson. . . . Patrons of the Center, Oklahoma City, may attend a world premiere June 18, and at the same time help the YMCA-YWCA building fund. W. J. Hohnson, business manager of the YMCA, said the show and picture have been donated as the theatre's contribution to the fund.

Ink Spots, famed Negro quartet of radio, stage and film fame, have been booked for two concerts at the Home Theatre, Oklahoma City. One for whites only goes on at 3 P. M. Another for Negroes only is scheduled at 8:15 P. M.

Clark W. Abbott, 52, veteran Oklahoma theatre manager, died June 8, at the home of his brother, A. M. Abbott, in Pawhuska of a heart ailment. He had been an employe of Griffith Theatres since June 1926. He managed the company's movie houses in Stillwater, Enid, Clinton and Okmulgee. At the time of his illness he was manager in Lubbock, Texas. In addition to his brother he is survived by his widow Gladys.

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It Didn't Pay

The JLS Circuit's Loop LaSalle, Chicago, which tried out a 25-50 cents admission schedule for a week, found that the reduced scale did not cause attendance to pick up and the house went back to its 65-cent scale.

HARTFORD

John Mancini, chief of the service staff at the Strand, will summer vacation in Washington and Baltimore. Loew's Poli Palace Manager Fred Greenway and his wife plan to spend theirs visiting the state's shoreline beaches. Manager Douglas Amadeo of the Webb Playhouse, Wethersfield, is back from his vacation at Savannah Beach, Ga. Russ Ordway was his relief.

Manager Hugh Campbell of the Central, West Hartford; Joe Spivack of the Connecticut Theatre Candy Company, and Hartford Theatres Maintenance Manager George Smith were in New York last week to see some major baseball league games. . . . Area theatres are advertising in the newspapers their air conditioning systems. Latest to install them are Hartford Theatres' Central, West Hartford and the Colonial, Hartford.

Manager Frank Megher of the Star and his wife are the parents of a daughter. . . . The annual golf tournament of the Motion Picture Theatre Owners of Connecticut will be held in August, date and place not yet selected. . . . Connie Wright, daughter of Columbia Connecticut Salesman Earl Wright, will be married June 18 to Thomas Reid, college student, in Baltimore. . . . Manager Leonard Young of the local E. M. Loew's circuit has taken a summer's leave of absence to become program director at Gray's Inn, Jackson, N. H., summer resort.

Regal Theatre Assistant Manager Bill Moore has resigned to become manager of a Lockwood and Gordon drive-in in Maine. . . . House of Representatives last week passed the bill to prohibit building of drive-ins adjacent to state highways, and sent the bill to the Senate. Both Houses have passed the bill requiring nonresident operators of summer theatres to pay a Connecticut amusement tax.

COLUMBUS

Delay in the final working plans has put off start of construction on the $4,500,000 veterans' memorial convention hall four months. Work is now to begin March 1, 1950.

A nine-member commission to study the feasibility of building a 2400-car parking garage beneath the State House yard will be appointed if the legislature passes a bill proposed by Senator Evan P. Ford, Democrat, of Franklin County. Downtown theatremen and merchants are for it. . . . Miles auto theatres are using the slogan "Out of the smoke zone, into the ozone" on double-sized car cards.

United Artists Representative Manny Pearson came in from Cleveland. . . . On her week's vacation here, local stage and screen character comedienne Ida Moore paid Kessler and Fred Oestreicher a visit at Loew's Ohio. She is in the cast of "Ma and Pa Kettle," which played the Ohio during her visit. It is reported she may play the role of Grandma Moses in a projected life story of the New England painter. Miss Moore's hobby, fittingly, is painting.

Radio Editor Dean Myers is subbing for Samuel T. Wilson on the *Dispatch* while the latter vacations.

REGIONAL NEWSREEL

INDIANAPOLIS

R. E. Moon, division sales manager, 20th-Fox, for the central division, was at the local branch on business, June 1 and 3. . . . Columbia Head Shipper Robert Arvin has left for a two weeks' vacation. . . . Louise Davis has joined Columbia as stenographer. . . . Film Classics' Manager Sam Abrams visited the Fine Bros. Circuit during the week. . . . Exhibitors in southern Indiana and the mining sections of Kentucky are buying ,with caution because of the miners' strike to begin July 1.

Clyde South, operator of the Dream, Indianapolis, is remodeling the lobby. . . . Henry Smith, operator of the English, at English, Ind., has gone to Louisville, Ky., to care for his cousin, Dr. Hampton, a patient at the Baptist Hospital there. . . . Jack Dowd was in Chicago, Monday and Tuesday attending a managers' sales meeting. . . . Robert Paige, who appeared here in person at the Circle, called at the RKO exchange, autographed photos and had a good handshake with the branch employes.

Eagle Lion Salesman Jack Anderson has resigned and will join the United Artists as office manager. . . . Harry Hays of UA will resume his former position as company salesman in several weeks. . . . Rita Stephenson, typist at Int.-Univ. is spending her vacation in Detroit. . . . U-I District Manager Peter Rosian was here from Cincinnati and spent several days on business. . . . Realart Manager Joseph Bowen flew to Evansville, Ind., where he visited the Fine Circuit on business. . . . Buddy Rogers came to Indianapolis on the airplane Constitution to assist in the Navy's enlistment program. He's a lieutenant commander.

Bid Run

Bartelstein Bros.' Ridge Theatre on Devon Avenue, Chicago, outbid the other circuit and independent theatres on the north side for "Down to the Sea in Ships," and are playing it for a two-week run—the first time in the history of the house.

BOSTON

All-time Boston records for length of runs have been broken with the entrance into its 30th week of "Red Shoes" at the Majestic. It was booked into the theatre on the premise of a six-week run. Charles Barron has handled the picture locally and Joe Mansfield has handled the publicity campaign. . . . St. Louis Publicist Lemoine Skinner has been spending a week in Boston and was entertained at dinner while here by Art Moger of Warner Brothers. . . . Eldon Winkler has announced the opening of the Wellesley Theatre for July 7.

Publicist William Clark has returned from a European visit and while in Italy had breakfast with Aly Kahn and Rita Hayworth. . . . Publicist Tom Shehan is receiving congratulations upon the birth of a daughter to Mrs. Shean at Salem Hospital June 8. . . . Ralph Banghart of RKO has been entertaining his father and mother who were here on a visit from the Middle West.

Formal openings of the new 1,400-seat John Hancock Theatre, not to be confused with the Hancock Village Theatre which opened several weeks ago, was held June 10 and was made a formal and society event. It is in the heart of downtown Boston in the new 38 story John Hancock Building. . . . Sylvia Sidney is summer stock headlining in this vicinity in "The Two Mrs. Carrolls." . . . George F. Lawler returned this week from four weeks in Hollywood, his fourth visit there this season. En route home he paused to visit briefly with Glenn McCarthy at the new Hotel Shamrock in Houston.

SAN FRANCISCO

General Theatrical Co., headed by Ben Levin, opens a new 1,050-seat Garden in Willow Glen, a suburb of San Jose, Calif., on June 21. Levin's other house formerly the Willow Glenn has been renamed Vogue and will launch a foreign-policy program. Levin promises that the arts must pay-off or house will be gutted and turned into a fruit store.

A one-day stand of Sunday vaudeville has been instituted at the California, Blumenfeld

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RAISING VARIETY CLUBS' BANNER OVER WILL ROGERS MEMORIAL HOSPITAL

Deed to Will Rogers Memorial Hospital, Saranac Lake, N. Y., passes to Variety Clubs International as Retiring President Walter Vincent presents the instrument to International Chief Barker R. J. O'Donnell and Pat Casey looks on (upper left). Directors and members of the Medical Board of the Variety Clubs Will Rogers Hospital, in group at upper right: Tom Connors, Max A. Cohen, Dr. George Wilson (medical director), Harold Rodner, Richard F. Walsh, Dr. McCreary, Dr. Stern, Chick Lewis. Lower left: a section of the luncheon gathering during the ceremonies at the hospital, with Morton Thalhimer, Sol Schwartz and Tom Connors in the center foreground, and in the background, left to right: Max A. Cohen, Harold Rodner, Walter Vincent, Bob O'Donnell, Chick Lewis, Dr. Wilson, Pat Casey and Herman Robbins. Lower right: Mr. O'Donnell presents Mr. Rodner with a gift from the Variety Clubs in appreciation of his work as head of the hospital as Chick Lewis, the new executive vice-president, assists in the presentation.

REGIONAL NEWSREEL

(*Continued from Page 23*)
house in Pittsburgh, Calif., by Nate Krevitz, district manager of the circuit. The first live-show was inaugurated June 12. . . . Walter Lange is a new staff member of Paramount exchange as an assistant booker. Jim Pearson of the same exchange on the booking side is currently vacationing.

Jimmie Chapman, film buyer for Affiliated Theatres, returned from the opening of the new drive-in theatre at Medford, Ore., operated by Robert Lippert. . . . Bob Hollandsworth was announced as a newly appointed student booker at the local MGM exchange.

KANSAS CITY

The Orpheum Theatre closed up after business last Tuesday (14) and RKO is moving out of the house. Lawrence Lehman, who has been its manager, goes over to the Missouri to supervise readying it for opening late in July or early in August. RKO gives up a seating capacity of 1,900 in the Orpheum and will get about 3,000 (brand new) seats in the Missouri. Meanwhile the city has one less first-run theatre downtown, leaving RKO and half of Warner Bros. releases here without a screen presentation. The Orpheum becomes the property of Fox Midwest Theatres and will be renovated for a fall opening presenting road legit companies. The Orpheum was built in 1914 as a vaudeville house; went dark in the middle thirties; and was reopened in 1942, operating on a straight film policy, usually duals, until its closing last week.

Ernie Block, Sabetha, Kans., exhibitor, reports that his wife is recovering satisfactorily after a long siege following her automobile accident last winter. Mrs. Block is now taking treatments regularly at the Bell Memorial Hospital in Kansas City, Kans.

Bob Collier, assistant manager at the Tower Theatre, is telling one and all about Robert, Jr., who arrived about two weeks ago. It's the first child for Mr. and Mrs. Collier. . . . W. R. Frank, the Minneapolis exhibitor, and independent producer of films for United Artists release, was in town last week and attended the convention of Allied Independent Exhibitors.

HARRISBURG

Two drive-ins are nearing completion. Ray Garver, of the Silver Spring, has taken a large number of radio spot announcements calling attention to his outdoor theatre, expected to open early next month. The other, along the Hershey by-pass, should open about the same time, according to large posters.

Dick Wolff, movie editor of *The Evening News*, is on a week's vacation. . . . City newspapers for the first time this week carried television listings and schedules. The opening of the Lancaster outlet brings video closer to Harriburg and is expected to be a big factor in movie competition.

DALLAS

A total of $68,950 was raised for the Bond Drive Tuesday night here as "Calamity Jane and Sam Bass" had its world premiere at the Majestic Theatre. Yvonne De Carlo, Lloyd Bridges, Howard Duff, Del Chain and Dorothy Hart made in-person appearances. Preceding this was an old-fashioned square dance in front of the theatre, a parade, and a lobby broadcast. Also here for the premiere were Producer Leonard Goldstein and Charles Semonelli of the Universal-International publicity staff.

REPUBLIC STUDIO CITED. Herbert J. Yates (right), president of Republic and executive producer of "The Red Menace," receives from the Hollywood Post of the Veterans of Foreign Wars a scroll citing Republic Studio for its contribution to the fight against communism. Taking part in the presentation are John Duncan, Post commander; Dwight Hoffpauer, senior vice-commander, and William B. Holmes, junior vice-commander.

Interstate continues to add Saturday morning kid shows to its suburbans' schedule, with the Esquire latest to inaugurate one. John Casler manages the house. . . . John L. Franconi of Screen Guild, Dallas, has just returned from an extended trip to California. Mr. and Mrs. Franconi attended the Variety Club Convention in San Francisco and then spent quite sometime in Hollywood. They report a most pleasant visit in both cities.

The Variety Club of Dallas has started its drive for the Turtle Derby show, an annual event to be held Sept. 9-10. . . . George Bannan, public relations man for Warners in this territory, took time out to handle the Rocky Mountain premiere of "Colorado Territory" in Salt Lake City. . . . Johnny Long of the South Texas Long Theatre circuit was a visitor to film row and the Variety Club this weekend.

PORTLAND

Hot weather engendered increased business for mountain and beach resorts, and put a considerable crimp in the theatre box-offices. Increased unemployment in small centers caused a drop in receipts. . . . Russ Morgan of RKO's Pacific Northwest has been transferred to Albany, New York, and is succeeded here by Lloyd Muir, moved from Vancouver, B. C. . . . Harry Stevens, formerly manager of the Florence and Rivoli theatres, has been promoted to assistant at the Palomar.

Mollie Larson, 20th-Fox biller, is back from Chicago vacation. . . . Ray Ackles, 20th-Fox salesman, returned from Spokane for a Seattle conference. . . . Warner Manager Vete Stewart left for a New York managers' meeting. . . . Dave Cantor, western exploitation suprvisor, is covering Portland and Seattle exchanges. . . . Warner's Salesman Glen Haviland is here from Eastern Washington for conferences. . . . Booking on Seattle row were Walter Graham, Shelton; Walter Coy, White Center; Eldon Pollock and Eddie Snow, Mt. Vernon; Keith Beckwith, North Bend, Willard Andre, Tacoma. . . . Among those at opening of new Rodeo Drive-In at Bremerton: Paul and Mrs. McElhinney; Maury Saffle and Bob Clark; Herbert and Marion Sabottka; Ralph Abbett, Carl Holbrook, Chilton and Lola Robinett; Glenn Haviland, Junior and Dorothy Mercy.

Robert L. Lippert's 638-car Starlight drive-in opened with special ceremonies and tie-in with local YMCA on June 9, according to Manager Matt Freed. Representatives of film interests and press from all sections of Southern Oregon attended.

Goin' Fishin'

San Francisco's film row will close down for a day and all members will go picnicking. This promise emerged from a Variety Club meeting Tuesday night (14) when plans were promulgated by Chief Barker Jimmie O'Neill, for the wide-scale frolic for all local members of the movie industry. Tentative plans call for an August 17 date at the Fairfax Country Club in Marin County.

LOUISVILLE

The transportation strike, now in its second week, has adversely affected attendance at downtown theatres, the neighborhoods to a lesser extent. . . . Luther Knifley states he expects to open sometime between July 1 and 15 his new Knifley Theatre at Knifley, Ky., which will replace the Art destroyed by fire some time ago. . . . Jimmy Thompson has returned to Bowling Green to resume his duties at the Sunset Drive-In, after having worked during the winter months in a theatre at Philadelphia—a sort of vacation in which he gets changed surroundings, mixing business with pleasure.

The Iroquois Amphitheatre, always a strong contender for the summer amusement dollar in Louisville, will open for the season on July 11 with the stage musical, "Song of Norway." Six programs have been scheduled for the Iroquois' six-week season.

Loew's "Big Show Season" is under way here, with entertainment in every form promised by the management. While Loew's normally plays MGM product, productions from other studios will be shown there, it was stated.

TORONTO

Paramount Film Service scheduled its big sales meeting of the year for June 15-17 at the Royal York Hotel here, under the direction of Canadian General Manager Gordon Lightstone. Guest of honor was to be Paramount Pictures Board Chairman Adolph Zukor, who would speak at the Wednesday luncheon and afternoon business session. Branch managers, salesmen and bookers from coast to coast in Canada were told of plans and policy by New York home office executives, headed by Vice-President in Charge of Sales Alfred W. Schwalberg and Assistant General Sales Manager E. K. O'Shea. Canadian head office officials included Secretary-Treasurer W. J. O'Neill, Ad Sales Director H. Q. Burns and Publicity Director Win Barron.

In Winchester, Ont., the Winchester, a 415-seat cinder-block house built by Walter C. McDonald and Herbert T. Meldrum, and the city's first house, opened this week.

Mort Margolius of the Famous Players head office booking department and manager of the Parkdale here has been elected president of the Herzl Zion Club. . . . Ruthetta, daughter of

REGIONAL NEWSREEL

Harry S. Kaplan of the firm of Kaplan and Sprachman here, theatre architects, has received her degree in architecture from the University of Toronto.

Hans Tiesler, vice-president and general manager of Audio Pictures, was injured and his wife, Gertrude, suffered shock when a fire occurred on their 50-foot yacht on Long Island Sound. . . . Tom Walton, retired, long the proprietor of the Rio and a leader among organized independent exhibitors, died here at 67.

CHARLOTTE

Final arguments in the H. B. Meiselman theatre injunction suit against seven film distributors, two theatre chains and one individual, were continued in Asheville, N. C., June 16-17. Judge Wilson Warlick said that a decision in the matter will not come before midsummer. Meiselman, operator of a Charlotte movie theatre, had asked the court to enjoin the distributors from licensing films for exhibition in the theatres named in the suit, unless an equal number was made available to his Center Theatre. The case began in federal court in Charlotte March 7 and has attracted nation-wide attention.

Elbert McDorth Adams, 47, sales representative of Paramount Pictures, with which concern he had been 23 years, died in Charlotte June 2, after a long illness. He is survived by his widow, and one daughter, Mrs. T. W. Henderson. Adams was a native of Hartwell, Ga., and moved to Charlotte 11 years ago.

NEW HAVEN

Irving C. Jacocks, Jr., treasurer of the Motion Picture Theatre Owners of Connecticut and independent operator in Branford, was presented with television set by the Preferri Club, a Connecticut state legislative group, at recent dinner in Hartford.

New members of Variety Club of Connecticut include Walter Murphy of Garde, New London and Jim Darby, manager of Paramount, New Haven. . . . Manager Matt Saunders of Poli, Bridgeport is in New Haven visiting friends along film row.

Al Pickus of Stratford, state chairman of the "Jimmy" cancer fund drive, and Jim Darby, Paramount manager, arranged a round-the-clock radio and television marathon with goal set at $5,000. . . . Selma Claire Pitkin, daughter of RKO Manager Barney Pitkin and Mrs. Pitkin, is being married to Lewis Lyman at B'nai Jacob Synagogue in New Haven.

Poli New England Publicity Chief Lou Brown and Mrs. Brown are celebrating birthdays in the same week. . . . District Manager Leo Abrams, National Screen Service, is making visit to New Haven office for conferences with Arty Edmunds and Harry Wenzel, also checking service with chain division offices.

MILWAUKEE

The Avalon Theatre and building on the south side have been sold by the Silliman estate to Anthony Al Porte and Elmer Schwanke, of the Park and Frank theatres, and George and John Lindner. . . . The Ford Theatre, built and operated for the past year by Roland and Gustave Jahnke, has been sold to the Ford Theatre Operating Co., headed by Joe Baisch. . . . Ted Bolnick of the Berger Circuit in Minneapolis, has acquired the Peoples Theatre at Superior from Robert Buchman and Mrs. A. Dauplaise. Buchman will continue as manager of the Minnesota Amusement Co.'s Palace there.

Formed to operate theatres: Gran Enterprises Co., offices here, by L. F. Gran, J. M. Baisch and C. Morse Puls, who are connected with Standard Theatres, of which Gran is head. . . . The subsequent-run Atlas has closed for a $40,000 remodeling. Myles Belongia is doing the architecture for the Atlas Amusement Co. . . . Max Roth has resigned as Midwest District manager for Film Classics.

The Telenews Theatre is drawing good crowds downtown with the Alger Hiss trial and the Indianapolis auto races featured. . . . Variety Club Tent No. 8 will have its office in the Hotel Wisconsin by Dec. 1, it was decided at a meeting of the board of directors.

Where There's Smoke

Balaban and Katz loop theatres in Chicago are running the second Chesterfield film, "Tobaccoland," with the proceeds going to the Chicago Variety Club for its charity, LaRabida Sanitarium.

NEW ORLEANS

RKO Theatres City Manager John V. Dostal says there is a strong possibility that the RKO Orpheum here will be among the key theatres in the circuit to feature vaudeville along with films by the coming fall, as Circuit Vice-President and General Manager Sol A. Schwartz had stated that plans to that end were contemplated throughout the country following the policy's success at the New York Palace.

"Red Shoes" played in New Orleans for five weeks before more than 56,000 people—the longest run any movie has ever had at the Poche Theatre. . . . Mrs. Henry Lazarus, owner of the Lazarus circuit, is now vacationing in Paris. She has visited Holland, Switzerland, England, Scotland and France. She is expected to return to New Orleans in July.

Isadore Lazarus of the Lazarus chain featured the film "Copacabana" with Carmen Miranda at the Center while the star was playing an engagement at a New Orleans night club. During the Optimist parade last week in which she participated, Lazarus presented her with flowers in front of the theatre.

Milton Guidry, owner of the Bijou, Erath, La., visited the Warner office here last week. . . . Mary Lou Crenshaw of the Paramount accounting department is now on a two weeks' vacation.

The 1,300-seat, $500,000 Lamar at Jackson, Miss., was opened by Owner J. W. Williams, who also runs the State there, on June 9. . . . The Park, Homa, La., undergoing rebuilding after the roof caved in, is expected to be reopened June 26.

OMAHA

Vacationists include: United Artists Salesman Eddie Rostermundt to California; RKO Manager Jack Renfro, Black Hills; Betty Keasling and Irene Hedrick, Warner Bros; Clyde Cooley, IATSE secretary, to California; Tillie Nebe, RKO. . . . Warner Bros. Manager Frank Hann attended a company parley in New York City. . . . Jim Evans purchased the Snyder, Snyder, Neb., from Alvin Splittgerber of Pilger.

Variety Club members met to decide row to divide "Bad Boy" premiere profits among local charities. . . . Abe Friedman, Affiliated Theatres head at Sioux City, spent the weekend in Omaha. . . . Another visitor was George Baker of the Baker Enterprises in Kansas City. . . . George March, Vermillion, S. D., of the March Circuit, came in for a round of golf with Tony Goodman, Eagle Lion. . . . Mrs. Helen Kennison, former MGM cashier, is the mother of a six-and-one-half pound boy, Patrick Wayne.

The Sheldon (Ia.) drive-in has been opened by Gilbert Sessler, former Paramount salesman at Los Angeles and Sioux Falls. . . . G. H. Partlow, owner of theatres at Logan and Stuart, Ia., has purchased the theatre at Laurens, Ia., from Joe Smith. . . . Manager of the new Grand Island (Neb.) drive-in for Tri-States will be Maynard Lif, now assistant at the Capital, Sioux City.

PHILADELPHIA

The Carmen has gone into a split-week policy for the summer, except when it has an exceptionally strong picture to play with its vaudeville. . . . Mike Weiss, former 20th Century-

(*Continued on Page 26*)

1948 OVERSEAS DAILY MAIL FILM AWARDS. Jean Simmons (left), representing Cineguild, which gained the 1948 Daily Mail Overseas Award for the best film, "Great Expectations"; Margaret Lockwood, most popular actress, and Al Parker, representing James Mason, most popular actor, are seen at Canada House, London, after the presentation of the awards by His Excellency the High Commissioner for Canada, the Rt. Hon. L. D. Wilgress (second from left).

REGIONAL NEWSREEL

(Continued from Page 25)

Fox publicist, who has been on the road with "The Red Shoes" has joined the local EL exchange as a salesman.

Harold Weisenthal, former film row booker, and now with Pathe, was in town last week on business and renewed old acquaintances. . . . Dave Yaffe of Y and Y Popcorn Supply Service, has returned from a New York business trip. . . . Mary Scully, Warner typist, is recuperating from an injured hip, suffered in a fall last week.

Harry Blumberg, of the theatre equipment firm, is back on the street after his recent serious illness and hospitalization. . . . Henry Miller is the new member of the mail room at Stanley-Warner, replacing Tony Sallera, who has been transferred to the pass department. Irv Lomis moved from the pass department to the billing, replacing Rose Katz, now in the publicity office. . . . Ray Wolfe, manager of the Avenue, is up and on the job again after a recent operation in Chestnut Hill hospital.

Max Miller, tub thumper for Eagle Lion, planed to New Orleans to set up campaign. . . . The William Goldman Keith Theatre, a landmark in Philadelphia, has closed for rebuilding and enlargement to a 2700-seater. . . . The Frolic reopened this week after complete refurbishing, with Perry Lessey, former manager of the Lincoln Drive-In, handling the house. . . . A safe in the S-W 333 Market Street, was broken into last week, with an alleged loss of $65.

VANCOUVER

Famous Players has opened the new Paramount in Chilliwack, replacing the closed Strand. The Paramount in Kelowana, replacing the Empress, set a June 16 opening date. . . . The new drive-in near Vancouver will be operating next month. . . . Alex Gough expects to open his new Roxy at Keremeos in July. . . . Jack Cooperband, former Calgary exhibitor and now a cafe operator here, will return to show business with an interest in a suburban theatre to be built this summer. . . . Ira Bradshaw has sold his 225-seat Tivoli at Arborfield, Sask., to Dr. Les Ares of that town.

Maynard Joiner, Famous Players' British Columbia supervisor, left for New York to attend the Rotary convention. . . . Also in New York is Warner Bros. Manager Earl Dalgleish, attending a business meeting. He reports Warners is enjoying its greatest year of Canadian operation. . . . Hymie Singer, owner of the State and brother-in-law Jack Aceman, manager of the house, will build a $50,000 night club downtown and bring in name acts from the U. S.

With elections in June for both Federal and Provincial houses, politics is affecting the theatre attendance. On the one hand, radio is keeping folks home; on the other, theatres are being sought for rallies.

Coming and going on vacations are Joan Smith of the Strand, Bob Fraser of the Hastings, Al Narvey of the Cambie, Frank Marshall of the Marpole, Earl Barlow of the Capitol, Manager Dave Borland of the Dominion, Carmen Gentile of the Odeon in North Vancouver and Elizabeth Alexandra of Sovereign Films.

VARIETY HONORS MAYOR. Mayor Thomas D'Alesandro of Baltimore, who received the golden membership card of Variety Clubs International, is shown being sworn-in by Chief Barker Joseph C. Grant of Tent No. 19 at the "His Honor the Mayor's Night" dinner and entertainment held in the club's rooms atop the Stanley Theatre building. Over 220 barkers attended the affair. L-R: Mark Silver, toastmaster; Grant, and the mayor.

ATLANTA

Wilson and Moore Enterprises President James Moore, recently visiting in Alabama, has been appointed Atlanta Manager for the Alexander Film Company. . . . The city council of Talladega, Ala., has turned down a request for an informal referendum on Sunday movies by a vote of two to one. . . . Charlie Clark, newly-appointed manager of Madison Pictures, checked in at his office from a trip to Florida.

Operator N. A. Kriel of the Ritz, Birmingham, Ala., is back at his desk after a siege of illness. C. J. ('Smoky') Moore of the Melba is on the job again after a six-week illness. . . . Manager J. R. Long of the Coosa, East Gadsden, Ala., while visiting on film row here, old friends he had been elected president of the East Gadsden Civitan Club. . . . Paul Jenkins has been named a booker at the Universal exchange. . . . Alexander Film Credit Manager George Borst was an Atlanta visitor.

Hap Barnes, who owns drive-ins at Knoxville, Tenn., and Montgomery, Ala., while in Atlanta said he would open his Ozarak, Ala., open-airier about July 11. The Dixie Drive-In Company has opened its new ozoner on Stewart Avenue; it will be managed by O. C. O'Farrell, former manager of the Piedmont in Atlanta.

Mrs. E. C. Fain, owner of a theatre in Wetumpka, Ala., has returned there from Montgomery where she was hospitalized for some time. . . . Operator Smith Rundle of the Homewood, Birmingham, Ala., has returned there from vacationing at his home in northern Georgia.

DENVER

More than 80 registered for the three sessions of the second annual convention of the Allied Rocky Mountain Independent Theatres, and with President John Wolfberg in the chair, went through the subjects on the agenda in nice shape, and listened to two officials of national Allied. Trueman Rembusch went into the technical and other aspects of television, and said, that due to the limited broadcasting limits for TV, that the medium would not hurt rural theatres, but that theatres in some metropolitan areas are being hurt to some extent. President William Ainsworth told of the drive to put 1,000 new members into Allied this year, and said Allied has 20 units in 32 states. Officers, all reelected, include John Wolfberg, president; Robert Smith, vice-president; Walter Ibold, treasurer; Joann Livingston, secretary, and Joe H. Ashby, general manager. The meeting closed with a dinner-dance.

Fox Intermountain President Frank H. Ricketson attended a reunion of his high school class at Leavenworth, Kan., and gave the principal address. . . . Monogram Home Office Representative William Z. Porter spent a few days at the local exchange. . . . RCA District Manager Don David and RCA Theatre Equipment Sales Manager Charles Underhill were in Denver on business, and while here Underhill attended the graduation of his daughter at the University of Denver. . . . The Seattle and Portland territories have been added to the Denver and Salt Lake City areas covered by Paramount Exploiter Robert Quinn.

SALT LAKE CITY

The Salt Lake City Commission recently approved an ordinance boosting the license fee for apparatus used at places of public entertainment—merry-go-round, Ferris wheels, etc. —from $2 to $5 per day for each piece of apparatus. . . . Local citizenry will have the opportunity to see native son Art Lund in Martin Block's MGM short, "Musical Merry-G-Round." Lund is visiting his parents here before going to New York to make personal appearances.

Manager Vern Austin of the Rialto has announced new low summer prices, with matinees 40 cents, nights 50 cents. . . . Michael O'Shea, who made personal appearances here recently with his wife, Virginia Mayo, is to star in eight films to be made by a Utah producing company, starting July 1. Pictures will form a series, "The American Patrol Service," based upon the government agency which protects the country's natural resources. Films will be made at the rate of four a year and will cost around $400,000 each.

A regional premiere of "Sand" is scheduled for Salt Lake City, with a number of the 20th-Fox stars to attend. It will have a special premiere on June 27 in Durango, Colo., where the picture was made. World premiere will be in Denver June 28. Other regional showings, from June 29 through July 2, will be in

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REGIONAL NEWSREEL

San Francisco, Seattle and Portland.

Manager C. Clare Woods of Intermountain's Center, is heading east on vacation and will visit Detroit, New York and then down to New Orleans. Assistant Richard Rose is holding the fort during Woods' absence.

WASHINGTON

On Wednesday, June 22, the friends of Fred Kogod, K-B Theatres, are having a testimonial dinner at the Mayflower Hotel, to celebrate his 50th birthday. Kogod has been an active and charitable citizen, serving on the District of Columbia Welfare Board; as president of the Jewish Community Center; as chairman of the Variety Club Welfare Committee; and as a former Chief Barker of the Variety Club.

Attending the Warner Bros. sales convention at the Waldorf-Astoria, New York, were local General Zone Manager George Crouch; Film Buyer L. F. Ribnitzki and Director of Advertising and Publicity Frank La Falce. . . . A Savings Bond Rally, complete with a covered wagon, symbol of the 1949 "Opportunity Drive," was staged in front of RKO Keith's Theatre, on June 8. Manager Hardie Meakin of RKO Keith's and Marvin Goldman of K-B Theatres arranged the program.

The Washington *Post,* in an editorial, gave a special vote of thanks to Loew's Eastern Division Manager Carter T. Barron for his work in staging the Arthur Godfrey Homecoming Show at the National Guard Armory, proceeds of which went to combat juvenile delinquency.

An open-air theatre seating 917 people, will be inaugurated at Meridian Hill Park. The first production will be Elizabeth Bergner in "Amphytrion 38" opening the week of June 26.

MINNEAPOLIS

A new 500- to 600-car drive-in, expected to be ready for opening within the next six weeks, is under construction at 47th and Central Avenues.

Opposition by some unidentified independent theatre owners to the proposed plan by Twin Cities Independent Theatre Owners to stagger playdates among their own stands was reported this week.

A 35-day-run slot for the Twin Cities is being set up by at least some Minneapolis exchanges. It is expected to be offered the suburban Edina and St. Louis Park, within the next two weeks. At the beginning, the new run may also be offered to the Hopkins. The 35-day slot is the run recently demanded by Harold Field and Harold Kaplan, co-owners of the Park. They took their demands personally to company heads in New York. The Park, Edina and Hopkins are all 42-day-run stands.

Negotiations have been completed between Ted Bolnick, chief barker of the Minneapolis Variety Tent, and W. R. Frank, producer of "The Great Dan Patch," for a $5 premiere for the picture at a midnight show July 19 at the Minneapolis State. Proceeds will go to the local Variety tent's heart hospital fund.

CINCINNATI

Mannie Shore of Williamson, W. Va., who was hospitalized in Cincinnati for a nerve condition, affecting his leg, has returned to his home. . . . A new theatre was opened in Versailles, Ky., by Mrs. J. B. Dickey, who also operates the Lyric there.

Dayton Variety Club members held their annual outing at Circle Park on June 15, proceeds of which went to the Heart Fund. . . . Sally Merrill, secretary to Mike Spanagel, Midstates Theatres, Inc., visited New York on her recent vacation. . . . Robert L. Clark, former Paramount city salesman in Cincinnati, was recently promoted to sales manager for the company in San Francisco.

A simultaneous first-run showing in Dayton, Ohio, of "The Lawton Story" will be held at the Skyline Drive-In and Sunset Drive-In, July 10-16. . . . J. Lou Wetzel of Theatre Equipment Co. has purchased a home in suburban Westwood, and will have his family settled there shortly. . . . Helen Perlman Clayton, former MGM employee, and Mr. Clayton are receiving congratulations on the arrival of their first born, a son, on Friday, June 2.

Sante Macci, Greenville, Ohio, exhibitor, was married June 10 to Norma Jean Swank, also of Greenville. . . . RKO Stenographer Joan McIntyre was married June 11 to Elmer Rusche.

ON THE 'GO' AFTER GEAR-UP. With the glamorous glances of more than 40 stars and featured names smiling down on the assemblage from an expansive panoramic display, Warner Bros. sales executives and field men received the 'go' signal for the launching of the company's line-up of important attractions to be in release through 1950. A total of 38 top productions were emphasized in the schedule announced by Jack L. Warner. Above is a camera shot of one of the sessions in the Warner Bros. International Sales Convention held in New York last week, and the setting for the product announcement, discussion of sales policy and objectives. Seen at the speakers table above, left to right: Jules Lapidus; Roy Haines; R. W. Perkins; Vice-President Samuel Schneider; Executive Producer J. L. Warner; Vice-President in Charge of Distribution Ben Kalmenson; President Warner Bros. Theatres Harry Kalmine; Major Warner; Vice-President in Charge of Advertising and Publicity Mort Blumenstock; Wolfe Cohen (President Warner Bros. International).

BUFFALO

Al Fitter has been elected president of the Buffalo Paramount Pep Club. Office manager at the local exchange, he is now making arrangements for the annual picnic in July at a spot yet to be selected. . . . Warner Theatres Booker Joseph H. Weinstein with headquarters in Albany was in Buffalo several days conferring with Ralph Crabill, Warner theatres district manager in western New York and managers of the local film exchanges. At one time he was booker for the local Shea circuit.

Frank Saviola, who served in India during the war as a major in the air forces, is the new student booker at the Paramount exchange. . . . Harry Berinstein, who operates a drive-in outside Elmira, has just opened a new outdoor theatre on Route 13 between Ithaca and Cortland.

So successful has the Saturday night owl show been at the Skyway Drive-In at Athol Springs, N. Y., that it has been decided to put on a similar show each Friday evening, it is announced by Co-Managers Bill Brett and Bill Rosenow. . . . Joe Miller, well known in Buffalo, where he has been associated with Columbia, PRC and Film Classics, has just opened Menand's 500-car Drive-In between Albany and Troy.

Irving Wormser, circuit contract officer for Columbia, and Jack Bullwinkle have been in town for conferences with Columbia Manager Phil Fox. . . . Universal-International Eastern Division Sales Manager Fred Meyers has been conferring with James H. Eshelman on bookings for the local Paramount circuit.

More Kid Appeal

Drive-in theatres in the Louisville area have added playgrounds for children as part of their recreational facilities, thus keeping up the trend which other sections of the country have found an attendance stimulator. To attract the kiddies, the playgrounds have sliding boards, seesaws, swings, bars and other equipment. Most of the area ozoners are admitting the children free, depending for revenue on the grownups.

CLEVELAND

Jack Essick of Modern Theatres circuit reports the new Galion at Galion should be ready for opening no later than the Fourth of July; the Madison, Cleveland, aims for a Labor Day opening, while the Medina at Medina, will soon have completed its remodeling program. . . . Warner Assistant Zone Manager Dick Wright and daughter Judy left Friday for a motor trip in Canada. Son Jimmy is at the Culver Military Academy.

Associated Circuit has installed four new theatre managers. Vincent Aldert, formerly of Pittsburgh, is manager at the new Avon Lake, Avon; Robert Martin is at the Shaker, Robert Long at the Homestead and George Long at the Shaw Hayden. The Long brothers and Martin all hail from Altoona, Pa. . . . Nate

(*Continued on Page* 28)

REGIONAL NEWSREEL

(*Continued from Page 27*)

Schultz, head of Selected Theatres Circuit, announces his Strand, Youngstown, starting this week becomes a first-run house, playing a double-feature policy. . . . MGM Division Manager J. J. Maloney was one of the week's visitors.

R. H. Manley has opened the summer resort drive-in at Geneva-on-the Lake playing a picture policy during the week and a stage show on week-ends. . . . Paramount Head Booker Howard Roth returned from a vacation in Texas. Next on the vacation list was George Bresler, office manager.

Nat L. Lefton, onetime Republic and PRC franchise owner, now retired, is resting at his lake shore apartment after a minor operation. He and Mrs. Lefton will leave for their Michigan summer home shortly. . . . Jack Lawrence has resigned as United Artist salesman covering the Toledo territory.

NEW YORK

New Jersey Allied this week authorized its President, Ed Lachman, to begin a survey to find out why drops have been noted at the box-office, with some members present at the meeting this week putting the decline as high as 60 per cent. The Allied unit also reported that 20th Century-Fox was permitting adjustments on contracts, expressed alarm at the amount of gambling which was going on in the territory and set the date for its 30th anniversary convention at Atlantic City's Ritz Carlton for Sept. 12-14.

Twentieth-Fox Exchange Manager Seymour Florin resigned this week to become a partner in Liggett-Stiefel, which handles some 60 theatres to which Florin will bring several more. The firm will be renamed Liggett-Florin. Sam Diamond, now Philadelphia manager for Fox, will replace Florin in the New York post.

Foxes at the home office threw a farewell for Sid Blumestock at the St. Moritz last week before he left to join Paramount. . . RKO Legalight Louis Joffe and Wife Peggy are off to Charlottesville, Va., to visit their son Robert Emery Gould at the University of Virginia. . . Approximately 1400 members of the Warner Club in New York were out Tuesday for their annual boat ride to Bear Mountain. . . J. Don Alexander, president of Alexander Films, left New York where he was visiting aboard his yacht to return to Colorado Springs.

New Theatres

Des Moines—March Brothers, an open air theatre at intersection of Highways 9 and 71, near Spirit Lake, Ia.

De Queen, Ark.—K. Lee Williams, a drive-in a mile east of De Queen, and a regular theatre at Horatio, Ark.

Denver—W. F. Chopping and Robert Otwell, a 300-car, $75,000 drive-in near Riverton, Wyo.; Tom E. Ribble, a 500-car, $150,000 open-airer near Albuquerque, N. M., for a July 15 opening.

Cincinnati—Operators of Skyline drive-in here, plan a 1,000-seat indoor theatre on the same site; A theatre for Negroes in the colored community in the De Soto Bass Development, Dayton, O.

Vancouver, B. C.—Clarence Dowsley, a 1,000-seater in North Vancouver.

Chicago—Gollos Circuit, a 900-seater at Stony Island Avenue, to be named the Stony.

Hartford, Conn.—Lockwood and Gordon Enterprises, a drive-in at Danbury, Conn.

Minneapolis—A 450-seat theatre is proposed for 800-population Mott, N. D., by local businessmen in a $125,000 amusement center.

Ventura, Calif.—Edward Gering, an open-air theatre in the Santa Susanna Pass.

Artesia, N. M.—Ray Bartlett and son, Bill, a 400-car drive-in to cost $75,000 on Hope Highway, near here.

Houston—Film Polskie is building two movie theatres in Warsaw, Tex.

PAINLESS PAYOFF—believe it or not—for pluperfect publicity—that's what's happening to Art Moger, Warner Bros. New England publicist, as Alexis Smith, bestows a reward for his work in publicizing her New England personal appearance. Mr. Moger does not look like this usually.

Jules Nayfack is now distributing for Sack Amusement Enterprises in the area. . . Visiting film row were Dave Rosenhaum of the Capitol, Elizabethtown, N. J., and Charles Myerson of the Lyric, Oyster Bay. . . Ronnie, daughter of Max Fried of the Motion Picture Bookers Club had to be rushed to a Philadelphia hospital for special treatment when she swallowed a hair ornament.

Dorothy Banaszewski of 20th-Fox will get married on Sept. 3 to Andy Adashefsky and not on Sept. 21 as previously carried. . . June anniversaries are mounting up with Joe Rosenszweig of the Empress, in this city having one shortly and Dave Burkan, city salesman for United Artists, celebrating his 31st.

Bassinet notes from Warner Bros.—Distribution Vice-President Ben Kalmenson, a grandpappy for the first time this Monday when his daughter Mrs. Burton Levine of Mt. Vernon gave birth to a son; June Berg Stutman of the home office, became the mother of Mallory Earl on June 2.

DES MOINES

A city transportation strike was called off in Des Moines after two days during which theatre box-office receipts started to drop off sharply. . . . Thomas Hardiman, doorman at the Roosevelt, Des Moines, has started his trip to Hollywood which he won as the most courteous employe in the Tri-States circuit. Contest was conducted in all the Tri-States theatres.

William McGraw of Manson, La., has purchased the Ogden from E. E. Graham who has been ill recently. . . . The town of Galva, Ia., is without a motion picture house since the lease on the building destroyed by fire May 8 was not renewed. As a result the Boy Scouts of the community are showing benefit pictures in the Legion Hall.

Manager Bill Tiemeier of the Arlon at Burlington, is taking an air trip to Europe. . . . Esther Needham has resigned as cashier at United Artists to join her husband at Fort Dodge.

LOS ANGELES

Paramount Los Angeles Salesman Robert L. Clark, son of M. R. ('Duke') Clark, former Paramount manager here and now south central division manager in Dallas, has been promoted to sales manager of the company's San Francisco branch. His fellow exchange members gave him a farewell dinner which Division Manager George A. Smith and Los Angeles Manager Al Taylor attended. . . . The Encino Theatre in the San Fernando Valley, scheduled to open July 1, will be operated by Jules Seder and Harold Goldenson.

Galston and Sutton have filed a $75,000 damage suit against Mark Hansen and Moritz and Nickelson, charging unlawful eviction from the Marcal Theatre and conspiracy to interfere with the plaintiff's lease contract on the theatre.

Fox West Coast Chief Charles P. Skouras has received a special award from the Helms Athletic Foundation in recognition of his noteworthy contributions to youth activities through the U. S. Skouras was National Youth Month Chairman last year.

MGM Manager Tom Aspell is on vacation, with Sam Gardener, assistant to West Coast Chief George Hickey, filling in for Aspell. . . . MGM clerk Charlotte Erlinger is recovering from an operation.

Funeral services for Ralph Wilk, West Coast manager of *Film Daily* who died Thursday after a long illness, were held Sunday (June 12) at Hollywood Cemetery. Wilk had been with *Film Daily* since 1919 and in Hollywood since 1928. Survivors include his widow, a son, his father, and two brothers and two sisters.

Lippert Productions' entire Hollywood organization has moved to the Nassour Studios.

ST. LOUIS

The 3,100-seat Loew's State here joined the parade back to vaudeville, at least temporarily, on Thursday when it gave its first regular stage show—"Mr. Rhythm"—since 1930. The Illinois General Assembly killed the bill to impose a 10 per cent tax on television contracts for all athletic matches or exhibitions.

David Komm, owner of the Avenue, East St. Louis, and the Brentwood in Brentwood, Mo., escaped with only minor injuries in an auto accident; his car was damaged to the extent of $600. . . National Screen Service Office Manager Sarah Blocker is recovering from an operation at the Jewish Hospital. . . President Sam E. Pirtle of the Pirtle Amusement Company of Jerseyville, Ill., who underwent an emergency operation at the Missouri Baptist Hospital, St. Louis, was reported "definitely out of danger". . . R. E. Carney Theatres General Manager "Buck" Lewis of Rolla, Mo., was in hospital there for a check-up.

MGM Manager H. J. Bennin went fishing on the Current River in the Ozarks last week. . . Columbia Manager C. D. Hill was in Jacksonville, Ill., last week. . . MGM Assistant Cashier Bea Sheeran has resigned in favor of domestic duties. . . Rose Marie Frisina, daughter of Frisina Amusement President Dominic Frisina, will marry Robert Franklin Bell in Taylorville, Ill., July 5. . . Office force of Paramount Manager Harry Haas surprised him on his 25th anniversary on June 9th, with an anniversary cake and presented him with silver cigarette lighter for his desk. . . Eagle Lion Manager E. J. Lee, wife and daughter, are on a vacation trip to Denver and other Rocky Mountain points. . . Dolores Kropp, daughter of Lester R. Kropp, general manager and booker for the Wahrenberg Circuit, is to marry Elmer Roberts June 18. . . Lou Ratz has been promoted to RKO head booker, succeeding O. Lessing, resigned to look after his theatre interests in St. Charles, Mo.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Ed and Keenan Wynn, father-and-son, were signed by Walt Disney for respective voice roles as "The Mad Hatter" and "The March Hare" in his all-cartoon version of "Alice in Wonderland." Keenan also leaves his home lot, MGM, on loanout to 20th-Fox for a comedy role in "Turned Up Toes," which Alexander Hall is directing.

* * *

Broderick Crawford and John Ireland will again be teamed by Columbia in "The Tougher They Come," which Lionel Houser will produce starting June 22 from his own original with Earl McEvoy directing.

* * *

"The All-American," life story of Jim Thorpe, will be brought to the screen by Warners. Written by Vincent X. Flaherty and Douglas Morrow, the story has been assigned to Everett Freeman to produce. No starting date set.

* * *

Robert Carson, magazine and screen-writer, has been signed by Universal-International to develop the screenplay on "Harvey," to be porduced by John Beck.

* * *

Anne Baxter is being co-starred with Dan Dailey in "Ticket to Tomahawk," which Robert Bassler is producing for 20th-Fox. Richard Sale will direct. Picture is scheduled to roll in the middle of August.

* * *

Gale Storm has been signed by Arthur Dreifuss for one of the starring roles in "Ten McTaggart St.," which the producer-director will make for his new independent, Sandre Productions starting the early part of July.

* * *

Paramount's "Postal Inspectors," semi-documentary story of post office department detectives which will star Alan Ladd and Phyllis Calvert, will have screen newcomer Blossom Plumb, former Conover model, in the feminine menace role. Picture is set for an early start with Lewis Allen directing and Robert Fellows as producer.

* * *

Producer Jan Grippo signed Jean Yarbrough to direct his next Bowery Boys film, "Angels in Disguise," which goes before the Monogram cameras next week, with Leo Gorcey and Huntz Hall heading the cast.

* * *

Los Angeles daily papers' revelations of police rackets has forced Producer Paul Short to jump the starting date on "The Police Story" from the middle of August to July 1. Short will star Audie Murphy in this semi-documentary story written from material chosen from police department files. Allied Artists will release.

* * *

Agnes Moorehead has been cast for an important role in "The Big Cage," in which she will join star Eleanor Parker. John Cromwell is set to direct and Jerry Wald will produce for Warners. Final screenplay is being completed by Writers Virginia Kellogg and Bernard Schoenfeld with early shooting scheduled.

Barbara Bates, who recently got her release from Warners, has been signed to a term contract by 20th-Fox and takes a featured spot in "Night Without Sleep" as her first assignment.

* * *

Hollywood's newest romantic team consists of Joan Davis and Andy Devine. Signed by Columbia to the leading male role in "The Traveling Saleswoman," which Producer Tony Owen will place before the cameras the first week in July, Devine will be seen as a traveling salesman who meets Miss Davis on the road, with resulting hilarious complications. Charles "Chuck" Reisner is directing.

Allen, Tone to Make 'The White Tower'

A deal to take over James Ramsey Ullman's novel, "The White Tower," which RKO Radio has owned since 1946, was concluded this week by Irving Allen and Franchot Tone, who plan to produce it in France in Ansco color for RKO release. Tone will appear in the film, and the cast will also include Glenn Ford, Richard Basehart and Sir Cedric Hardwicke. Production will start in July in the French Alps, with Rudolph Mate directing.

Location Shooting

Warner Bros'. "Beyond the Forest" company, headed by Bette Davis, Joseph Cotten, David Brian and Director King Vidor, are location shooting at Lake Tahoe this week. Henry Blanke is the producer.

Studio Roundup

Biggest shot in the arm in more than a year was given the motion picture industry last week when 14 films went before the cameras, with only Paramount and Republic failing to put new entries before the lens. A Warner film, "Stage Fright," started in England.

Largest group of newcomers came from Columbia, where three new films got under way. "Sons of New Mexico," an Armand Schaefer production starring Gene Autry and Gail Davis, went into production June 15 with John English directing. Jock O'Mahoney, western stunt man, is playing the romantic lead in "Hoedown," which rolled June 13, with Eddy Arnold, Tennessee hillbilly singer, also starring. Ray Nazarro is directing the film. Third of the new Columbia enterprises is "Woman from Headquarters," which began June 16 with Abby Berlin directing.

MGM's contribution to the boom is "Nancy Goes to Rio," which rolled June 14 under the direction of Robert Z. Leonard. Cast for the Technicolor musical includes Ann Sothern, Jane Powell, Scotty Beckett, Carmen Miranda, Barry Sullivan and Louis Calhern. Studio has signed 14 young dancers to appear in one of the film's elaborate production numbers, with Nick Castle directing the sequence.

Oscar Boetticher, Jr., is directing "Black Midnight," which started for Monogram June 13 on location at Lone Pine. Roddy McDowall is starred. Another Monogram newcomer is "Jiggs and Maggie in Jackpot Jitters," fourth in the Monogram series based on the characters from the famous comic strip. Joe Yule and Renie Riano are again starred with William Beaudine directing, June Harrison, Tim Ryan,

More Studio Cooperation Needed, Says Frank King

Maurice King

"Other businesses have learned to cooperate—it's about time the motion picture industry did," according to Frank King, who, with his brothers, Maurice and Herman, have been moving up on the motion picture ladder. They've just completed "Gun Grazy" for United Artists. This is their first release for UA, the brothers returning afterwards to their regular release—Allied Artists.

"In other businesses, manufacturers learn that if they flood the market with a product, everyone loses money. Yet in Hollywood, every studio in the business will make the same kind of picture, even the same kind of western, at the same time and each will put its picture into release at the same time.

Frank King

"Aside from being suicide, action like that isn't fair to either the fan or the exhibitor, and no studio can make money that way," King explained.

The producer believes that agreements can be made among film companies to avoid saturating a territory with one kind of picture. He feels definite steps should be made to set up schedules to assure every picture the best playing time.

"For example, now that the kids are out of school, more pictures with appeal to the youngsters should be released. They see more movies in the summer, anyhow. Weekend films ought to have particular appeal to kids—that's usually when they go anyhow. Saturday matinees everywhere, not just in a few places, ought to be theirs alone."

On the other hand, King thinks exhibitors should get out and do a little more pushing, drum up more clientele. He thinks that there's a distinct lack of imagination shown by theatre owners who fail to think up different gimmicks to sell pictures to the public and adds that the same sort of cooperation is needed between producers and exhibitors if a picture is going to go over.

PICTURES STARTED LAST WEEK

COLUMBIA. Hoedown—Principals: Eddy Arnold, Jock O'Mahoney. Director, Ray Nazarro. Sons of New Mexico—Principals: Gene Autry, Gail Davis. Director, John English.

MGM. Nancy Goes To Rio (Technicolor)—Principals: Ann Sothern, Jane Powell, Scotty Beckett. Director, Robert Z. Leonard.

MONOGRAM. Jiggs & Maggie in Jackpot Jitters—Principals: Joe Yule, Renie Riano. Director, William Beaudine.

Black Midnight—Principals: Roddy McDowall. Director, Oscar Boetticher, Jr.

RKO. Bed of Roses—Principals: Joan Fontaine, Robert Ryan, Zachary Scott. Director, Nicholas Ray.

My Foolish Heart—Principals: Dana Andrews, Susan Hayward, Kent Smith. Director, Mark Robson.

Arizona Ambush—Principals: Tim Holt, Richard Martin. Director, Lesley Selander.

SCREEN GUILD. Dalton Gang—Principals: Don Barry. Director, Ford Beebe.

20th CENTURY - FOX. Fighting Plainsman (Cinecolor)—Principals: Randolph Scott, Jane Nigh. Director, Edwin Marin.

UNITED ARTISTS. A Kiss for Corliss—Principals: Shirley Temple, David Niven, Darryl Hickman. Director, Richard Wallace.

UNIVERSAL-INTERNATIONAL. Free for All—Principals: Robert Cummings, Ann Blyth, Percy Kilbride. Director, Charles Barton.

Java—Principals: Shelley Winters, Macdonald Carey, Dorothy Hart. Director, Bruce Humberstone.

WARNER BROS. Stage Fright—Principals: Jane Wyman, Marlene Dietrich, Michael Wilding. Director, Alfred Hitchcock.

TITLE CHANGES

"Six-Gun Law (Mono) now RANGE JUSTICE. "Collision" (Fox) now THIEVES' HIGHWAY.

Jimmy Aubrey, Pat Goldin and Dick Ryan will play their usual roles in the picture.

Dana Andrews, Susan Hayward, Lois Wheeler, Kent Smith, Gigi Perreau, Kathleen Lockhart and Jessie Royce Landis comprise the principals in "My Foolish Heart," which Samuel Goldwyn launched June 16 for RKO release, with Mark Robson directing. Starting also for RKO release were "Arizona Ambush," another in the Tim Holt western series, which is being directed by Lesley Selander (June 15) and "Bed of Roses," starring Joan Fontaine, Robert Ryan and Zachary Scott, which Nicholas Ray is directing (June 13).

Under way since June 7 has been "The Fighting Plainsman," which Nat Holt is making for 20th Century-Fox release in Cinecolor. Picture stars Randolph Scott and Jane Nigh. Edwin L. Marin is directing. Twentieth has also added June Havoc to the cast of "Oh, Doctor!"

Screen Guild put "The Dalton Gang" into production on June 17 with Don Barry in the lead. Ford Beebe is directing.

Two additional pictures got into work at Universal-International. "Java," which stars Shelley Winters, Macdonald Carey and Dorothy Hart, started June 15. Bruce Humberstone is directing. Other film was "Free for All," which began June 13 in Washington, D. C., with Robert Cummings and Ann Blyth. Directing is Charles Barton.

United Artists' entry into the list is "A Kiss for Corliss," which Colin Miller is producing and Richard Wallace is directing. Picture started June 15 with Shirley Temple and David Niven in the top roles.

Minnelli to Direct 'Father of the Bride'

MGM has named Vincente Minnelli to direct "Father of the Bride," which will star Elizabeth Taylor. Albert Hackett and Frances Goodrich wrote the screenplay from the book by Edward Streeter. Pandro S. Berman will produce.

LONDON OBSERVATIONS

Top Independent British Features Booking Clause in Films Act Held Redundant; Theatremen Visit Studios

By JOCK MacGREGOR

Under the Films Act, the Board of Trade may order each major circuit to book up to six independent British top features if they are recommended by the selection committee. When this clause was first noted it was severely criticized; now it appears merely redundant.

Jock MacGregor

Since quota is based annually on anticipated output and, so far, the maximum percentage fixed, the circuits are bound to take all worthwhile available top features. In consequence, the panel of six laymen and three circuit executives have not been approached, though at one period UA contemplated putting forward two offerings.

The panel has been set up to protect the independent producer, but there are doubts about its practicability. The act does not stipulate rental terms, and some believe the fact that a picture got its circuit deal by this machinery would be used by the independent exhibitors, as a bargaining weapon. Others fear the consequences should their offerings be turned down.

Many are plainly realistic. They reason they must consider their whole output and that the goodwill of the circuits is too valuable to prejudice. A film would obviously have been offered all around before being submitted to the panel, and since the trade representatives are John Davis (Odeon), D. J. Goodlatte (ABC) and Mark Ostrer (Gaumont), they would be able to explain why they had turned it down in the first place.

* * *

The Johnston unit program is now alleged to be boomeranging against MPA members. There are insufficient worthwhile British supporting pictures or American product, not covered by the edict, to make up the bills, with the result that some inadequate programs are going the rounds.

As a result, many patrons are getting out of the cinema-going habit because the majority do not worry where a picture is made so long as they feel they get their money's worth. With TV growing, the industry must unite to provide first-class entertainment to meet this competitor.

* * *

Reciprocal production deals with American companies, whereby those cooperating hold the rights for their respective territories, are the target of many British film makers. They believe that by this means they can make quality pictures and be sure of re-couping their investments, now that the home market can bring back little more than $600,000.

Others are looking at the U. S. art houses, mesmerized by the grosses being run up by "Red Shoes," "Quartet" and "Hamlet" and planning productions specially for this market. They believe their offerings can also get back their negative costs there.

Such schemes would allow Britain to make the quality pictures at which she is most adept. The skilled technician who is, anyway, in short supply, is slow and painstaking by nature. He is therefore more at home working on such subjects which test his craftsmanship rather than on the short-scheduled, run-of-the-mill offering which Hollywood, through experience, has brought to a fine art.

There are snags. The greatest is the quota, for Rank will need 42 British first features next season to meet the Odeon-Gaumont circuit requirements. Now that he has closed all but Denham and Pinewood studios, his stages and personnel must be used to the maximum to provide this output, and it does not seem possible for some to be tied up for six months as happened for "Hamlet."

* * *

Congratulations to George Archibald, Key J. Arthur Rank producer, for being created a baron in the King's Birthday Honors. Sir George, as he now is, has been connected with the industry since his early days. For a long time he was a director of UA.

* * *

All too often I am surprised at the number of cinemanagers, even in the London area, who have never been inside a studio. Consequently, I was interested to read in the "ABC News" how the Birmingham district manager, U. Rainero, had organized a trip for his managers and another for assistant managers to the new Assicated British studios at Elstree. In each case, they brought their wives.

C. J. Latta and D. J. Goodlatte personally welcomed the first party. The stars of the current productions, "No Place for Jennifer" and "Landfall," were introduced and after lunch Publicity Director Leslie Frewin showed them the many departments which help to make a film.

Such trips are obviously wonderful goodwill builders and the managers are bound to take greater pride and enthusiasm in their organization by seeing how well the other side works, to say nothing of the very fine equipment and stages which are used to make the films they show.

Setting the Record Straight

The name of Robert Clark, executive producer of Associated British, was referred to in the original text of Jock MacGregor's special article on the British industry in our June 11 issue. However, due to a garbling, the copy inadvertently implied that the company's production was under the direction of Lawrence Huntingdon. The ambitious production program of Associated British, now in effect and planned for the future, is under Mr. Clark's direction.

Activity at Eagle Lion With 2 Films Set to Start

With Bryan Foy's two productions, "Trapped" and "Port of New York," scheduled to start June 20 and 27, respectively, the Eagle Lion studios were again humming with activity this week as more than 60 former employes, including construction crews, technicians, members of the art, casting and wardrobe departments and production personnel, were recalled to duty.

James T. Vaughn, studio production head, announced that scores of additional employes will be recalled within the next few days to fill out the various departments which have been on a skeleton basis or closed down altogether since production was halted last year.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-1
All the King's Men	Col.
Amazon Quest	FC
Ambush	MGM
An Act of Murder	U-1
And Baby Makes Three	Col.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arizona Ambush	RKO
Arizona Thoroughbred	Astor
Arrow	20th-Fox
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bad Men of Tombstone	AA
Bagdad	U-I
Bail Bond Story	RKO
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Bitter Victory	Para.
Black Magic	UA
Black Midnight	Mono.
Blanche Fury	EL
Blank Wall	Col.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Colorado Territory	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B)	Biographical	(C)	Comedy
(D)	Drama	(Doc)	Documentary
(G)	Gangster	(M)	Musical
(H)	Horror	(W)	Western
(My)	Mystery		

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
13 My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
14 Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Arizona Thoroughbred *U	J. F. MacDonald	74	Jan. '49	
Bad Man From Big Bend	C. & W. Shrum			
Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U(W)F	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	b6/4/49
Trouble at Melody Mesa	B. King-C. Shrum			

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
And Baby Makes Three	R. Young-B. Hale			
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			a5/28/49
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Chinatown at Midnight	H. Hatfield-J. deWit			
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Austry-G. Davis			a5/28/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
Good Humor Man	J. Carson-L. Albright-J. Wallace			
Her Wonderful Lie	Janis Carter-Marc Platt			
Hoedown	E. Arnold-J. O'Mahoney			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell		7/14/49	a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
Lawless	R. Scott-F. Tucker-D. Malone			a5/28/49
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			a6/4/49
Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
Sons of New Mexico	G. Autry-G. Davis			
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49

Westerns

Bandits of El Dorado	C. Starrett-S. Burnette			
Blazing Trail, The	C. Starrett-S. Burnette		7/5/49	
Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas- Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
931	Alimony	J. Beal-M. Vickers		June '49	a5/14/49
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	/b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
926	Reign of Terror (D)A	R. Cummings-A. Dahl-R. Basehart	89	June '49	b5/28/49
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49	b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49	b11/6/48
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	96		b3/13/48
Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
928 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84		b6/11/49
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Weaker Sex, The (C-D)F	U. Jeans-C. Parker	86		b10/2/48
West of Devil's Hole	J. Bannon-E. Lynn			
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75	3/1/49	b5/14/49
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Not Wanted	S. Forrest-L. Penn-K. Brasselle		June '49	
Red Bait	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	88	Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Adam's Rib	S. Tracy-K. Hepburn			
Ambush	R. Taylor-J. Hodiak-A. Dahl			
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
930 Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49	b6/4/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	*Company*
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dalton Gang	SGP
Dancing in the Dark	20th-Fox
Dark Past	Col.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Dear Wife	Para.
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Enchantment	RKO
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
Fighting Plainsman	20th-Fox
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Frontier Investigator	Rep.

G

Gallant Blade	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Madonna, The	WB
Golden Stallion	Rep.
Good Humor Man	Col.
Grand Canyon	SGP
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High School Daughters	Rep.
Highway 13	SGP
Hills of Home	MGM
Hoedown	Col.
Hold That Baby	Mono.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Married a Dead Man	Para.
Ichabod and Mr. Toad	RKO

Title	Company
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Java	U-I
Jiggs and Maggie in Court	Mono.
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Kid From Texas	U-1
Kidnapped	Mono.
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mozart Story, The	SGP
Mutineers, The	Col.
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie			Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor			Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller				
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young				a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston			8/5/49	a1/29/49
932	In the Good Old Summertime *T	J. Garland-V. Johnson		103	July '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.				
931	Madame Bovary	J. Jones-J. Mason-L. Jourdan			Aug. '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-S. Beckett				
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen				
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake			Aug. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell		92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger				
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone				
929	Stratton Story, The (D)F	J. Stewart-J. Allyson		106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians		58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse				
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore				a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner		71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland		60	12/19/49	b1/29/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys		69	4/17/49	b6/11/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy		64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton		68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus		70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol		66	3/6/49	b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley		65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy		81	11/28/48	b9/11/48
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett		57	6/12/49	b6/11/49
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg		67	5/29/49	a2/5/49
4824	Sky Dragon (My)F	R. Winters-K. Luke		64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell		66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon		90	3/27/49	b3/29/47
4827	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell		69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo		77	4/10/49	b3/19/49

COMING

	Black Midnight	R. McDowall				
4813	Forgotten Women	E. Knox-T. Lynch-N. Neill			7/17/49	a6/4/49
4817	Hold That Baby	L. Gorcey-Bowery Boys		64	6/26/49	a5/21/49
4812	Jiggs and Maggie in Jackpot Jitters	J. Yule-R. Riano			8/28/49	
4808	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol			8/14/49	a4/23/49
4820	Trail of the Yukon	K. Grant-Chinook			7/31/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor		55	5/15/49	
4865	Boomtown Badmen	J. Wakely-C. Taylor			9/4/49	
4864	Brand of Fear	J. Wakely-C. Taylor			7/10/49	
4841	Crashing Trough	Whip Wilson-Christine Larson		57	1/9/49	
4862	Gun Law Justice	J. Wakely-C. Taylor		54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor		56	1/30/49	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison		54	2/20/49	
4866	Range Justice	J. M. Brown-M. Terhune			8/7/49	
4842	Shadows of the West	W. Wilson-A. Clyde			7/24/49	
4853	Trails End	J. M. Brown		55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune		58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey		101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter		93	3/4/49	b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey		95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix		107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn		60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane		68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden		92	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe		87	10/8/48	b8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden		96	6/10/49	b4/16/49
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald		101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix		84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund		81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong		91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford		83	11/5/48	b9/11/48
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot		70	6/13/49	b4/30/49
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards		90	9/24/48	b7/31/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix		92	5/27/49	b2/12/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall		88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
	Captain China *C	J. Payne-G. Russell				
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field		91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins				a8/21/48
	I Married a Dead Man	B. Stanwyck-J. Lund				
	My Friend Irma	M. Wilson-J. Lund-D. Lynn				a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9	5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford				a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid				a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball		88	7/4/49	b4/16/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	After the Storm	I. Bergman-M. Vitale			
	Arizona Ambush	T. Holt-R. Martin			
	Bail Bond Story	G. Raft-P. O'Brien			
	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott			
001	Big Steal, The	R. Mitchum-W. Bendix-J. Greer			a5/21/49
	Daybreak	T. Wright-L. Ayres			
	Follow Me Quietly	W. Lundigan-J. Corey			a2/12/49
	I Married a Communist	R. Ryan-L. Day			
	Ichabod and Mr. Toad *T	B. Crosby-B. Rathbone			
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a2/12/49
	Love Is Big Business	C. Colbert-R. Young-G. Brent			a5/14/49
	Make Mine Laughs	R. Bolger-G. Lamb-D. Day			a6/11/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc			
	Montana Belle *U	J. Russell-G. Brent			a3/19/49
	My Foolish Heart	D. Andrews-S. Hayward-K. Smith			
	Outlaw, The (D)A	J. Russell-W. Huston	115	8/20/49	b3/23/46
	Renegades of the West	T. Holt-R. Martin-E. Norris			
	Roseanna McCoy	R. Massey-F. Granger-C. Bickford			a5/14/49
	Savage Splendor *T	African Travelogue	63		
	She Wore a Yellow Ribbon *T	J. Wayne-J. Drue-J. Agar			a3/26/49
002	Stagecoach Kid	T. Holt-R. Martin-J. Donnell			
	Strange Bargain	M. Scott-J. Lynn			a5/21/49
	Terror	C. McGraw			
	They Live By Night	F. Granger-C. O'Donnell			
	Trouble in Texas	T. Holt-R. Martin			
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48

REPUBLIC

CURRENT

				Rel. Date	
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara			
	Brimstone *U	R. Cameron-A. Booth-W. Brennan			a4/23/49
	Crosswinds	W. Elliott-A. Booth-G. Withers			
	Down Dakota Way *U	R. Rogers-D. Evans			a4/30/49
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn			a6/11/49
	Flaming Fury	R. Roberts-Geo. Cooper			a6/11/49
	Golden Stallion *U	R. Rogers-D. Evans-P. Brady			
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	b6/11/49
	High School Daughters	B. Fuller-R. McDonald-T. Barrett			
	Post Office Investigator	W. Elliott-M. Windsor			
	Pride of the Indians	G. Brent-L. Bari-Cleveland Indians			
	Red Menace, The (D)A	R. Rockwell-H. Axman	87		b5/28/49

Westerns

	Arizona Cowboy	R. Allen			
	Bandit King of Texas	A. Lane-E. Waller			
864	Death Valley Gunfighter (W)F	A. Lane-E. Waller	60	3/29/49	b4/30/49
865	Frontier Investigator	A. Lane-E. Waller-F. Ford	60	5/2/49	
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49	b5/28/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49	
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60	4/8/49	a4/23/49
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49	b3/5/49
	South of Rio	M. Hale			
	Wyoming Bandit	A. Lane-E. Waller			

SCREEN GUILD PRODUCTIONS

4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	5/28/49	b5/7/49
	Dalton Gang	D. Barry			
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4822	Grand Canyon	R. Arlen-M. B. Hughes		7/23/49	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	*Company*
My Dear Secretary	UA
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
My Own True Love	Para.

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
No Minor Vices	MGM
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh' You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Omoo	SGP
On the Town	MGM
Once More My Darling	U-I
One Last Fling	WB
One Sunday Afternoon	WB
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para.
Parole	EL
Passport to Pimlico	EL
Pinky	20th-Fox
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	SRO
Post Office Investigator	Rep.
Pride of the Indians	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col.
Red Bait	FC
Red Canyon	UA
Red Danube, The	MGM
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegades of the West	RKO
Return of October	Col.
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Saraband	EL
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Side Street	MGM
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sky Dragon	Mono.
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Special Agent	Para.
Stage Fright	WB
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SGP
They Live By Night	RKO
They Met at Midnight	MGM
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Trail of the Yukon	Mono.
Treasure of Monte Cristo	SGP
Triple Threat	Col.
Trouble at Melody Mesa	Astor
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight	UA

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of Devil's Hole	EL
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58	4/30/49	a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Milican-M. B. Hughes	61	3/12/49	b4/9/49
4820	Ringside	D. Barry-T. Brown		6/18/49	a6/4/49
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Sky Liner	R. Travis-P. Blake-R. Hudson		7/2/49	
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49	
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49	
4826	There Is No Escape	S. Thurston	64		
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. '48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/49
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Arrow *T	J. Stewart-D. Paget			
	Come to the Stable	L. Young-C. Holm	94	Aug. '49	a2/12/49
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake			
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
	Fighting Plainsman *C	R. Scott-J. Nigh			
	House of Strangers	C. Grant-A. Sheridan	101	July '49	a2/12/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Aug. '49	a2/5/49
	Oh, Doctor	M. Stevens-J. Haver			
	Oh, You Beautiful Doll *T	R. Conte-S. Hayward-E. G. Robinson			a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		Aug. '49	a2/5/49
	Thieves' Highway	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Three Came Home	C. Colbert-A. Marshall			
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			
	Whirlpool	Tierney-Conte-Ferrer-Bickford			
	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
	You're My Everything *T	D. Dailey-A. Baxter	94	Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49	b5/7/49
	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
	Crooked Way, The (G-D)A	J Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
	Don't Trust Your Husband (C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

	Black Magic	O. Welles-N. Guild	103	8/19/49	

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Kiss for Corliss, A	S. Temple-D. Niven-D. Hickman			
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez		6/24/49	
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49	b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49	b6/11/49
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49	b6/4/49
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
All Over the Town (C)F	S. Churchill-N. Wooland	88		b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price			
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49	b6/4/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
Francis	D. O'Connor-P. Medina-Z. Pitts			a6/11/49
Free for All	R. Cummings-A. Blyth-P. Kilbride			
Java	S. Winters-MacD. Carey-D. Hart			
Johnny Stool Pigeon	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
Kid From Texas *T	A. Murphy-G. Storm			
Once More My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Western Story, The *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49	b5/21/49
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49	b5/7/49

COMING

Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Beyond the Forest	B. Davis-J. Cotten-D. Brian			
Chain Lightning	Bogart-Parker-Massey-Whorf			
827 Fountainhead, The	G. Cooper-P. Neal-R. Massey	113	7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Golden Madonna, The (C-D)A	P. Calvert	90		b5/14/49
Happy Times *T	Kayes-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Lady Takes a Sailor, The	J. Wyman-D. Morgan			a6/11/49
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Stage Fright	J. Wyman-M. Dietrich-M. Wilding			
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
White Heat	James Cagney-V. Mayo-E. O'Brien			

ADVANCE DATA

On Forthcoming Product

Three Came Home (20th-Fox) Principals: Claudette Colbert, Patric Knowles, Florence Desmond. Director, Jean Negulesco. A story of Japanese war camps, this drama tells of the suffering of American men and women on Borneo under Japanese occupation and of their eventual liberty.

Dancing in the Dark (20th-Fox) Principals: Wiliam Powell, Mark Stevens, Betsy Drake. Director, Irving Reis. The motion picture business is probed in this drama about the fall of a film star and his regeneration through his interest in a newcomer.

Baby Is Here (Columbia) Principals: Robert Young, Barbara Hale, Janis Carter, Robert Hutton. Director, Henry Levin. A four way romantic mix-up is kicked around in this comedy with a divorced couple being reunited in triumph.

Chinatown at Midnight (Columbia) Principals: Hurd Hatfield, Jacqueline de Wit, Charles Russell. Director, Seymour Friedman. A cops-and-robbers drama in which the San Francisco police eventually catch up with a triple murderer.

NEWSREEL SYNOPSES

(Released Wednesday, June 15)

ALL AMERICAN (Vol. 7, No. 347)—Bunche and Pandit at Howard commencement; Walcott and Charles train; Negro Annapolis grad.

MOVIETONE (Vol. 32, No. 47)—West Point commencement; How not to fly; Navy hell week; Berlin strike; Nagasaki Christians; Summer skiing; Tuna tournament.

PARAMOUNT (No. 84)—Czech Communists meet; Tokyo riot; Franco parade; FDR, Jr. in Israel; Woman U. S. Treasurer; Walcott and Charles train; Tuna tournament.

TELENEWS (Vol. 3, No. 23B)—Porto Rico air crash; Havana Fire; French war games; New English plane; Britain ratifies Atlantic Pact; West Point commencement; Novel golf course; Walcott and Charles train.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 255)—Tokyo riot; Franco parade; Italian parade; "Illegal Entry" premiere; West Point commencement; Stunt flying; Summer skiing.

WARNER PATHE (Vol. 20, No. 86)—West Point commencement; Motorcycle championship; Havana fire; Normandy after five years; Summer skiing; Nagasaki Christians; Honeymoon fashions; How not to fly; Great Events Quiz: Bunker Hill.

(Released Saturday, June 18)

MOVIETONE (Vol. 32, No. 48)—Truman at Little Rock; Variety Clubs take over Will Rogers Hospital; New lifeboat methods; New York's Beautiful Blonde (ex. Chi.); British troop the colors; Stunt flying; Submarine crash; U. S. Open golf.

NEWS OF THE DAY (Vol. 20, No. 282)—George IV, 53; Stunt flying; Variety Clubs take over Will Rogers Hospital; Truman at Little Rock; U. S. Open golf; Rough riders.

PARAMOUNT (No. 85)—U. S. Open golf; Truman at Little Rock; Variety Clubs take over Will Rogers Hospital; George VI, 53.

TELENEWS (Vol. 3, No. 24A)—Truman at Little Rock; George VI, 53; Iceberg lottery; Porto Rico air crash; Hiss trial; Coplon case; Lilienthal probe; Animal hypnotist; French acrobat; Belmont Stakes.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 256)—Truman at Little Rock; "Calamity Jane" premiere; Variety Clubs take over Will Rogers Hospital; British troop the colors; Stunt flying; U. S. Open golf; Rodeo.

WARNER PATHE (Vol. 20, No. 87)—British troop the colors; Variety Clubs take over Will Rogers Hospital; Australian sheep; Truman at Little Rock; New lifeboat methods; New York sewing circle; U. S. Open golf; Belmont Stakes.

NEWS OF THE DAY (Vol. 20, No. 28)—West Point commencement; Woman U. S. Treasurer; Navy hell week; How not to fly; Nagasaki Christians; Rome celebrates its liberation; Sailors turn nurses for babies.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Black Dragons	B. Lugosi	65	July '49
	Bowery at Midnight	B. Lugosi	61	Mar. '49
	Clancy Street Boys	East Side Kids	67	Mar. '49
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	Ghosts on the Loose	B. Lugosi-East Side Kids	68	May '49
	In Early Arizona	"Wild Bill" Elliott	55	3/1/49
	Kid Dynamite	East Side Kids	66	July '49
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott	60	5/1/49
	Spooks Run Wild	B. Lugosi-East Side Kids	69	May '49
	Taming of the West	"Wild Bill" Elliott	58	4/1/49

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	87	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Cobra Woman	M. Montez-J. Hall-Sabu	76	7/28/49
	Hit the Road	Dead End Kids	62	3/25/49
	Idol of the Crowds	J. Wayne	63	5/5/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Keep 'Em Flying	Abbott & Costello	86	5/30/49
	Mob Town	Dead End Kids	60	3/25/49
	Murders in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
	Stormy	N. Beery, Jr.	67	3/5/49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49
4309	Unknown Guest	V. Jory-P. Blake	64	1/16/49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	6/24/49
	Tabu	Reri	83	8/1/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
091	Dumbo	Cartoon	64	June '49
981	Fighting Gringo	G. O'Brien	59	June '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
983	Legion of the Lawless	G. O'Brien	59	June '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
982	Marshal of Mesa City	G. O'Brien	62	June '49
985	Prairie Law	G. O'Brien	59	July '49
954	Pride of the Yankees	G. Cooper-T. Wright	128	Apr. '49
092	Saludos Amigos	Cartoon	42	June '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	.....
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876	Colorado	Roy Rogers		5/1/49
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/1/49
874	Saga of Death Valley	Roy Rogers		2/22/49

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	62	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	63	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	64	Feb. '49

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
819	Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
826	G-Men	James Cagney	85	6/18/49
818	Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (O)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	O. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	.....
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

Adam and Evelyne (C-D)A	S. Granger	492	b5/21/49
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (O)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	O. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (O)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Devil in the Flesh (D)A	G. Philipe	112	b5/21/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/4/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	O. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

GREECE

Voice of the Heart (Rex)	E. Veakis	100	.....

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48
Woman Trouble (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49

SWEDEN

Incorrigible (Foreign Service) (O)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubber) (Carlson) (Doc)F	N. Oahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE 1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

COLUMBIA

THREE STOOGES COMEDIES (8)

Rel. No.	Title	Rel. Date	Data
1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	5/7
1406	Who Done It? (16)	3/3	5/21
1407	Hokus Pokus (16)	5/5	.....
1408	Fuelin' Around (16)	7/7	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16)	2/10	4/2
1425	Sunk in the Sink (16)	3/10	5/21
1426	Microspook (16)	6/9	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (16½)	1/13	3/19
1433	Miss in a Mess (15½)	1/20	4/9
1434	Trapped by a Blonde (15½)	4/7	.....
1435	Flung by a Fling (16)	5/12	.....
1436	Clunked in the Clink (16)	7/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (6)

Reissues

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure (17)	3/31	.....
1445	A Rookie's Cookie (17)	5/19	.....
1446	Crazy Like a Fox (18)	5/16	.....

FOX AND CROW (8)

Technicolor

1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	5/7
1553	Candid Microphone No. 3 ( )	7/20	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	4/30
1504	Grape Nutty (6)	4/14	.....
1505	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (8)

Reissues

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....
1606	Spring Festival (8)	3/17	.....
1607	Indian Serenade (8)	5/5	.....
1608	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	11/23	3/12

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/
1752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/30
1802	Acrobatic Babies (9½)	10/14	10/22
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	4/30
1806	Trigger Magic (10)	3/17	.....
1807	Lady of the Links (8)	4/28	.....
1808	Racing Greyhounds (10)	5/26	.....
1809	Rasslin' Riot (10)	6/23	.....
1810	West Point Track & Field ( )	7/27	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/23
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. (10)	12/16	4/2
1954	Buddy Rich & Orch. (10)	1/20	4/9
1955	Charlie Spivak & Orchestra (10)	3/24	.....
1956	Frankie Carle & Orch. (9)	4/21	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/3
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (10)	1/27	4/30
1856	Frank Borzage Golf Tournament (10)	3/3	5/21
1857	Medals for Hollywood Stars (9½)	4/14	.....
1858	Vacation at Del Mar (10½)	5/12	.....
1859	Hollywood's Happy Homes (10)	6/16	.....
1860	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	.....
1656	My Blue Heaven (9½)	7/7	.....
5657	Christmas Carols (10½)	12/9	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Batman and Robin (15 chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	.....
W-40	Hatch Up Your Troubles (8)	5/14	.....
W-41	Meet King Joe (8)	5/28	.....
W-42	The Little Orphan (8)	4/30	.....
W-43	House of Tomorrow (7)	6/11	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/13
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientinquiz (9)		6/4
S-58	Those Good Old Days (9)	4/16	.....
S-59	Fishing For Fun (9)	4/23	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/4	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	.....
T-16	Playlands of Michigan (9)	3/26	.....
T-17	Quebec in Summertime (10)	4/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	.....
K-74	Mr. Whitney Had a Notion (11)	5/7	.....
K-75	Clues to Adventure (9)	1/	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan (20)		5/28
A-2	Heart to Heart (21)	5/21	.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	.....
K8-7	The Lambertville Story (10)	5/20	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	.....
P8-8	A Haunting We Will Go (9)	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....
P8-10	Campus Capers (7)	7/1	.....

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round the Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	.....
X8-6	Spring Song (7)	6/3	.....
X8-7	The Ski's the Limit (8)	6/24	.....
X8-8	Toys Will Be Toys (7)	7/15	.....
X8-9	Farm Foolery ( )	8/5	.....
X8-10	Our Funny Finny Friends ( )	8/26	.....
X8-11	Marriage Wows ( )	9/16	.....
X8-12	Hot Time in Old Town ( )	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	.....
Y8-5	Goin' Hollywood (10)	6/10	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	.....
R8-6	Fairway Champions (10)	5/6	.....
R8-7	Top Figure Champs (10)	6/10	.....
R8-8	Sporting Spheres (10)	7/8	.....
R8-9	Official Business ( )	8/5	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack & Jill (7)	5/27	.....
E8-5	Hot Air Aces (7)	6/24	.....
E8-6	A Balmy Swami (7)	7/22	.....
E8-7	Tar With a Star ( )	8/12	.....
E8-8	Silly Hill Billy ( )	9/9	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	.....
L8-5	Flying Grandmother (10)	6/3	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	.....
J8-5	Seaweed Science (10)	6/17	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	.....
93108	Love That Beauty (16)	5/27	5/21

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)		.....
	Boy and the Eagle (18)	7/1	.....

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	Prize Maid (17)	8/1	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	.....

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	.....

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	.....
94207	Shush Money (8)	4/22	.....
94208	Helicopter Magic (8)	5/13	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	.....
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	.....
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	.....
94116	Bubble Bee (7)	6/24	.....
94117	Honey Harvester (7)	8/5	.....
94118	Tennis Racquet (7)	8/26	.....

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	.....
94309	Golf Masters (8)	5/6	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	.....

WALT DISNEY (8)

Reissues Series 2

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

CARTOONS

Trucolor

881	Beyond Civilization to Texas (8)	3/15	3/
882	The Three Minnies (8)	4/15	5/
883	Romantic Rumbolia (8)	6/1	...
884	Bungle in the Jungle (8)	6/15	...

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/
8255	Scenic Sweden (8)	6/48	6/
8256	Riddle of Rhodesia (8)	7/48	9/
8257	Bermuda (8)	8/48	9/
8258	Desert Lights (8)	8/48	8/
8259	Portrait of the West (8)	10/48	...
8260	Way of the Padres (8)	1/48	...

Black and White

8203	Sky Thrills (9)	3/48	5/
8204	Majesty of Yellowstone (9)	7/48	6/

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/
8303	Everglades Adventure (9)		5/
8304	Football Finesse (10)	9/	8/
8305	Olympic Water Wizards (9)	10/	12/
8306	Yankee Ski-Doodle (8)	12/	...
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/

TERRYTOONS (20)

Technicolor

8512	Felix the Fox (7)	1/	6/
8513	Taming the Cat (7)	1/	6/
8514	The Magician (7)	3/	6/
8515	Chipper Chipmunk, The (7)	3/	8/
8516	Hounding the Hares (7)	4/	6/
8517	Feudin' Hillbillies (7)	4/	6/
8518	Mystery in the Moonlight (7)	5/	6/
8519	Seeing Ghosts (7)	6/	6/
8520	A Sleepless Night (7)	6/	6/
8521	The Witch's Cat (7)	7/	9/
8522	Magpie Madness (7)	7/	8/
8523	Love's Labor Won (7)	8/	9/
8524	The Hard Boiled Egg (7)	10/	12/
8525	The Mysterious Stranger (7)	10/	12/
8526	Free Enterprise (7)	10/	12/
8527	Triple Trouble (7)	11/	...
8528	Out Again in Again (7)	11/	...
8529	The Magic Slipper (7)	12/	...
8530	Gooney Golfers (7)	12/	...

TERRYTOONS (2)

Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	...
8532	The Green Line (7)	5/	...

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/
8602	Fashioned for Action (8)	4/	6/

MARCH OF TIME

4	Report on the Atom (20)	4/15	...
6	The Cold War ( )	1/	...
7	Marriage and Divorce ( )	2/20	3/
8	Crisis in Italy ( )	3/	...
9	Life With Junior ( )	4/44	...
10	Battle for Greece (17)	5/	...
11	The Fight Game (19)	5/	6/
12	The Case of Mrs. Conrad (18)	7/	...
13	White-Collar Girls (18)	8/6	8/
14	Life With Grandpa (17)	9/	...
15	Battle for Germany (18)	10/	10/
16	America's New Air Power (18)	10/29	11/
17	Answer to Stalin (19)	11/26	1/
18	Watchdogs of the Mail (18)	12/	...

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/
9252	Quaint Quebec (8)	4/	6/
9253	The Golden Transvaal (8)	5/	6/

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/
9302	Neptune's Playground (8)	4/	6/
9303	Beauty and the Blade (9)	5/	6/

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/
9502	The Power of Thought (7)	1/	3/
9503	The Racket Buster (7)	2/	4/
9504	Sourpuss in Dingbat Land (7)	3/	4/
9505	The Lion Hunt (7)	3/	6/
9506	The Stowaways (7)	4/	6/
9507	A Cold Romance (7)	4/	6/
9508	The Kitten Sitter (7)	5/	6/
9509	Happy Landing (7)	6/	6/
9510	The Catnip Gang (7)	6/	...

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/

DRIBBLE PUSS PARADE (1)

8801	Satisfied Saurians (8)	3/	4/

FEMININE WORLD

9601	Talented Beauties (11)	6/	...

MARCH OF TIME

1	On Stage (18)	1/21	1/
2	Asia's New Voice (17)	2/18	3/
3	Wish You Were Here (18)	3/18	5/
4	Report on the Atom (20)	4/15	4/

No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	.....
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	.....
4305	Symphony in Swing (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	.....
4307	Del Courtney & Orch. ( )	6/1	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/16

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	.....

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	.....
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Buddy Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheros (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	5/21
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....
5606	Spills and Chills (10)	8/13	.....

MOTION PICTURE INDUSTRY PUBLIC RELATIONS SHORTS

1	Let's Go to the Movies (9) RKO	5/13	1/15
2	This Theatre and You ( ) WB		1/15
3	Movies Are Adventure ( ) Univ.		1/15
4	The Art Director ( ) 20th-Fox		1/15
5	The Sound Man ( ) Col.		.....
6	The Screen Actor ( ) MGM		.....
7	A Film Goes to Market ( ) Para.		.....
8	History Brought to Life ( ) Para.		.....
9	Moments in Music ( ) MGM		.....
10	The Costume Designer ( ) RKO		.....
11	Screen Directors ( ) WB		.....
12	Screen Writers ( ) 20th-Fox		.....

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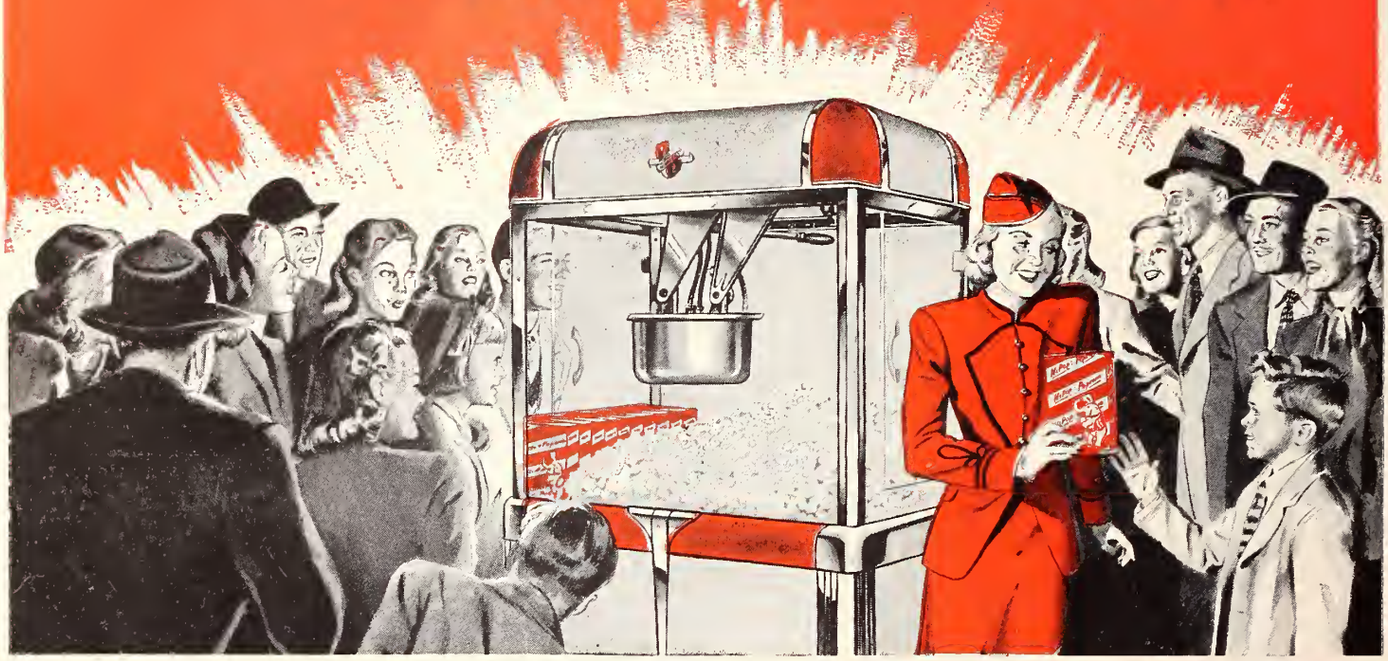

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JUN 27 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture THEATRE
Equipment & Maintenance

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MANAGERS REVEAL UNUSUAL EXPERIENCES TO JACKSON

JUNE 25, 1949
Vol. 50 No. 26

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Theatre Management
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(Technicolor)

"Boston Big!"
"Cheers Buffalo!"
"Cincinnati Terrif!"
"Minneapolis Oke!"
"Chicago Hefty! Tops!"
"Providence Bright!"
"Paces St. Loo!"
"Cincinnati 3rd Week Good After Solid 2nd!"
"Pittsburgh Best Bet!"
"Washington Great!"
"Boston 2nd Week Nice!"
"Kansas City Brisk!"
"'BARKLEYS' Big in Dull Philly!"
"Frisco 3rd Week Nice!"
"New York Record Heat on Broadway but 'BARKLEYS' Bright!"

VARIETY HEADLINES ON M-G-M's

"STRATTON STORY"

"Cleveland Snags Record!"
"Washington Socko. Tops!"
"Philly Leader!"
"Pittsburgh Wham!"
"New York Solid!"
"Indianapolis Socko!"
"Philly 3rd Week Neat!"

VARIETY HEADLINES ON M-G-M's

"LITTLE WOMEN" *(Technicolor)*

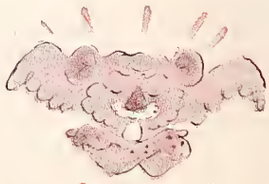
"Detroit Big!"
"Indianapolis Big!"
"Louisville Lusty!"
"Minneapolis Stout!"
"Cincinnati Big!"
"St. Louis Fat!"
"Toronto Good!"
"Philly Giant! Topper!"
"Los Angeles Large!"
"Broadway Spotty but 'LITTLE WOMEN' Big!"

VARIETY HEADLINES ON M-G-M's

"TAKE ME OUT TO THE BALL GAME" *(Technicolor)*

"Louisville Slugger!"
"Wows Slow Frisco!"
"St. Louis Wham!"
"Kansas City Bang-up!"
"Boston Hotsy!"
"Philly Hot!"
"Louisville Tops!"
"Chicago Sockeroo!"
"Omaha Socko!"
"Los Angeles Sockeroo!"
"Portland Hot!"
"Cops Denver!"
"Cincinnati Smash Despite Heat!"

HEADLINES SOON ON M-G-M's
"NEPTUNE'S DAUGHTER" (*Technicolor*) "EDWARD, MY SON" • "ANY NUMBER CAN PLAY" • "THE GREAT SINNER" "IN THE GOOD OLD SUMMERTIME" (*Technicolor*) • "MADAME BOVARY" "BATTLEGROUND" and plenty more!



and so friendly too!

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THE EDITORIAL PAGE

CURRENT OBSERVATIONS

Paramount's divorcement of partner-affiliates seems to be taking shape far more rapidly than had been expected—indicating that our guess of many months ago was not far wrong. At that time we intimated that Paramount had worked out the basic details of most of its deals even before the court approved the plan.

* * *

Universal's Bill Scully is asking for more enthusiasm on picture selling. Nice work, Bill. And we feel sure your own company will practice what it preaches when it comes to showing real enthusiasm in advertising its pictures to the exhibitors who are supposed to become enthusiastic in advertising them to their communities.

* * *

What-Can-I-Lose Department: Screen Writers want a slice of all pictures they do for the studios instead of their straight salary or purchase price for the screen play. Reminds us of the time some years back when we interviewed a purty gal for a combo-bookkeeping-secretary job. She asked a terrific stipend and when we pointed out that her background and experience didn't indicate any great qualifications for either of the two-classification jobs, she demurely remarked, "What have I to lose?" Well, what have the writers to lose in asking? But we doubt if they'll get it.

* * *

Fight Fire With Fire: Mebbe if the hot weather is taking its toll at your box-office you might try some equally hot showmanship to pull the customers into your theatre. On a trip last week through many Eastern towns and cities we found the vast majority of theatremen sitting back mopping perspiring brows instead of trying to dope out some smart exploitation and/or show-selling to attract patrons. On one spot their new air-conditioning plant had gone into action just ten days before but outside of a two-inch box at the top of their newspaper ad, not a single thing had been done to let the town know that they could relax, cool off and enjoy a show at the local theatre.

Incidentally, it is pathetic the way a lot of, so-called, smart theatremen are allowing top-flight pictures to coast entirely on their own and without benefit of any special effort to publicize and advertise them. One that we chatted with said that if the patrons didn't come out for the good ones, nothing he could do would mean anything. He may be right but this business was never built up on that theory.

Rummaging through old letter files of fifteen years ago made all of the above seem unusually dangerous by comparison. Those old files contained the exploitation, institutional advertising and newspaper ads of theatres located in all parts of the country.

There seems to be little question but that theatremen of those days fought harder, dreamed up ideas, and in general, rolled up their sleeves a lot more than their counterparts of today.

What we cannot figure out is: why the magnificent effort fifteen years ago and the doldrums now?

* * *

There's no use blaming the product. It is all right to talk about the bigger re-issues of these days as showing even more pull at the box-office than some of the new films. But the argument doesn't hold. Some of the re-issues are again timely—others are the cream of the crop of former years. And the better attractions of the current season under similar conditions in the future might well prove strong business-getters.

Anyway the showman wants to look at it—the fact remains that if the picture is worth booking it certainly is worth putting up the effort to sell it.

* * *

As a brief excursion into the details of some of the new pictures—there are some mighty strong contenders. MGM recently unreeled one of the new ones in the "Silver Anniversary" line-up. It's titled "In the Good Old Summertime" and it should be very hot at every type of theatre. This picture really sings, romances and plays pretty for the people.

* * *

Some of the best friends of the foreign pictures that arrive at the arty houses in New York appear to be turning into rather severe critics. Perhaps it's just a case of a run of mediocre stuff now coming from abroad, but some observers seem to think the newspaper reviewers are beginning to catch on that a picture that is "different" isn't necessarily good art or entertainment.

* * *

Two theatres in Greater New York this week harnessed television to the box-office. The undertaking is not merely experimental as a technical accomplishment, but rather it conforms to the set pattern of theatre operation.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

The Clock may be turning back, and what was known, outside the industry at least, as something of a boogey man (block booking), appears to have some welcoming exhibitor fans awaiting its limited return. For there seemed to be considerable interest in the plan which Paramount is mulling to offer the balance of this year's product as a block to certain smaller situations. It is still in the pre-blue print stage, but if and when the experiment is tried the trade can look for a lot of discussion about it.

Screen advertising to admission-paying theatre audiences will find a new approach if there is extension of the big-screen added attraction such as put on by the New York Paramount and Fabian's Fox in Brooklyn on Wednesday night. The Charles-Walcott fight as it reached the screen was more strongly fortified with ads for Gillette Safety Razor than the fight was with action. And if any of the ad men responsible for the dialog and action interludes whipped up to sell the virtues of the product were present at either theatre they probably discovered that their flair for getting laughs is greater than they ever appreciated—or anticipated when they wrote their scripts.

A deserved feather in their cap for good public relations work accrued to the Kentucky Association of Theatre Owners when State Commissioner of Revenue H. Clyde Reeves acknowledged in a letter that the organization "cooperated perfectly in launching and completing an important part of the program to acquaint the public with tax obligations." The job was done under a KATO program intelligently drawn up with the objective of getting a tax structure that applies fairly. KATO's efforts are credited with a primary assist that resulted in a great increase in the number of tax returns filed this year compared to last year. A trailer is ready to help induce 21,000 individuals to file income tax returns, which, the KATO bulletin declares "should cause members of the General Assembly to vote for repeal of the State admission tax."

Drive-Ins using the separate charge for parking, with the amount calculated as free from the admission tax, got a bad break this week when the Internal Revenue department reversed an earlier ruling. Now the tax applies to the segregated parking charge as well as the per-person admission ticket. It was all cleared up in a letter to TOA's Gael Sullivan from Commissioner George J. Schoeneman.

Cheers of the exhibitors have greeted news that has leaked out in several sections that Zenith Radio has been turned down by those film companies approached for a supply of films for the Zenith "Phonevision" project to put on a test of the television-by-wire system in or around Chicago.

Paramount is moving with increasing tempo in the highly-involved processes of separating the producer-distributor-theatre structure of the company to comply with the consent decree made with the government. The Paramount-Richards, Comerford partnerships liquidation plans are set, Malco apparently is ready, the pre-decree split-up of the Mullins-Pinanski New England operations, combine to show that events substantiate the June 24 statement of President Barney Balaban to stockholders: "although only a few months have elapsed (since the signing of a decree that permits one year for completion of the termination of one-third of the Paramount joint theatre interests) I can now report that substantial progress has been made towards this objective."

General

Releasing plans for the coming year were further clarified this week when 20th-Fox announced a schedule of 30 features to be available during the twelvemonth beginning next July 1.

The American-British tax and quota controversy pot continues to boil, even if the headlines are not so profusely devoted to the topic. The AP cable this week quoting Britain's Board of Trade President Harold Wilson that "we seek no monopoly of our own screen time, or that of any other country . . . we have the right to expect free access and a fair showing for British films on the screens of the world" didn't appear to smooth the ruffled feathers on this side of the Atlantic and the U. S. industry's efforts to have the quota business taken up on high government levels hasn't abated any as a result of it.

Baseball and movie acting don't mix, it was found out from the pain to Ronald Reagan's fractured thigh and the postponement of a picture at Universal-International studios this week. The Warner star, set to do a picture on loanout to U-I, had the misfortune to sustain injury by an unorthodox slide into first base after his own foul bunt during a game Sunday night (19) at Los Angeles Wrigley field.

Contractions conforming to economy programs show that the film business is still looking at the cost sheets. Among the more recent demonstrations are the following: The newsreel camera crews have been curtailed; Tom Waller and his assistant Larry Beller have been let out of the MPAA—proving that the cost-cutting program is no respecter of the Johnston office; Samuel Goldwyn this week discontinued his New York editorial office.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Executive Editor; Ralph Cokain, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Rendall, Equipment Advertising Manager. West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone, HOllywood 2055; Ann Lewis, Manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W.2; Telephone, AMBassador 3601. Member Audit Bureau of Circulations, Member Associated Business Papers. All contents copyright 1949 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

Reelects Arnall

Ellis Arnall was reelected president of the Society of Independent Motion Picture Producers in Hollywood on Wednesday and Gunther Lessing chairman of the board. George Bagnall was elected treasurer and Marvin Faris reelected secretary.

Public Informer Statute Dies in Mo. Safety Code

With the signing by Governor Forrest Smith of Missouri's new safety code for theatres and other places of public amusement, the old public informer provision which has been on the books since 1869 is killed. This is the provision which allowed public informers of infractions of the old law to bring suit against theatres whose aisles, etc., did not conform to the legal provisions and to ask for a maximum fine, each day of operation constituting a separate offense. Suits aggregating millions of dollars were brought by attorneys against a number of theatres in southeastern Missouri under the old law.

The new safety code law becomes effective 90 days after adjournment sine die of the Missouri General Assembly if the recess is 30 days or longer.

'Hamlet' Below Border Record Hit, Says Weait

Both good and bad news of Latin America was reported in New York this week by Robert Weait, treasurer of the J. Arthur Rank Organization here, upon his return from a 10-week tour of Mexico, Panama, Colombia, Venezuela, Trinidad, Puerto Rico and Cuba.

The bad news is a drop of as much as 30 per cent in film business, except in Venezuela, where the oil business has prospered and there is no dollar problem.

Manifestly in a happier mood, Weait called Rank's "Hamlet" the biggest hit of all time in Latin America. "In Venezuela, at increased prices, 'Hamlet' has broken every record for every film," he said. "In Havana, the film opened in seven theatres simultaneously and is the biggest British grosser in history. In Panama, 'Hamlet' has outgrossed every Hollywood and British film for the past two years. In the Dominican Republic, 'Hamlet' has outgrossed by three times every other film ever shown there."

Theatre Stability Good

The motion picture theatre has demonstrated greater stability than most retail businesses, according to figures released this week by the Office of Business Economics, U. S. Department of Commerce. There was an appreciably lower rate of discontinued businesses, and a slightly higher rate of new businesses among theatres than among all retail establishments in the period January-June 1948, and a much happier comparison with the figures for early 1946. Only 2.2 per cent, or 300 theatres closed during the first half of last year, while doors were closed on 3.8 per cent of all retail firms. The same period saw 700 new theatre operations, or 5.2 per cent, as against a 4.6 addition to all retail ventures. The new theatre rate improved 1.1 per cent over early 1946, while there was a drop of 3.3 per cent in the incidence of new retail outlets generally. Theatres in June, 1948, totaled 13,500.

Paramount Acquiring 14 Comerford Houses

Arrangements were concluded this week between Paramount and the Comerford circuit by which Paramount acquires 14 of Comerford's 69 theatres, mostly located in Pennsylvania, it was announced by Paramount. This follows closely upon the recent division of the Publix-Richards theatres in the New Orleans territory. Paramount Pictures and Comerford are co-stockholders in the Comerford circuit. The latter will acquire the balance of the 69 theatres.

Paramount additionally announced that the theatres it will acquire, located mainly in Pennsylvania, will be operated by Penn Paramount Corporation, a wholly-owned subsidiary of Paramount, with Louis J. Finske, who for several years has been a Comerford executive, as its president. J. J. O'Leary, John Nolan and other Comerford officials continue in their present capacities with the circuit.

Meanwhile in Memphis Malco Theatre Circuit President M. A. Lightman anncunced circuit executives had worked out the details of a deal for a split of houses with Paramount which would be submitted to Paramount officials in New York some time next week. By the terms of the Malco-proposed arrangement, Paramount would acquire nine theatres in six cities—Memphis and Jackson, Tenn., Ft. Smith and Hot Springs, Ark., and Fulton and Owensboro, Ky.—the rest to be retained by Malco. The two companies jointly own stock in only 52 of the circuit's houses.

MPEA-British Pact May Figure in Cartel Probe

The Society of Motion Picture Producers claim that the reported MPEA-British agreement to aid the British film industry violates the Webb-Pomerene act will be probed by a House Judiciary anti-monopoly subcommittee. Judiciary Committee Chairman Emanuel Celler said this week that the investigation will cover possible motion picture international cartel agreements which run counter to the anti-trust laws.

The study of the anti-trust measures and, in particular, those laws—such as the Webb-Pomerene Act—which under certain circumstances grant exceptions from prosecution under them, will get under way July 11 and will run through the second session of this Congress in 1950, Celler said. However, he added, he did not know when the subcommittee would get around to the film industry aspects of the probe because of the vast amount of preliminary groundwork to be covered. Attorney General Tom Clark and other cabinet officers are expected to be the first witnesses called.

Consent Decree No Help In Getting Video License

The signing of a consent decree by a defendant in an anti-trust case will not be considered a whitewash in the eyes of the FCC when it is acting upon applications for broadcasting or television licenses, it was learned in Washington. Acting Chairman Rosel H. Hyde so indicated last week in testimony before a Senate Interstate Commerce subcommittee holding hearings on proposed procedural changes in the Communications Act.

Paramount attorneys have argued that last year's Supreme Court decision against the film companies should not figure in any Commission ruling on its video applications since it has been removed as a defendant by virtue of the consent judgment.

Big-Screen Video Draws Fight Fans to 2 New York Theatres

Big-screen television as an added attraction was given a practical demonstration at two theatres in Greater New York Wednesday night, when the Paramount, New York, and Fabian's Fox Theatre, Brooklyn, put on the Ezzard Charles-Joe Walcott fight held at Comiskey Park, Chicago. Regular admissions were charged. Somewhat like the decision in the bout itself, which went to Charles by the mathematics of points scored by judges, the pulling power of the added event at the two theatres proved to be something for calculation. At the Fox, there was a sell-out at the regular 85 cents admission; at the Paramount, seats were available, but not many, when the boxing show went on.

The Fox Theatre presentation was by instantaneous video, using RCA equipment, and went on to an auditorium crowded with cheering, stamping and whistling spectators numbering 5,000 (all the law would allow) in the 4,500-seat house in downtown Brooklyn. The refreshment machines and counters did a roaring business. The televised fight followed the normal program—a double feature—featuring "Johnny Allegro" and "The Walking Hills" playing their last night of the engagement. On the assumption that 3,000 patrons might have attended normally, the televised fight could be credited with adding $1,700 to the day's take, plus the sizeable overage on refreshment sales.

The Paramount put the fight on with the "intermediary film" installation which has been used with considerable frequency. Reproduction was thoroughly satisfactory from the standpoint of visual images and sound. The program was brought from Chicago over an A. T. & T. line which includes both coaxial cable and some microwave radio links.

Both theatres advertised the event in newspaper advertisements in the morning papers, and the Paramount used a touring truck plastered with posters featuring the line that the complete show at regular prices would be supplemented by the television presentation.

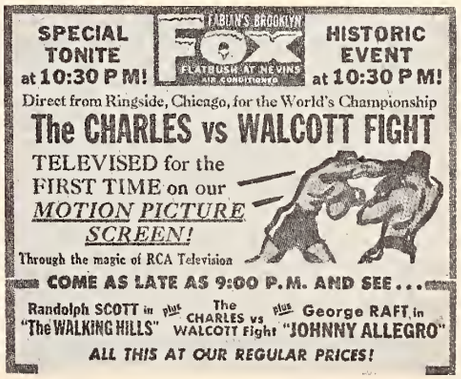
The Paramount audience was predominantly masculine and ticket buyers from around 9 p.m. were from groups, appearing in somewhat spotty fashion at the box-office, that seemed to represent sports enthusiasts more than typical movie-goers.

The Fox, which gave more display in newspaper advertising than the Paramount, appeared to be drawing mainly on the attractions of the bout as an added feature for the regular admission.

The two different methods of projecting the pictures would seem to have coincided as regards quality. Detailed report of the Fox presentation—screen illumination was adequate; resolution was not as clear as that of a motion picture; the features of the fighters could seldom be distinguished, and facial expressions hardly ever—also covers the results on the Paramount's screen.

In both theatres audience reaction was as enthusiastic as the indifferent fisticuffs called for. Excitement ruled during the seventh round—the one period of the bout which brought manifestations of some action on the part of the participants. From the Brooklyn audience came cheers, boos, catcalls and, at moments in the seventh round, exclamations of high excitement and partisanship; while the dull moments of the fourteenth round brought calls for action.

The telecast was sponsored by Gillette Safety Razor, which enjoyed the benefits of such salesmanship as the name on titles of round openings, some half-dozen inserts of film action and dialogue and the occasional references plugged in by announcers between and during the rounds.



ADDED ATTRACTION. The Fox Theatre, Brooklyn, used 3-column displays in Morning newspapers Wednesday to ballyhoo the showing of telecast of the Chicago boxing match.

B & K Books Ordered Opened in Ridge Suit

Attorneys for the maior distributors lost out in Chicago last week in their opposition to Ridge Theatre Attorney Seymour Simon's motion in Judge John P. Barnes' Federal District Court that the books of 25 Balaban and Katz theatres be opened for inspection in the Ridge anti-trust suit. The resulting pre-trial examination will be one of the most far-reaching in any private anti-trust suit, it is reported. Not only will the books be opened for inspection from Feb. 1, 1942, but also all admission revenues received by B&K after that date in all B&K theatres and those of its subsidiaries and the amounts paid for all films shown in those houses.

The Ridge Theatre, operated by Bartelstein Brothers, in its anti-trust suit, claimed it could not compete for first-run product with B&K's opposition, Granada and Uptown, but it has recently been bidding for 20th-Fox, MGM and UA product.

Reasons advanced by the plaintiff's attorney for wanting to inspect the books of B&K theatres was that he wished to show that both theatres and distributors made more money in Chicago by showing product on an early run and that B&K could allocate higher rentals from theatres in the neighborhood of the Ridge and charge lower rentals in theatres elsewhere.

Tom Waller Leaves MPA Public Relations Post

Tom Waller, Director of Information in the New York office of the Motion Picture Association of America, this week announced that he and his assistant, Larry Beller, are leaving on July as the result of the economy program recently announced by the Association.

In the two years he has been with the Association, Waller twice submitted his resignation but was prevailed upon to continue.

A veteran in motion picture publicity and public relations work, Waller was associated with *Variety* for several years. Later he joined Paramount and was handling the syndicates when an offer of the post of publicity manager took him to United Artists. Waller held that post for some time and was brought into the MPAA from UA.

Industry Needs More Boosters, U-I Tops Say at Company Meet

Every person in the film industry should appoint himself a committee of one to become an advocate of the industry, Universal-International President Nate J. Blumberg told the home office sales force, its district managers and its advertising and exploitation executives at its four-day meeting this week at the New York Waldorf-Astoria. He pointed out that if every employe really appreciated what the industry accomplishes, it would have a few hundred thousand more good publicity agents than it now has.

Nate J. Blumberg

"Before any public relations program can be successfully launched in the motion picture business, every person who makes a living from this industry should appoint himself a committee of one to become an advocate of the business," he said, adding that "At Universal we are now preparing special information for all our employes, which will enable them to become conveyors of good cheer about our business." The foregoing and other comments were made by Blumberg in advocating support of the MPAA's present efforts to mobilize all branches of the industry in an over-all public relations program.

"A cynicism has developed in this business," continued the U-I president, "which makes very bad public relations. Many who have prospered and done very well in the business find occasions many times to berate it. Unless we can have peace and goodwill in our own family, what can we expect from outsiders?

"We expect every one who works for Universal to be proud of the fact that they are in the Motion Picture Industry. We will indoctrinate our people with accurate information about this business. If every employe in the film industry had a keener consciousness of what our business really accomplishes year in and year out we would have a few hundred thousand good publicity agents, which we don't have now.

"These points are particularly true in relation to everyone who sells motion pictures. We expect our sales force to think as much about public relations as they do about the selling of motion pictures."

U-I Vice-President and General Sales Manager W. A. Scully urged a revival of four basic principles in the marketing of motion pictures, which he stated in the following paragraphs:

W. A. Scully

1. More conversation about how pictures can be put over and less conversation about terms. The original success of this business was created by an enthusiasm to get people into the theatres rather than by emphasizing how much the exhibitor has to pay for the picture.

2. A keen analysis of all companies' product in relation to community entertainment pattern which would bring back the good old-time idea of discovering naturals for particular communities.

3. Rejuvenation of the traditional point of view that there is something more to our business than cold economics and that a picture can only be made attractive to the public if opinions about its boxoffice are reserved until after the picture has a chance to play.

4. A realization that the continued good health of this business depends on all branches again uniting in the common cause of talking the business up rather than talking it down.

In U-I Posts

David A. Lipton, National Advertising and Publicity Director of Universal-International, announced Thursday the company's new executive set-up of its Eastern advertising, publicity and exploitation departments, at the U-I four-day sales meetings at the Waldorf-Astoria Hotel in New York concluded yesterday.

Henry A. "Hank" Linet will continue to serve as Eastern Advertising Manager, a post he has held for the past several years.

Charles Simonelli has been promoted to the newly-created post of Executive in Charge of National Exploitation and has been given additional responsibilities on a policy level. Simonelli previously served as Eastern Exploitation Manager.

Philip Gerard has been named Eastern Publicity Manager, succeeding Al Horwits, who is now Studio Publicity Director.

Lipton will maintain his headquarters in California and will make frequent trips East to confer with his various department heads.

New Rule—Parking Fee Subject to Tax

Drive-In theatre admissions, regardless of whether part of the admission is segregated as a "parking charge" for a car, are subject to the full federal admission tax of 20 per cent, according to a new ruling outlined by George J. Shoeneman, Commissioner of Internal Revenue, in a letter to Gael Sullivan, executive director of TOA. Mr. Sullivan made the letter public Wednesday.

A previous ruling, cited to Kansas-Missouri Allied President O. F. Sullivan of Wichita, and later by a spokesman for the Internal Revenue Department to SHOWMEN'S TRADE REVIEW, which exempted from tax the separate charge for parking (provided a fixed admission was paid by occupant of the car and that the parking charge was not added to the admission price paid by more than one occupant of a car)—has been reconsidered, Commissioner Shoeneman declared, and he adds that "the persons to whom the original ruling was made will be notified of the change in the ruling."

The Commissioner's letter to Mr. Sullivan states:

"Drive-In theatres are designed to serve patrons who will arrive in a car and witness a movie while remaining in a car. The term 'parking charge' ordinarily implies a charge made for 'parking' a car while the passengers are elsewhere than where the car is parked. Such a charge does not ordinarily denote a charge made for 'parking' a car while the occupants are witnessing an outdoor movie or some other attraction. In view thereof it is held that where a Drive-In theatre has a charge for a single admission, payable by anyone whether he enters on foot or enters in a car, and in addition thereto has a charge for the 'parking' of a car in the theatre, the so-called 'parking charge' is, in fact, a charge for an accommodation (i.e. the privilege of viewing the movie while remaining in the car) within the meaning of section 1704 of the Code, and is subject to the admissions tax imposed by section 1700 (a) of the Code, as amended."

20th-Fox Schedules 30 Releases For Twelvemonth Beginning July 1

Twentieth Century-Fox will release 30 productions during the twelvemonth July 1, 1949-June 30, 1950, it was announced by Vice-President and General Sales Manager Andy W. Smith, Jr., Thursday in Toronto—where the company's annual Canadian sales meeting was held.

Following announcement of the schedule, which Smith characterized as comprising the "30 most important productions" in the company's history, Charles Einfeld, vice-president in charge of advertising, discussed the individual pictures and their publicity and advertising possibilities.

The lineup includes: "Pinky," "Come to the Stable," "Prince of Foxes," "The Black Rose," "Twelve O'Clock High," "House of Strangers," "Will James' Sand," "You're My Everything," "Slattery's Hurricane," "I Was a Male War Bride," "Oh, You Beautiful Doll," "Dancing in the Dark," "Wabash Avenue," "Whirpool," "Cheaper by the Dozen," "Night and the City," "Mother Was a Marine," "Father Was a Fullback," "Thieves' Highway," "Everybody Does It," "Three Came Home," "Oh, Doctor," "Front and Center," "Arrow," "Quartered City," "Turned Up Toes," "Ring Waterfront 3," "From the Halls of Montezuma," "The Fighting Plainsman" and "Dakota," the latter two from outside producers—Nat Holt and Edward Alperson, respectively.

Fugitive from Films

The Paramount staff in San Francisco, through a classified ad which Paramount District Manager Jerry Zigmond placed in one of the dailies in that city, discovered one of the few authentic "fugitives from films" in the person of Mrs. J. L. Bravo, aged 44, who had never seen a movie of any kind. She was received as the theatre's honored guest, was taken to the St. Francis Theatre to see "Streets of Laredo," and given a one-year complimentary pass by the circuit.

RKO Releasing 'Arctic Fury'

RKO has acquired distribution rights to "Arctic Fury," a 60-minute documentary, which Boris Petroff made with background footage from a 10-year-old feature, "Tundra," plus a few additional days' shooting.

Dietz Planes to Europe; Seadler Subs for Him

MGM Vice-President in Charge of Advertising and Publicity Howard Dietz, left New York last Sunday by plane for Europe on business for the company. He will visit France, England and Italy.

He relegated the duties of his department during his absence to Advertising Manager Silas Seadler. John Joseph, general assistant to Dietz, will cooperate with Seadler in the management.

Shower of Bricks

Ten feet of chimney brick, from the top of the 40-foot stack at the Drexel in suburban Bexley at Columbus, Ohio, showered down on cars in the adjacent parking lot when the chimney was struck by lightning. Bricks scattered over a 125-foot radius. No one was injured.

Appeals Intervention Refusal in Consent Case

A Pennsylvania theatre operator last week asked the U. S. Supreme Court to review the refusal of the New York Statutory Court to allow him to intervene in the Paramount consent decree proceedings.

In an action closely paralleling that of the Partmar Corporation, co-owners of the Los Angeles Paramount, whose appeal is now pending in the Supreme Court, Harry Norman Ball, owner of the Penn Theatre, Ambridge, Pa., told the Court the consent decree would not relieve him from the damaging effects of alleged monopolistic practices.

Ball purchased the Penn in August, 1943. At that time it was leased by Pennware, which is half-owned by the Atlantic States Theatre Corporation, a wholly-owned Paramount subsidiary. Pennware was licensed to exhibit all of Paramount's product first-run at the Penn Theatre, and one-half of RKO, Loew's and Fox product. Pennware vacated the Penn at the expiration of its lease in April, 1944, but in the meantime had converted a nearby garage into a theatre, the State.

Inadequate

Charging inability to obtain first-run pictures, Ball sued the distributors for violation of the anti-trust laws, obtained a favorable judgment in the Western Pennsylvania District Court, but has appealed this decree to the Circuit Court of Appeals as inadequate. The appeal is pending.

Ball sought to intervene in the consent decree proceedings on the grounds that the State was "an illegal fruit of the monopoly and conspiracy practices, had been acquired and maintained by those unlawful practices, and had been used in restraint of trade." The New York Court denied his intervention request.

Yates Sues Two Papers Over 'The Red Menace'

Declaring that Republic refuses to be intimidated, President and Board Chairman Herbert J. Yates has filed suit for $200,000 damages each against *The Daily Worker,* published in New York, and *The Daily People's World,* published in San Francisco, basing his demand for damages on the alleged infringement of Republic's common law copyright in the screenplay of "The Red Menace."

Both of the defendant newspapers, the complaint alleges, "wrongfully copied, used, appropriated and published a material and substantial part of the screenplay of 'The Red Menace,' a copy of which was surreptitiously and wrongfully obtained from Republic Studios."

In Los Angeles last Wednesday the Senate Fact-Finding Committee on Un-American Activities commended Republic President Yates and the studio workers employed on it for their production of "The Red Menace." The recommendation was given "in recognition of the great contribution" made by the company "in the fight against those forces who seek to deprive the American people of the freedom we all cherish so dearly."

Theatremen Getting Down to Brass Tacks About Good Public Relations

While the Exhibitor-Community Relations Committee of MPAA continues its "exploratory" discussions for exhibitor sentiment regarding good public relations and how to go about it, evidence piles up that the industry's showmen are considerably well along the road to concrete expression of their inner conviction that film business should get active about building good will and prestige for itself.

This week the delegates to Universal's sales meet in New York heard President Nate Blumberg outline a program under which members of the U-I family will be encouraged to become boosters for their industry. And Sales Chief Bill Scully followed through with an exhortation for both distribution and exhibition to get down to brass tacks in affirmative selling of pictures and the industry via good showmanship practice.

Talk Back to Critics

Among other symptoms of a growing consciousness that the time is here to sell the industry as well as the current show are several instances of action by the exhibitors and circuits. Several weeks ago the Fox Intermountain theatre house organ carried an admonition to all members of the organization to do some talking back to the carping critics—particularly those who say uncomplimentary things about current movies. To those squawkers who growl that "The pictures are lousy these days," the theatre boys and girls were urged to crack back: "Just what picture do you mean?" The mere retort, it was argued, in most instances would make the squawkers get specific and stop generalizing and from that point on most of them very likely would refute their blanket criticism out of their own mouths.

The current Loew's Theatres "Big Show Season" campaign, featured by a series of large-space newspaper displays, has put in an occasional plug for all movies. With plenty of hooray about their own attractions—and many titles mentioned with glowing enthusiasm—there has been a line included in some of the ads as follows: "P.S. Our competitors love good shows, too."

W. R. Frank, a seasoned exhibitor and now an experienced producer (his latest is "The Great Dan Patch" for UA release) prior to his departure from the West Coast this week on the second leg of a national tour of exchanges, said he has found the exhibitor "less concerned with criticizing Hollywood than he is in working out some cooperative method of maintaining and increasing film audiences."

These manifestations, film men in New York said this week, form an impressive background for the general agreement of exhibitor spokesmen at MPAA committee "exploratory" meetings in praise of an all-industry public relations program, and that it further emphasizes the requirement for a sincere, intelligent, completely non-partisan policy and practice when the time comes to set up a specific public relations formula for the industry.

Industry PR Backed By ITOA, MMPTA Officials

The Motion Picture Association of America continued its exploratory conferences concerned with an industry public relations program by meeting Tuesday in New York with representatives of two local exhibitor groups and making a date with the Allied States Association of Motion Picture Exhibitors for today (25) in Indianapolis.

At Tuesday's Astor luncheon Independent Theatre Owners Association President Harry Brandt pledged the complete cooperation of his organization. Leo Brecher, president of the Metropolitan Motion Picture Theatres Association, declared that he and his associates were at the meeting as individual exhibitors, since his group had not met since the MPAA invitation was extended. "Nevertheless," he said, "we are concerned regarding this public relations activity. If a proper program can be developed, I am sure the good sense of our members will lead us to participate."

Ned E. Depinet, president of RKO and chairman of the MPAA committee, presided, and said he is asking each of the organizations with which MPAA is sitting down to appoint a committee to represent it at future general industry discussions. His committee had already met twice with Theatre Owners of America representatives.

Support Unity Idea

Statements supporting the unity idea were made by Max A. Cohen, chairman of an ITOA public relations committee, William Namenson of ITOA, and Sam Rinzler and Sam Rosen of MMPTA. Others attending the Tuesday meeting were Norman Elson of ITOA; D. John Phillips and Oscar Doob of MMPTA; William F. Rodgers, Austin Keough and Maurice Bergman of the MPAA committee; and MPAA Vice President Francis S. Harmon.

The purely exploratory nature of the talks was emphasized by the lack of immediate plans by ITOA and MMPTA. The ball is being carried by MPAA, and the next step is the Allied meeting today. Depinet and Harmon will be joined by MPAA President Eric Johnston, while Allied will be represented by President William Ainsworth and probably Trueman Rembusch and Counsel Abram F. Myers.

Savini Closes Deal for 16 'Broadway Varieties'

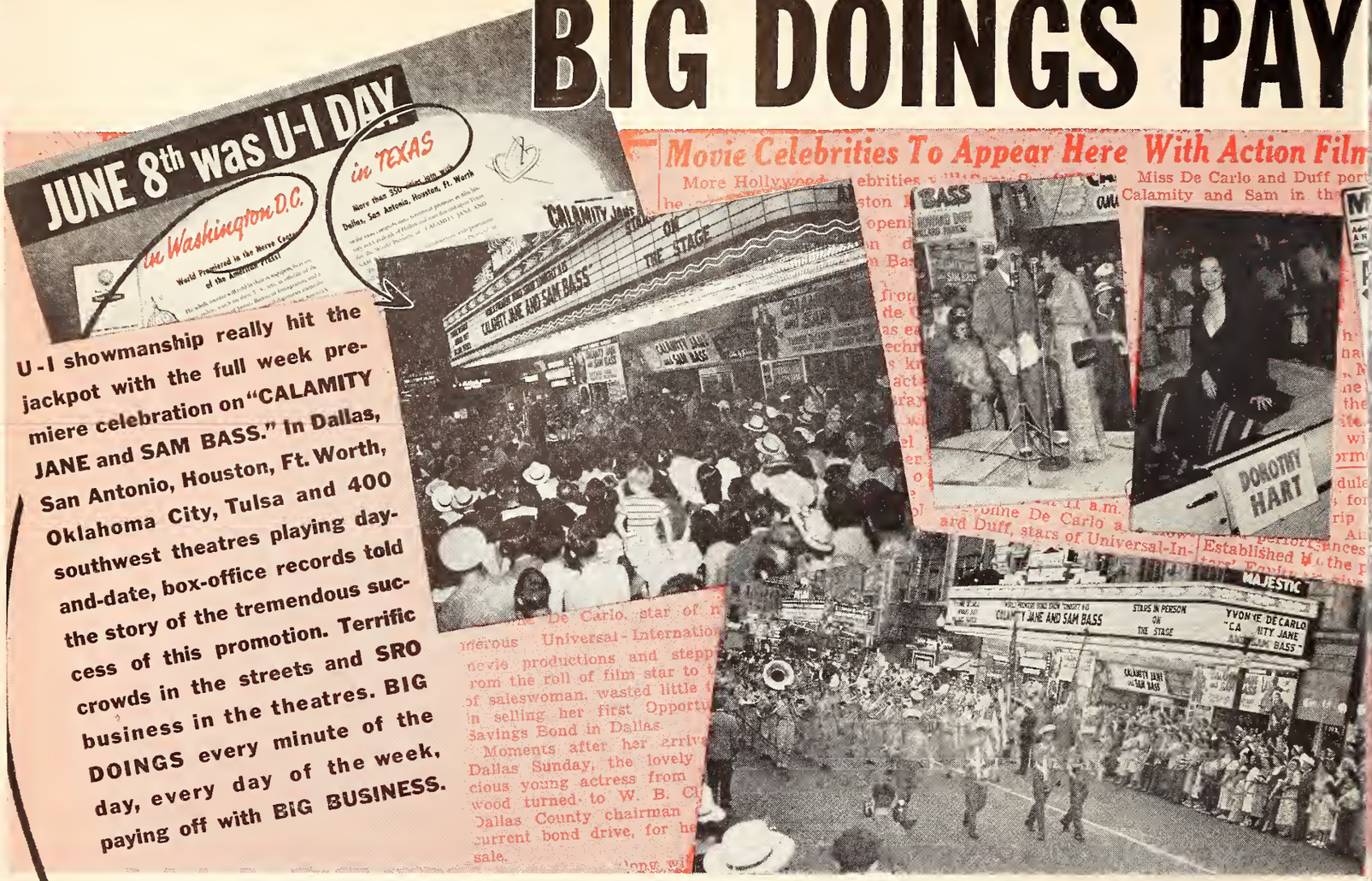
A deal for a series of 16 vaudeville film featurettes titled "Broadway Varieties" has been closed by Astor Pictures President R. M. Savini, he announced last week. The series is independently produced and consists of one-reel films starring radio, recording and television artists, the majority being Columbia, MGM and Capitol recording stars. Among them are the De Castor Sisters, Woolf King, Terry Twins, Tuckers Sisters, Rhythm Rascals, Texas Roundup Boys and many more.

Savini believes that, due to the success of vaudeville recently revived at the New York Palace, public interest is ready for these "Broadway Varieties."

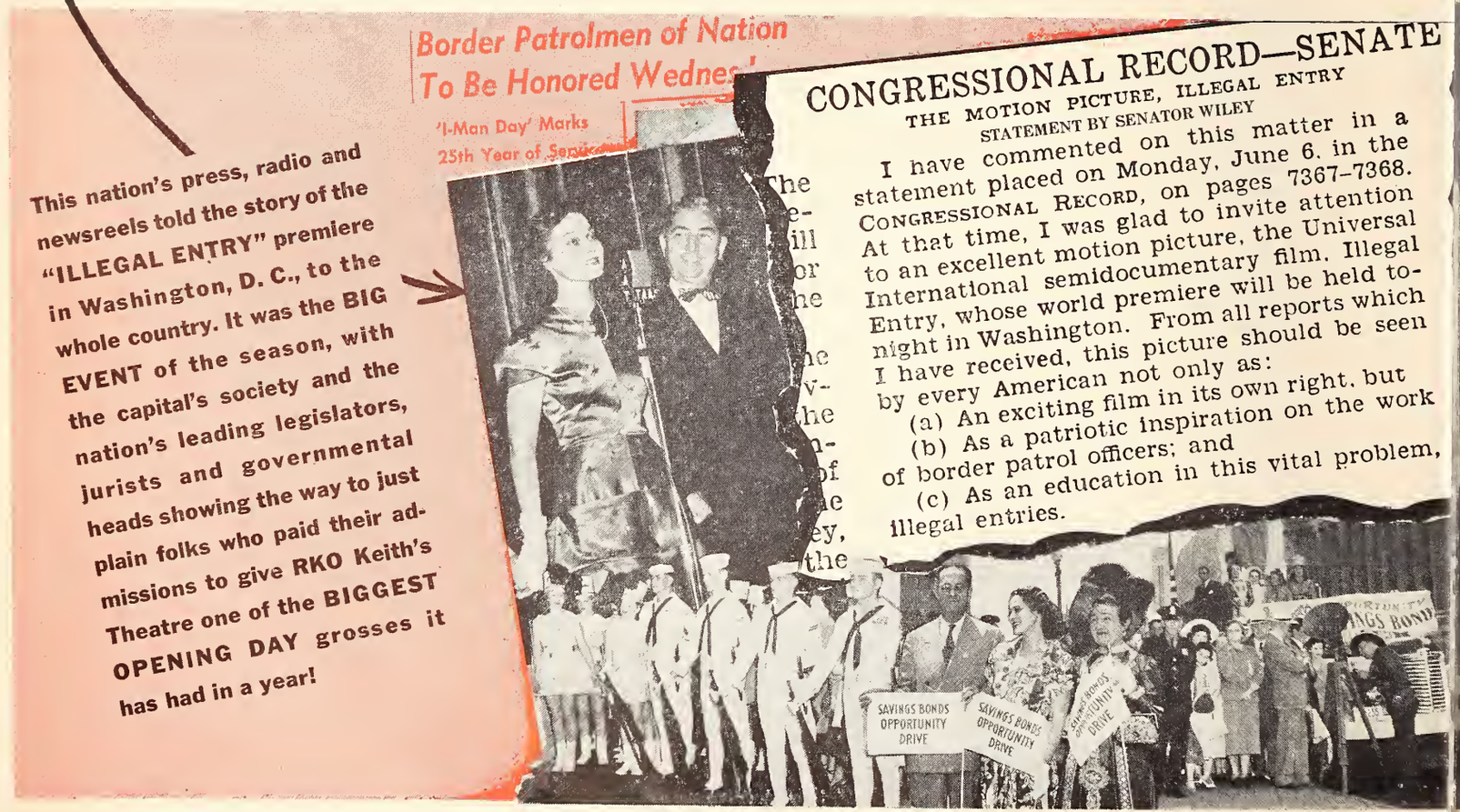
Wives True Helpmates

The wives of exchange managers in San Francisco are proving true helpmates. Mrs. Joe Hanley, wife of the local Warner Bros. official, has obtained American and Canadian rights to a historic two-reeler, "Prisoners of the Tower," dealing with the famous Tower of London, which is receiving wide distribution in the area. Paula Grubstick, wife of Screen Guild Productions Manager Al Grubstick, has written a song, Lay Heady Down, published by Mills, which appears slated for wide popularity.

BIG DOINGS PAY



U-I showmanship really hit the jackpot with the full week premiere celebration on "CALAMITY JANE and SAM BASS." In Dallas, San Antonio, Houston, Ft. Worth, Oklahoma City, Tulsa and 400 southwest theatres playing day-and-date, box-office records told the story of the tremendous success of this promotion. Terrific crowds in the streets and SRO business in the theatres. BIG DOINGS every minute of the day, every day of the week, paying off with BIG BUSINESS.

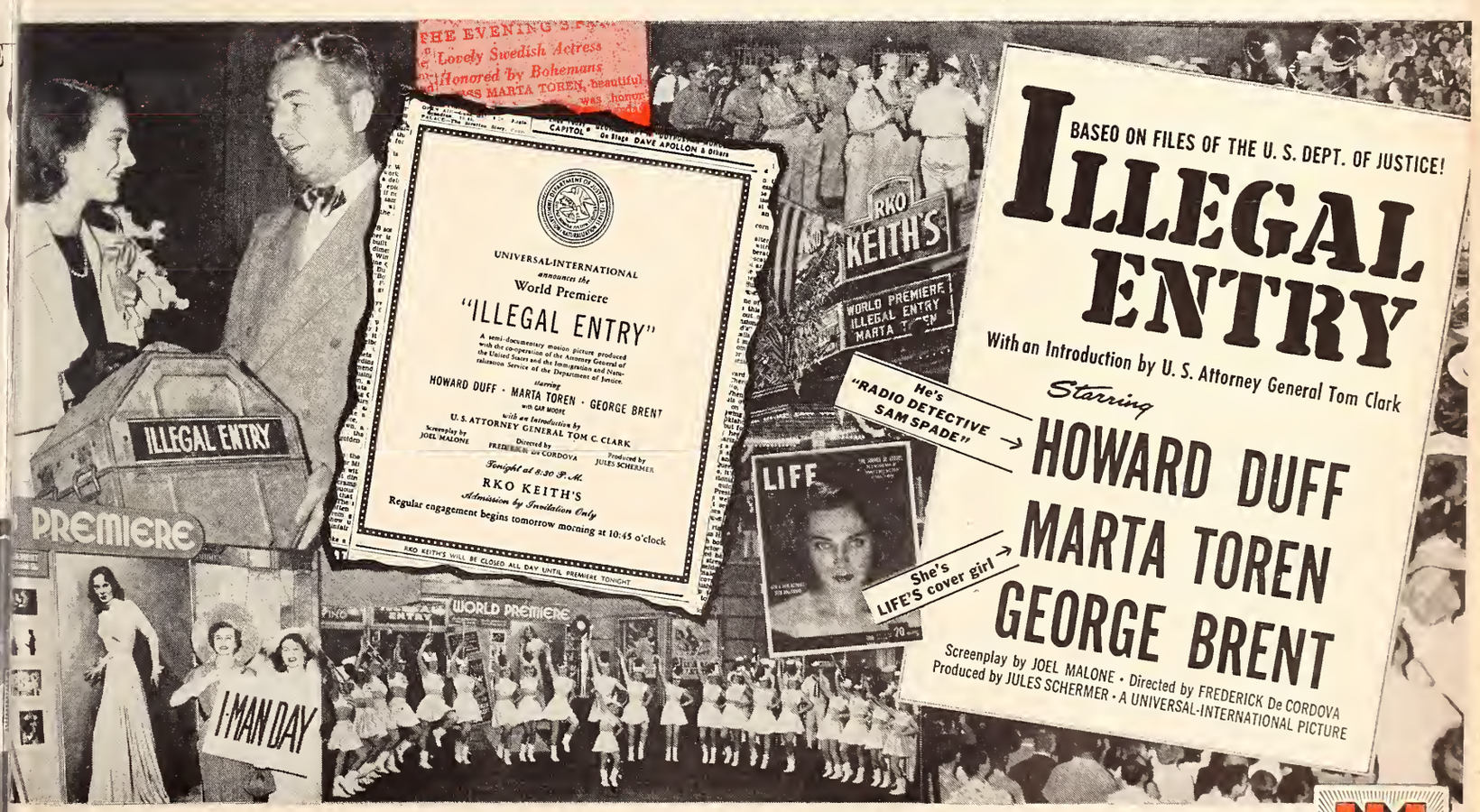


This nation's press, radio and newsreels told the story of the "ILLEGAL ENTRY" premiere in Washington, D. C., to the whole country. It was the BIG EVENT of the season, with the capital's society and the nation's leading legislators, jurists and governmental heads showing the way to just plain folks who paid their admissions to give RKO Keith's Theatre one of the BIGGEST OPENING DAY grosses it has had in a year!

U.S. TREASURY AWARD
THIS COMPANY MAINTAINS THE PAYROLL SAVINGS PLAN FOR REGULAR PURCHASE OF U.S. SAVINGS BONDS
FOR PUBLIC SERVICE

Two more great showmanship hits to join "THE LIFE OF RILEY," "MA AND PA KETTLE,"

OFF with BIG BUSINESS!



the U-I showmanship parade with
"THE LADY GAMBLES" and "CITY ACROSS THE RIVER."

UI THE INDUSTRY'S SHOWMANSHIP LEADER

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Kazan

Columbia Drama 65 mins.

AUDIENCE SLANT (Family): Dog stories are always good wholesome entertainment and this one holds enough excitement to appeal to most audiences.

BOX-OFFICE SLANT: As supporting material, the film should stand up well, proving even more satisfying in some outlying situations than the main feature, as it is generally appealing film fare.

Cast: Stephen Dunne, Lois Maxwell, Joe Sawyer, Roman Bohnen, George Cleveland, John Dehner, Zoro, Ray Teal, Loren Gage. Credits: Producer, Robert Cohn. Director, Will Jason. Screenplay, Arthur A. Ross. Based on the novel by James Oliver Curwood. Photography, Henry Freulich.

Plot: Alone in the wilderness after his master is killed in an avalanche, Kazan, after being rebuffed by humans, turns wild. He is captured alive, and although two people who recognize him for a dog and not a wolf, try to help him, the dog is thrown into a pit with a savage Great Dane. The animals refuse to fight; a sadist is exposed and the dog is conquered by kindness.

Comment: As supporting material, the film should stand up well, proving more satisfying in some outlying situations than the main feature. Not an action picture, "Kazan" holds interest in the adventures of a dog in the Alaskan wilderness and in the slow exposing of a man who tortures his daughter and practices sadism on animals. Stephen Dunne turns in a good job as the man who conquers the animal with kindness, while Joe Sawyer and Roman Bohnen are convincingly disgusting heels. George Cleveland and John Dehner have good bits and Lois Maxwell is nice, scenically. Will Jason's direction is even and builds suspense gradually. Robert Cohn's production is modest but pleasant.

Come to the Stable

20th-Fox Drama 94 mins.

AUDIENCE SLANT: (Family) An expertly and sincerely directed and produced film of religious faith and devotion that will hold the fascinated interest and impress the emotions of all classes of moviegoers. To many, Catholics in particular, it will prove an inspirational experience.

BOX-OFFICE SLANT: A picture that will start the coin to rolling into any box-office and keeping it rolling in. Exhibitors cannot go wrong in booking it. They have good cast names, an appealing and sincerely emotional story (with good resulting word-of-mouth publicity) to help them in their exploitation.

Cast: Loretta Young, Celeste Holm, Hugh Marlowe, Elsa Lanchester, Thomas Gomez, Dorothy Patrick, Basil Ruysdael, Dooley Wilson, Regis Toomey, Mike Mazurki, Henri Letondal, Walter Baldwin, Tim Huntley, Virginia Riley, Louis Jean Heydt, Ian MacDonald, Jean Prescott, Gordon Gebert, Gary Pagett and others. Credits: Produced by Samuel G. Engel. Directed by Henry Koster. Screenplay by Oscar Millard and Sally Benson from a story by Clare Boothe Luce. Photography by Joseph La Shelle. Song, Through a Long and Sleepless Night, composed by Alfred Newman with lyrics by Mack Gordon. Musical director, Lionel Newman.

Plot: Two nuns from a hospital in Villiers, France, Loretta Young and Celeste Holm, come to Bethlehem, Conn., attracted by the religious paintings of Elsa Lanchester, to fulfill the vow of Miss Young to establish a hospital for children in her native America, if the hospital of the nuns of the Order of Holy Endeavor at Villiers, were spared in the war. Miss Lanchester receives them in the stable she rents from the young composer, Hugh Marlowe. Bishop Basil Ruysdael gives the Sisters permission to try to establish their hospital. The hill they select as the site is given to them by a New York gambler, Thomas Gomez, when he learns they come from France, where his son was killed in the war, if they will put in a stained glass window to the memory of his boy. Other French nuns come to help them raise money by making and selling jams, raising poultry, etc. After many disappointments and tribulations, aided at the last despairful moment by Marlowe, they establish their hospital in a humble way in an abandoned factory.

Comment: A film of religious faith and devotion, expertly produced by Samuel G. Engel and directed with sincere impact and technical virtuosity by Henry Koster, "Come to the Stable" will hold the fascinated interest and impress the emotions of practically all classes of patrons. Joseph La Shelle's photography is outstanding and all technical elements purposefully handled. An excellent screenplay has been written by Oscar Millard and Sally Benson from a story by Clare Boothe Luce. Director Koster's capable actors aid him in keeping the story so earnest and sincere that it holds a strong appeal for the religious and non-religious alike. Loretta Young is the strong, earnest and fervent Sister Margaret, turning in one of her best characterizations. Celeste Holm, her companion as the French nun, Sister Scholastica, is very good indeed as the shyer, more dependent Sister but with a faith in God and St. Jude as strong as that of Sister Margaret. Hugh Marlowe's composer, whose song Through a Long and Sleepless Night, was inspired, as he later learns, by a Gregorian chant he had heard the Sisters sing at Villiers, gives an engaging performance, in the end winning the complete sympathy of audiences. Thomas Gomez as the gambler, Basil Ruysdael as the Bishop, Elsa Lanchester as the highly confused but sympathizing painter, Dorothy Patrick as Marlowe's love, all keep excellently within the framework of the story and contribute good acting as do several others in the long cast. The Gregorian chant sung at the dedication of the hospital gives the film a dash of emotion that will linger long in the memories of audiences.

National Reviewing Committees' Classifications

LUST FOR GOLD (Columbia)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Morally objectionable in part for all.

JOHNNY ALLEGRO (Columbia)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

NEPTUNE'S DAUGHTER (MGM)
FAMILY—National Board of Review
CLASS B—National Legion of Decency
Objection: Morally objectionable in part for all.

The Girl from Jones Beach

Warner Bros. Comedy 78 mins.

AUDIENCE SLANT: (Family) Amusing summertime entertainment for average audiences. Everyone is certain to find plenty to laugh about, and it probably won't offend very many. Virginia Mayo is an eyeful throughout.

BOX-OFFICE SLANT: The Reagan and Mayo names should attract, as should also the title. The picture has good exploitation values for smart showmen.

Cast: Ronald Reagan, Virginia Mayo, Eddie Bracken, Dona Drake, Henry Travers, Lois Wilson, Florence Bates, Jerome Cowan, Helen Westcott, Paul Harvey, Lloyd Corrigan, Myrna Dell, William Forrest, Gary Gray. Credits: Producer, Alex Gottlieb. Director, Peter Godfrey. Screenplay, I. A. L. Diamond. Based on story by Allen Boretz. Photography, Carl Guthrie. Music by David Buttolph.

Plot: When the 12 girls Ronald Reagan, a commercial artist, has been using jointly to draw one breathtakingly beautiful model, learn of the hoax, they make trouble. In the nick of time Reagan and Eddie Bracken spot Virginia Mayo, a prim school teacher who has the attributes of the 12 girls combined. But love interferes, Miss Mayo reaps publicity and finally carries through a successful court fight to keep from losing her teaching job because of bathing suit publicity.

Comment: No film can go too far wrong with as many laughs as this one has, plus Virginia Mayo and Ronald Reagan. Some of the sequences are hilarious. On the other hand, Producer Alex Gottlieb apparently went pretty far back for many of the gimmicks and laughs, not to mention the rather thin plot idea. Still, if it provokes laughter, as it is certain to do, there is little to complain about. The early sequences of the film, in which Reagan poses as a Czech immigrant learning English, are very humorous indeed; and the final courtroom sequences, while marked by some irritating hokum and some footage that might be considered in bad taste, are nevertheless also punctuated with laughs. Miss Mayo is quite an eyeful throughout the picture, and Reagan does well as the artist. Eddie Bracken seems to struggle a little too much for laughs, while Dona Drake is pert in her role.

Scene of the Crime

MGM Crime Drama 94 mins.

AUDIENCE SLANT: (Adult) City detectives comb the underworld for a killer in a film that has the story, stars, and direction for good audience reaction.

BOX-OFFICE SLANT: There's a lot of story value to play up here, in addition to the Van Johnson and other names. Film has general audience appeal, but some bits may be a bit unsavory for children.

Cast: Van Johnson, Arlene Dahl, Gloria De Haven, Tom Drake, Leon Ames, John McIntire, Donald Woods, Norman Lloyd, Jerome Cowan, Tom Powers, Richard Benedict, Anthony Caruso, Robert Gist, Romo Vincent, Tom Helmore, Caleb Peterson, William Haade. Credits: Producer, Harry Rapf. Director, Roy Rowland. Screenplay, Charles Schnee. Photography, Paul C. Vogel. Special Effects, A. Arnold Gillespie. Art directors, Cedric Gibbons and Leonid Vasian. Musical score, Andre Previn.

Plot: Van Johnson, as a city detective,

tracks the killer of another detective and becomes involved with one underworld character after another. A second detective and an informer meet violent ends and Johnson is taken-in by a blonde before the criminal is caught.

Comment: City detectives comb the underworld for a killer in a film that has the story, stars and direction for good audience reaction. The detective principally involved is Van Johnson, whose wife is played by the beautiful Arlene Dahl, and among the characters with whom he becomes involved is a dance-hall blonde played by Gloria De Haven. Tom Drake plays his sidekick. John McIntire, an older detective whose eyes are failing him, and Norman Lloyd, an odd weasel of a crook who turns informer, both of whom are killed, are two lesser names contributing excellent acting jobs. There's enough low-level technical talk about the work of a detective to put this film in that vague "semi-documentary" category, but things keep moving and there are several moments of strong action. One such moment pits Johnson in a hand-to-hand fight when he tries to ransack the room of a sleeping crook. Another shows three crooks in an armored car shooting it out with the cops until Johnson upsets the car by ramming it with a garbage truck. There's a lot of story value to play up here, in addition to the Johnson and other names. "Scene of the Crime" has general audience appeal, but some bits may be a bit unsavory for children.

The Fountainhead

Warner Bros. Drama 114 mins.

AUDIENCE SLANT: (Adult) Those who have read the book, and adult audiences in metropolitan centers, should find this an unusual and fascinating drama against a background of ultra-modern architecture. Although reactions may not always agree, any controversy thus occasioned will arouse added interest in the picture. Most women will be intrigued by the strange love affair between Roark and Dominique. Excellent performances by Gary Cooper, Patricia Neal, Raymond Massey and others; brilliant direction by King Vidor.

BOX-OFFICE SLANT: What may be controversial word-of-mouth, plus the outstanding cast, plus the popularity of the novel, which already has been read by some 10 million people, should make this picture a top-bracket box-office entry.

Cast: Gary Cooper, Patricia Neal, Raymond Massey, Kent Smith, Robert Douglas, Henry Hull, Ray Collins, Moroni Olsen, Jerome Cowan, Paul Harvey, Harry Woods, Paul Stanton. **Credits:** Produced by Henry Blanke. Directed by King Vidor. Screenplay by Ayn Rand from her novel, "The Fountainhead." Photography, Robert Burks. Special effects by William McGann, Edwin DuPar, H. F. Koenekamp and John Holden. Art direction, Edward Carrere. Music by Max Steiner.

Plot: This is the story of Architect Howard Roark (Gary Cooper), whose unconventional theories on modern design and construction bring him into conflict with the girl he loves, a scheming newspaper architectural editor and the people of the community. Before he wins his biggest commission, he is brought to trial for dynamiting a project which he had designed without credit to himself, but which others had tampered with. He is acquitted after a plea to the jury in which he declares what he believes to be a man's rights to his own ideas and ideals.

Comment: Not until about a year or so after its publication some six years ago did "The Fountainhead" begin to "take hold" of the reading public. With sales beginning slowly, the Ayn Rand novel subsequently began to gain momentum as it became a favorite topic of conversation among readers. By this time, some 10 million people have read it, and only a few days ago a newspaper item revealed that the sale of the famous book has now passed the 500,000 mark—a remarkable record, inasmuch as it has not been reprinted in 25-cent editions, nor has it been distributed by any book club. With these facts in mind, it is clearly apparent that a large public is eagerly awaiting Warner Bros.' screen version. To make certain that the events and situations in the book would be faithfully followed on the screen, Warners wisely enlisted the services of Novelist Rand herself to write the screenplay. The result, for those who enjoyed the book, and for other discriminating adult moviegoers, is an unusual and fascinating drama set against a background of ultra-modern architecture. The cast has been carefully chosen with an eye toward bringing to life the characters of the book. As Howard Roark, the young architect who remains steadfast to his ideals, Gary Cooper has a role different from anything he has done heretofore, and he performs it splendidly. Many moviegoers will probably consider it the best thing he has ever done. There was much speculation as to the choice for the difficult role of Dominique Francon, and audiences will know why screen newcomer Patricia Neal was chosen almost as soon as she appears on the screen, for she *is* the tempestuous Dominque. Raymond Massey is outstanding as Newspaper Publisher Gail Wynand, and Robert Douglas is thoroughly competent as the rabble-rousing architectural columnist, Ellsworth Toohey. Excellent in somewhat lesser roles are Kent Smith, Henry Hull, Ray Collins, Moroni Olsen and others. The ultra-modern aspects of the novel's architectural backgrounds have been faithfully brought to the screen, and King Vidor's direction is his most brilliant in years. In small towns and neighborhoods, "The Fountainhead" may not be too readily accepted, and it is possible that reactions may not always agree among discriminating audiences in metropolitan centers. However, any controversy that may be thus occasioned will redound to the benefit of the picture and create added interest. Most women will be intrigued by the strange love affair between Roark and Dominique, and this factor, too, will make the picture a "must see" among the feminine element. What may be controversial word-of-mouth, plus the outstanding cast, plus the popularity of the novel, should make "The Fountainhead" a top-bracket box-office entry for months to come.

In the Good Old Summertime

MGM Drama-with-Songs 102 mins.

AUDIENCE SLANT: (Family) Another top MGM musical. This time there is the teaming of Van Johnson and Judy Garland for their particular fans, plus a romance between S. Z. Sakall and Spring Byington which the older members of the family can enjoy. Songs, long-time favorites, have an appeal for everyone.

BOX-OFFICE SLANT: Should prove a box-office successful, for it has the name draw of Van Johnson and Judy Garland, plus the kind of music every member of the family will find appealing and nostalgic.

Cast: Judy Garland, Van Johnson, S. Z. Sakall, Spring Byington, Clinton Sundberg, Buster Keaton, Marcia Van Dyke, Lillian Bronson. **Credits:** Directed by Robert Z. Leonard. Written for the screen by Albert Hackett, Frances Goodrich and Ivan Tors. From a screenplay by Samson Raphaelson, and a play by Miklos Laszlo. Photography, Harry Stradling. Technicolor color director, Natalie Kalmus; associate, James Gooch. A. Robert Z. Leonard Production. Produced by Joe Pasternak.

Plot: Without being aware of it, a young lady and young man who work in the same store and seem to dislike each other, have been corresponding via a post office box. When he finally learns the truth, he tries to make up for his unkindness in the shop and they eventually discover that they are in love.

Comment: Another of MGM's top musicals, but this time without any lavish production numbers. For that matter, without any big production numbers at all. It is a nostalgic story about the early 1900s and the time when such tuneful songs as Good Old Summertime, I Don't Care, Meet Me Tonight in Dreamland and a number of others, were current favorites. Photographed in beautiful Technicolor, the picture has romance, comedy, a half dozen tunes and the fine performances of a hand-picked cast. Two romances run through the plot. One in which Van Johnson as a dandy of the day falls in love with Judy Garland, young salesgirl-singer, and the other in which S. Z. Sakall as their boss and owner of the shop they work in, finally realizes that he is in love with Spring Byington, his bookkeeper-secretary. They are all excellent, with Judy Garland doing an exceptionally fine job with her singing assignments. Particularly outstanding is her presentation of the Eva Tanguay number, I Don't Care. Direction by Robert Z. Leonard gives the picture a leisurely pace and a feeling of authenticity that is most convincing. This is another box-office attraction that can be chalked up as a credit to Producer Joe Pasternak.

Look for the Silver Lining

(Color by Technicolor)

Warner Bros. Musical Biography 106 mins.

AUDIENCE SLANT: (Family) This musical biography of glamorous musical comedy star Marilyn Miller is sure-fire stuff for all types of audiences. There are some unforgetable song hits of the past, splendid dancing by Ray Bolger and countless other ingredients to delight and entertain moviegoers everywhere.

BOX-OFFICE SLANT: Everything is there to make it a healthy box-office hit—good cast, outstanding music, excellent production numbers, Technicolor.

Cast: June Haver, Ray Bolger, Gordon MacRae, Charlie Ruggles, Rosemary DeCamp, Lee Wilde, Lynn Wilde, Dick Simmons, S. Z. Sakall, Walter Catlett, George Zoritch, Oleg Tupine, Lilian Yarbo, Paul E. Burns, Douglas Kennedy. **Credits:** Produced by William Jacobs. Directed by David Butler. Screenplay by Phoebe and Henry Ephron and Marian Spitzer. From a story by Bert Kalmar and Harry Ruby. Photography, Peverell Marley. Art direction, John Hughes. Technicolor color director, Natalie Kalmus; associate, Mitchell Kovaleski. Musical numbers staged by LeRoy Prinz. Musical direction, Ray Heindorf. Songs by Jerome Kern, B. G. DeSylva, Vincent Youmans, Harold Adamson, Mack Gordon, Jerome Kern, Otto Harbach, Oscar Hammerstein II, Victor Herbert.

Plot: This is the musical biography of Marilyn Miller—from those early teen-age days in Scranton, Pa., where her family, The Four Columbians, were appearing, and where she met Dancer Jack Donahue; on through her rise to fame on Broadway, beginning with "Profiles of 1914" and continuing with Ziegfeld's Follies, "Sally" and "Sunny"; up to Boston in the 1930s when, despite her doctor's orders that she take a rest, Marilyn

(*Continued on Page 22*)

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

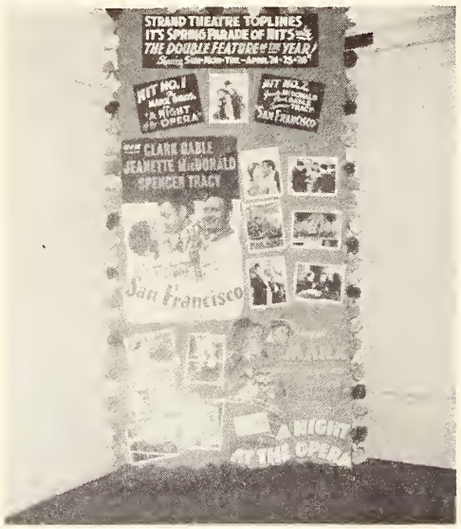
Neustein Clicks With Good Citizenship Awards

There are many ways of combining a theatre's community goodwill-building activities with its institutional advertising and its efforts to stimulate its box-office "take." I.M.P.S. Member Buddy Neustein, manager of Loew's Bedford Theatre, Brooklyn, N. Y., recently demonstrated a new idea of his own on the matter which he had found very successful elsewhere. Idea is to make good citizenship awards to high school students or youths from other organizations who have been selected for that honor because of excellence in character, or scholarship or athletics, and additionally is aimed at combatting juvenile delinquency.

The Bedford Theatre being in a mixed white and Negro-section of Brooklyn, Brother Neustein had an equal number of youths from each race chosen to receive the awards from the theatre's stage. Four students from the Boys High School, four from the Girls' High School and four teen-agers from the Police Athletic League, with high standings in personal character, in their studies or in sports, were handed their good citizenship awards on the stage by John Garfield, whom Neustein had prevailed upon to greet the youngsters and give them their "certificates," and also to talk to them on the idea that crime does not pay, and on a slogan originated for the occasion. "The Cop Is Your Friend"—a slogan intended as a part of the idea behind the good citizenship award.

Handing out of the awards attracted relatives, friends, and fellow students of the recipients. The project received an excellent reaction on the part of the audience and was the subject of much favorable comment in the community.

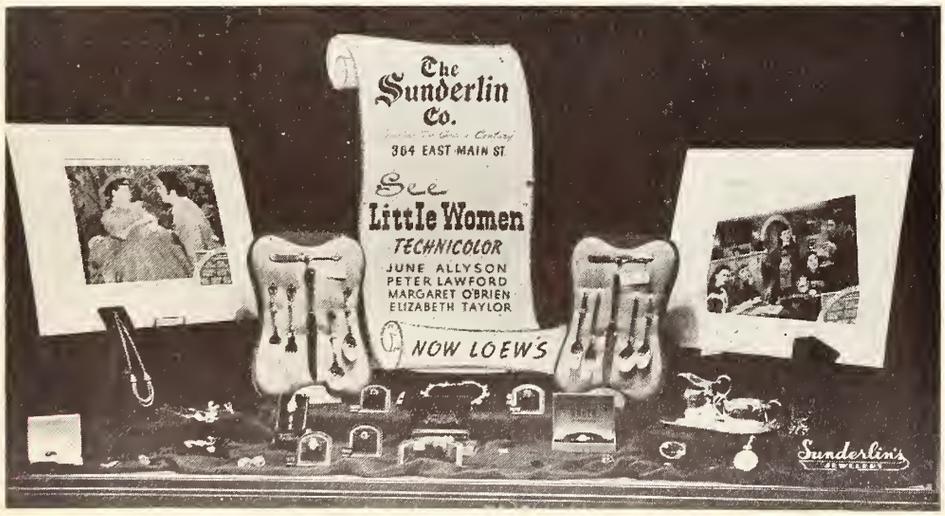
A swell stunt, Brother Neustein, and an idea which other exhibitors might well use as a model for similar activities.



SMART DISPLAY. Here is the smart lobby used by I.M.P.S. Member D. J. Edwards, assistant manager of the Strand Theatre, Fremont, Ohio, to help put over a bill of two MGM reissues, "A Night at the Opera" and "San Francisco." Edwards is assistant to I.M.P.S. Member Dick Peffley, who manages Northio's Paramount and Strand theatres.

Feltheimer, Jones Win Showmanship Awards

Winners of RKO Theatres' Showmanship Awards for May, each receiving a Showmanship Certificate and $25, were Myron Feltheimer, manager of the RKO Shore Road Theatre, Brooklyn, and J. E. Jones of the RKO Palace, Cincinnati. Both managers were cited for campaigns on films—Feltheimer for "Family Honeymoon" and Jones for "My Dream Is Yours." This is the second time Feltheimer has won an award.



WELCOMED BY BOTH MERCHANT AND EXHIBITOR. The press book and home office suggestions on window tieups for MGM's "Little Women" were welcomed both by the merchant and the exhibitor in Rochester, N. Y., and that's why Manager Lester Pollock of Loew's Theatre there considers his campaign on the Technicolor film "one of the most outstanding . . . we have ever had." The window above is but one of several promoted by Pollock, and they were all eye-openers, too. The unique scroll card in the center was used in all the displays, copy varying according to the tieup involved.

I.M.P.S. Member Report

Edwards, Peffley Aide, Stages Fine Campaign

You fellow members have seen some fine exploitation on these pages from Dick Peffley, manager of Northio's Paramount Theatre in Fremont.

Well, just to prove that Dick has also trained his assistant in the right direction, we have our first report from I.M.P.S. Member D. J. Edwards, who is assistant manager at the Paramount's sister house, the Strand, under Peffley's supervision.

Edwards turned in a fine campaign on a program of two MGM reissues, "A Night at the Opera" and "San Francisco."

He set up an attractive lobby display which we are reproducing herewith. This board was also used on the sidewalk during the run.

Then he tied-in with a merchant for a guessing contest. With a jar of nuts in the merchant's window, citizens were invited to guess just how many the jar contained, and the nearest correct guesses received two passes to the Strand. "The response to this contest was very good," reports Edwards.

A music store selling Jeanette MacDonald records displayed a 22x28 card in his window, and a boy carried a sign around town advertising the two features.

Manager Peffley increased his newspaper ad space, Edwards adds, and concludes with the good news that the campaign made the double-feature program pay off at the box-office.

Savini in Utah for 'Stallion Canyon' Debut

Robert M. Savini, president of Astor Pictures Corp., was in St. George, Utah, this week to attend the world premiere of "Stallion Canyon" at the St. George and Dixie theatres. The Kanab Trucolor production is being distributed by Astor throughout the world.

Ceremonies at the two theatres included the personal appearances of the two stars, Ken Curtis and Carolina Cotton. Also attending was a large contingent of Daughters of the Utah Pioneers, many of whom appear in the film, as well as the mayors of St. George, Kanab and Cedar City.

Savini was also scheduled to visit Salt Lake City, Denver, Kansas City and Chicago for production and sales discussions before returning to New York at the end of the month.

'Come to the Stable' World Premiere July 27

Members of the government, the foreign diplomatic corps, the United Nations organization, state and civic leaders, church dignitaries, industry heads, publishers, editors and representatives of the press, radio and magazines will attend the formal dress, reserved seat world premiere of 20th Century-Fox's "Come to the Stable" at the Rivoli Theatre, New York, on July 27. Hollywood notables are also expected to fly in from the coast for the occasion. Invitations are scheduled to go out during the next few days.

'Sand' Set for 9-State Premiere Celebration

Headed by the world premiere at the Denver, Esquire and Webber theatres in Denver on June 28, Will James' "Sand" will begin a series of openings in nine states to continue through July 4. A delegation of Hollywood stars will be split to visit each of the cities opening the picture during the premiere period.

The entire group, with George Jessel as master of ceremonies, are scheduled to be on hand for the Denver opening. They include Mark Stevens, Coleen Gray, Rory Calhoun, who are starred in the film, Barbara Lawrence, Nancy Guild, Betty Lynn and William Shirley .

Following the Denver premiere, the star contingent will be split into two groups for personal appearances at regional premieres. One group will attend openings in Kansas City, Omaha, Minneapolis and Milwaukee on June 29, 30 and July 1, 2, respectively, while the other will do shows at openings in Salt Lake City, San Francisco, Seattle and Portland, Ore., on the same schedule of dates.

As each regional premiere gets under way, the first-run house will be joined by other theatres in the area on a mass day-and-date booking.

Large regional ads will list all theatres participating in the day-and-date plan. In other areas, intensive radio promotion via a series of spot announcements will blanket the surrounding cities and states where the picture is opening.

Premiere dates following the Denver opening are: Fairway, Tower and Uptown, Kansas City, June 29; Paramount, Omaha, June 30; Radio City, Minneapolis, July 1; Palace, Milwaukee, July 2; Center, Salt Lake City, June 29; Warfield, San Francisco, June 30; Coliseum, Seattle, July 1; and the Paramount and Oriental, Portland, July 2.

Furrier and 'Miss Mink'

Bill Hulbert sold a two-column co-op ad to a local furrier when "Miss Mink of 1949" played at Schine's Hipp in Gloversville, N. Y.

THIS IS GREAT! Some exhibitors promote cooperative pages, some don't. Most of them are good, but the one above is outstanding, and that's because W. F. Deaton and J. L. Kelley of the Pix Theatre, Alva, Okla., went out of their way to make it so. Merchant ads, of course, paid for the page; but, in addition, each merchant ad carried a clever little rhyme alluding to the picture (which, incidentally, was Universal-International's "The Life of Riley") and the merchant. Through a tie-in, sample copies of the paper were mailed to every home within a radius of 30 miles. As a result of this splendid promotion, the picture was held over two extra days.

CANADIAN SHOWMAN EXECUTES FINE DISPLAY. Utilizing model boats and sails projected about five inches from the background, and providing a number of stills to sell the highlights of the production, Ken Johnston of the Odeon Theatre, Guelph, Canada, created and executed this outstanding display on Republic's "Wake of the Red Witch." We'd say it's one of the finest we've seen in a long time, and the valuable theatre front space was put to excellent use.

Salutes to High School Ball Teams Give Jack Simons 2-Way Payoff

A goodwill builder among the high-school-age youth of a city holds a high spot in any institutional advertising that an exhibitor can do, for it builds up the patronage of tomorrow. Such a youth goodwill builder par excellence was that recently employed by Manager Jack Simons of Warner Bros. State Theatre, Washington, Pa. It also served as profitable exploitation stunt for "Take Me Out to the Ball Game." Simons set aside three nights during the picture's run for salutes to the baseball teams of the Washington area's high schools. The schools were contacted in advance and arrangements made with the principal, the coach and the head cheer leader to be at the theatre on the designated night along with the members of the school's ball team.

Announcements that the theatre would honor the team of the chosen high school were made at the school and in a line in the newspaper advertising urging the attendance of students and alumni of the school to cheer for their team. The front of the theatre and the section where the team was to sit were decorated with the school's colors, flags, pennants. Simons wisely kept the team, the guests of honor, coaches and cheer leaders off the stage until just before the showing of the last feature. Then the house lights were brought up full and the coach introduced to the audience; he in turn introduced each player. Then, with the whole team on the stage, the cheer leader was brought on and the audience added its cheers to the theatre' salute to the team. The same proceedure was carried out for the three teams on different nights, thus keeping the attendance stimulator working for a good share of the picture's run.

Brought in Students

Manager Simons found these salutes definitely increasing the theatres grosses, as they brought in the students of each school all eager to outcheer the other schools.

A tieup with the National Sporting Goods Company, which outfits 28 semi-professional baseball teams in the area, won additional publicity for the picture and the salutes, through the offering of a guest ticket to see the film to every player who hit a home run while "Take Me Out to the Ball Game" was running at the State. The sporting goods company plugged the picture for a week in advance and during the film's engagement over radio station WJPA, the commentator giving it frequent mention in his talks on the standings, scores, etc., of the various teams in the league. Free announcements were also made daily over the loud speaker at all ball games. The league umpires and officials discussed and plugged the picture at their meetings. The company also gave the show a good window display. Photographs of all the teams were mounted on boards in the theatre's lobby.

TITLE IN LIGHTS, and that means something in England, where government restrictions on outside lighting were lifted only recently. So when Manager F. C. S. Roberts of the Theatre Royal Cinema, Fishergate, Preston was able to advertise Warners' "Johnny Belinda" in lights, he was so happy he took a picture of it, which you see above. He also made tieups with five different stores in town. Business was capacity.

English Manager Uses Own Promotion Ideas

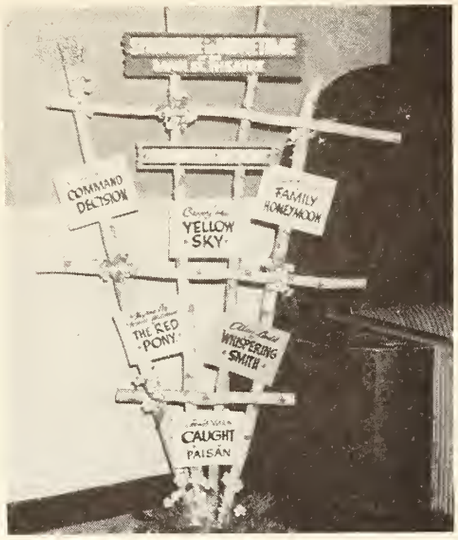
Exploitation ideas used for three pictures at the Broadway Theatre, Eccles, England, were originated by Manager H. Clayton-Nutt and executed with good showmanwise sense. When the morning newspapers came out with the announcement that clothing coupons had been abolished in England, the manager seized upon that fact to attract attention to his booking of "Noose." He had a large sign painted with "Tear 'em up! It will please you to do it," with pictures of torn clothing coupons, followed by more copy: "Noose is tearing 'em up at the Broadway, both events enormous success." The sign was displayed in a store window on the principal street, flanked by two smaller signs giving the film's cast, playdate and theatre. Below the big sign was scattered a collection of the clothing stamps. Needless to say it attracted much attention, so much so that "Tear 'em up" became a slogan in Eccles.

For "My Wild Irish Rose," Manager Clayton-Nutt conducted an artificial rose contest in which prizes of real roses, guest tickets, etc., were offered the women or girls whose artificial rose or spray of roses, made by themselves, were adjudged best by the city's most prominent florist. An entry form with all rules and film and theatre credits were distributed throughout the city. The many artificial roses entered in the contest were made into an attractive window display. To keep the interest alive throughout the showing, the prizes were not awarded until the first day of the following attraction.

Another novel idea exploited "Fallen Idol." An oil painting in striking colors was made and placed in an 18x20-inch gold frame beside the box-office window, with an 18x25-inch card stating: "This is the worst picture of the year (according to the artist). Come and see the best picture of the year (according to the *Daily Express*—Academy award)—'The Fallen Idol' next week." With the opening of the picture, the display was transferred to a store window.

Parachute on Ceiling

For "Fighter Squadron," Manager Paul Henry, Ravenna, Ravenna, O., borrowed a parachute from a local airport and strung it up on the lobby ceiling. He also displayed a large airplane propeller on top of a 40x60 display and conducted a model airplane contest to stir up interest among the juveniles.



BRAVO, LEO! Just look at this novel "coming attraction" lobby display used by I.M.P.S. Member Leo Raelson, manager of the Main Street Theatre, Flushing, N. Y.! Ever seen anything like it? "Springtime is Movietime at the Main Street Theatre" says the card at the top, and then attraction cards are affixed to grey birch tree limbs wired together. It's really ingenious, and Leo deserves a big bow.

Clever 'Edward' Lure Used in Hove, England

A stimulating competition was arranged in connection with "Edward, My Son" by Manager Quantrill at the Granada in Hove, England. He offered cash prizes for the best postcard replies to the question, closely linked to the theme of the film, "What would you most desire to ensure the future of your son?" Tieups were arranged with local men's outfitters and special cut-outs of the film's title and stars were posted on the large windows in front of the theatre for a week prior to playdate. The contest attracted many entries.

Riley the Tenant

"Anyone can be a landlord, but it takes brains to be a tenant. See William Bendix in 'The Life of Riley'." That's the cute classified ad put in the Penn Yan, N. Y., newspaper, by Harper Howard of Schine's Elmwood.

I.M.P.S. Member Report

Free Ride on Mail List For Hamilton's Theatre

Tie-ins with merchants are basic showmanship, as the pages of this magazine reflect, and letters sent out by theatre managers to their customers are not uncommon, but Schine's State, the only theatre in little Hamilton, N. Y., worked the combination of the two. In a tie-in with a furniture store, I.M.P.S. Member Robert L. Thompson made up a special letter which the merchant sent out to *his* customers. Letter told about the merchant's spring stock and the film "A Letter to Three Wives." The tiein also included a window display at the store, for which Thompson used cutouts from a one-sheet mounted on beaverboard.

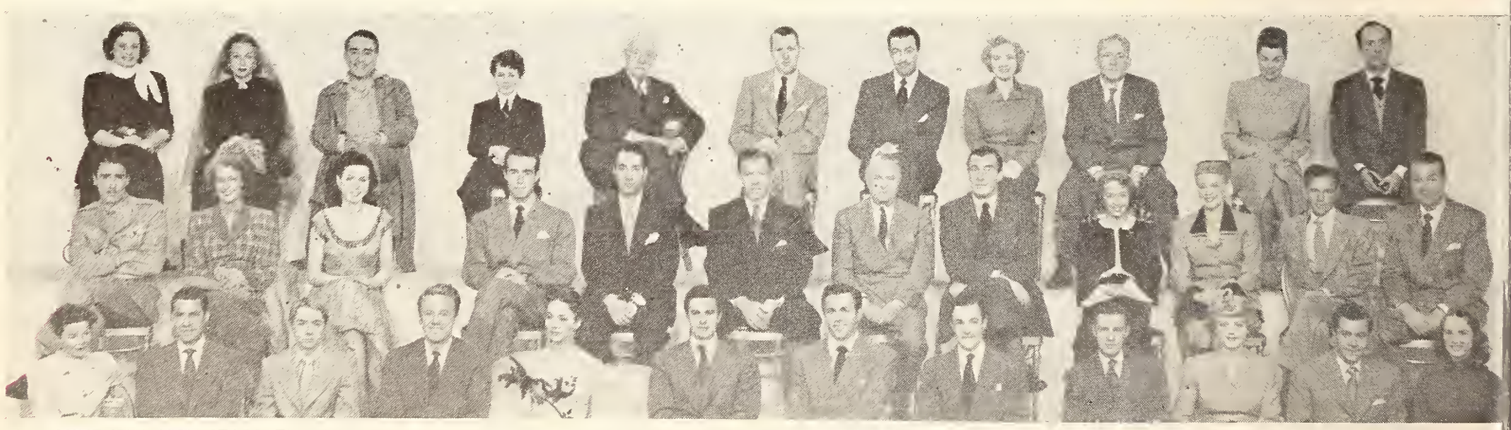
Thompson was even more the eager beaver-boarder for "So Dear to My Heart," when he mounted cutouts from a three-sheet on a heart-shaped background. The piece made an attractive center for a music shop window which featured albums and records from the score of the film and the Capitol Records display of the boy and his black lamb. Several of these albums were promoted for stage gifts to small children and the music was used on the p. a. system prior to playdate, with a few plugs by Thompson. A quite different gimmick was the 4x8 insert for delivery boxes and carry-out bags and sacks, which several grocery stores distributed.

Thompson reports that he is a believer in teaser trailers and finds that many patrons like them. He ran one for "The Accused" two weeks in advance of the regular trailer.

Promote Double Truck In Off Season Town

Harry Burke, city manager and manager of Reade's Community Theatre in Saratoga Springs, N. Y., and James Benton, manager of the Congress Theatre, promoted and assembled a striking double-truck ad on the theatres' Spring Parade of Hits.

Considering that during the off-season Saratoga Springs is a small town with limited merchant activity, Burke and Benton did an exceptionally good job in promoting the double truck. The merchant ads were sufficient to enable them to carry the overline and theatre ads at no expense to the theatres.



58 (COUNT 'EM) MGM STARS. The glamor guard turned out to pose in this photo for a national magazine story about MGM's Silver Anniversary. Reading, left to right, top row above: Alexis Smith, Ann Sothern, J. Carrol Naish, Dean Stockwell, Lewis Stone, Clinton Sundberg, Robert Taylor, Audrey Totter, Spencer Tracy, Esther Williams, Keenan Wynn. Center row: Peter Lawford, Jeanette MacDonald, Ann Miller, Ricardo Montalban, Jules Munshin, George Murphy, Reginald Owen, Walter Pidgeon, Jane Powell, Ginger Rogers, Frank Sinatra, Red Skelton. Bottom row: Katharine Hepburn, John Hodiak, Claude Jarman, Jr., Van Johnson, Jennifer Jones, Louis Jourdan, Howard Keel, Gene Kelly, Christopher Kent, Angela Lansbury, Mario Lanza, Janet Leigh. Opposite page, top row: Gloria De Haven, Tom Drake, Jimmy Durante, Vera-Ellen, Errol Flynn, Clark Gable, Ava Gardner, Judy Garland, Betty Garrett, Edmund Gwenn, Kathryn Grayson, Van Heflin. Bottom row: Lionel Barrymore, June Allyson, Leon Ames, Fred Astaire, Edward Arnold, Lassie, Mary Astor, Ethel Barrymore, Spring Byington, James Craig, Arlene Dahl.

Oil Lease Giveaway Is New York 'Tulsa' Stunt

Giveaway of an oil lease said to be located in the richest oil-producing section in Oklahoma to the 10,000th person to enter the New York Capitol Theatre during the run of "Tulsa" was the unique promotion stunt of the campaign by Eagle Lion and Capitol publicists that captured loads of publicity in the New York daily newspapers. It was a most unusual angle in itself and newsworthy in addition.

Chill Wills, featured in the picture, was in New York to head the stage show at the Capitol, and the exploitation staffs took advantage of his presence to have him appear on various radio shows and for interviews by the daily and magazine feature writers.

Large window cards on "Tulsa" were placed in all the Whelan drug stores advertising the Tulsa sundae with stills of Wills and Susan Hayward and credits. The "Hello, cousin" salutation used repeatedly in the film was the inspiration for 250,000 "Hello, cousin" buttons carrying all credits distributed at night spots, at the theatre and in schools. Radio stations gave full cooperation through plugging the film's song, Tulsa. Stills and posters on the picture occupied conspicuous places in the lobby for three weeks in advance and the mezzanine was the locale of a large diorama of the oil industry, prepared by oil industry experts.

Jaffe to Handle 'Movie Crazy' Campaigns

First assignment for Herbert Jaffe, who joined Motion Picture Sales Corp.'s exploitation department this week, will be the field campaigns on the Harold Lloyd comedy reissue, "Movie Crazy," which opens in Altoona, Harrisburg and half a dozen other key cities during the next several weeks.

Jaffe was formerly associated with the publicity firm of Friedberg and Katz, and before that was with Paramount Newsreel.

The Wedding Angle

The marriage of Miss Claudette Colbert to Mr. Fred MacMurray—in the movie "Family Honeymoon"—inspired Joe Schwartzwalder of Schine's Auburn in Auburn, N. Y., to banner a car to look like part of a real wedding, with copy, of course, about picture and playdate.

WILL SELL TICKETS. Reproduced above is one of the special ads prepared by RKO Radio on its suspense "sleeper," "The Window." The headline catches the eye and leads right into the provocative selling copy, and the illustrations give a graphic idea of the film's suspense.

GRIST for the SHOWMANSHIP MILL

A condensation of the Valentine Davies book, "It Happens Every Spring," is now running in the weekend editions of the New York *Post Home News*, following on the heels of the publication of the book and timed with the first-run engagements of the 20th Century-Fox picture over the country. The newspaper serialization received a strong buildup, and the Farrar Straus novel has been given extensive promotion handling across the nation.

* * *

Paramount has concluded a nationwide tieup with Westinghouse Electric Corp. whereby the studio's pictures and stars will be publicized through national advertising campaigns and 10,000 dealer displays. Ads placed by Westinghouse in top-circulation national magazines will show the studio use of electrical appliances, as well as their installation in the stars' homes.

Nice Gift

Part of the ballyhoo for "The Big Cat" prior to the film's opening in Cleveland at the Allen Theatre consisted of the presentation of a huge mountain lion to the Cleveland Zoo.

I.M.P.S. Member Report

Music Shops, Radio Sorkin's 'Yankee' Aids

Seven music and record shops in Syracuse, N. Y., and radio disc jockeys were first aids in RKO Theatres City Manager S. L. Sorkin's exploitation for the engagement of "A Connecticut Yankee in King Arthur's Court" at Keith's Theatre. STR readers will remember reports on previous campaigns of the I.M.P.S. member while he was manager of RKO Keith's in Flushing, L. I., many of which employed unusual exploitation ideas. As city manager in Syracuse, he continues to employ the same well-organized campaigns which characterize his exploitation at the Long Island location.

Displays and counter signs, with full "Yankee" credits, were placed in the windows of six music shops, and counter signs in the W. T. Grant store, in Wilson the jeweler's and the Clark Music Company. The city's five radio stations plugged the showing via playing of the music and songs from the picture and from the record album on disc jockey programs, with gratis announcements of the title, theatre and playdate. On the last day of the film's engagement at RKO Keith's, just before it moved over to the Embassy for an extra five days' showing, station WNDR, which had previously plugged the Keith's showing gratis four times a day for five days, ran the Star Interview prepared by the Paramount publicity and exploitation department. The Syracuse University Radio Workshop also gave campus broadcasts on the film.

The window displays deserve a special word of commendation for they were attractively-arranged attention-getters.

Publisher Aids Premiere 'Fountainhead' Campaign

For the first time in many years, the Bobbs-Merrill Company, publishers of Ayn Rand's "The Fountainhead," is foregoing radio and devoting all of its budget to newspapers in a cooperative campaign in connection with the world premiere of Warner Bros.' filmization of the novel in Los Angeles on June 30.

Ads feature cuts of the film's two stars, Gary Cooper and Patricia Neal. In addition, all bookstores are being blanketed with window cards, one-sheets and bookmarks.

COAST TO

THE AVALANCHE OF DATES

NEW YORK, MAYFAIR · PHILADELPHIA, WARNER'S
BUFFALO, 20th CENTURY · BOSTON, PARAMOUNT &
CHICAGO, GARRICK · MILWAUKEE, WARNER'S ALHAM
NEW HAVEN, PARAMOUNT · CHARLOTTE, WILBY-KIN
LIBERTY · SEATTLE, COLISEUM · SALT LAKE, LYRIC
BALTIMORE, MAYFAIR · UTICA, OLYMPIC

The RED

A REPU

COAST
KEEPS ROLLING ALONG!

ANTON · WASHINGTON, WARNER'S METROPOLITAN
NWAY · PITTSBURGH, FULTON · CLEVELAND, LOEWS
RA · ST. LOUIS, MISSOURI · ATLANTA, PARAMOUNT
Y'S IMPERIAL · MEMPHIS, MALCO · OKLAHOMA CITY,
PORTLAND, MAYFAIR · SAN FRANCISCO, WARFIELD
SACRAMENTO, CAPITOL · VALLEJO, SENATOR

MENACE

BLIC PICTURE

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

SOME UNUSUAL THEATRE EXPERIENCES

By Jack Jackson

Scanning back among notes gathered from here, there and everywhere along the showmanship front brings to light an abundance of unrelated data about unusual happenings in the theatre. The moral, if one exists in what follows, must best be summed up as "keep on your toes always," as one never knows what will happen next in the mixed arena of activity that goes to make up the theatre manager's day.

Down in Miami Beach, Ryt Suez, assistant manager of Paramount's glorified and imposing Beach Theatre, was in charge during the vacation of manager Al Schwartz. One morning before opening I cornered a few of the service staff members and began ferreting for information about the problems they encounter in handling the ultra-ultra class—both bankbook and social register—who swish or saunter through the glass-paneled portals of the ornate edifice.

It developed that the house engages in many service activities entirely missing from the offerings of the average theatre. Special arrangements are made for the handling of bed and wheelchair customers, and patronage from the afflicted is sought for and catered to. The staff is a large one and its members subjected to intensive training before they ever don a uniform. Specialists handle this program and the lucky youngster who manages to qualify can come pretty near to boasting of a finishing course in courtesy and politeness coupled with gentlemanly conduct in and out of the theatre.

Relatives of N. Y. Executives Most Difficult Patrons

In season, the Beach does a tremendous business, with the SRO sign in constant use through evening and weekend exhibition. I really wasn't surprised but was a bit amused when it came to light that the most difficult patrons to handle were the relatives of New York executives and the out-of-town stockholders with season passes. Seems like this group never takes into consideration that the jobs of their relatives and the size of their dividends are dependent on the favor a theater can attract from the cash-paying ticket buyers. They noisily exploit their identity and sometimes become offensive in their impossible demands for seats "at once" in an auditorium already filled to capacity and having hundreds of paid customers waiting for accommodations. The job of pacifying them frequently becomes too much for even the best-trained employe and taxes the capacity of higher personnel.

In commenting on this, Mr. Suez gave out with bit of customer philosophy that deserves to be packed into the ears of every theatre manager, everywhere. He says: "Somehow or other I'm always conscious of the impotence of my every attempt to placate those whose financial or social position is such as to make them impervious to the generally accepted code of fairness to others. There is so little that words or actions of mine can do to elevate the sense of importance of a person who already considers themselves 42 feet high. I do get a big kick out of assuaging the actual or supposed injuries of the 'little people' because I'm conscious that I've made them feel bigger and therefore made a permanent friend for the company and the theatre."

Little Girl Just Knew He Had to Be a Manager

Over in Georgia I was talking with a manager when his youngster—a pretty little lass of about six—came in for a visit. She wanted him to go shopping with her and her mother, and the request brought to mind an amusing incident of the recent past. The manager and his wife had driven to one of the big chain grocery stores to restock the family larder and left the tot in the car while they entered the establishment. When they emerged, the little girl pointed to another man and woman who were starting their car preparatory to leaving, and asked, "Daddy don't you know that man? He's a theatre manager." Carefully scrutinizing the other fellow her father denied acquaintance and inquired, "How do you know he's a theatre manager, honey?" To this the youngster related how she had listened when the couple first drove up and heard the woman give the man instructions as to what purchases to make. When the man returned a few moments later and asked for an additional 42 cents to make up the total of their grocery bill and the lady told him he'd just have to put something back because she didn't have the 42 cents, the little girl just knew he had to be a theatre manager. I know lots of managers who could easily fill the shoes of the slim-pursed hero of that story.

In a Texas town I was introduced to a theatre owner whom a film salesman and I had been waiting an hour or so to see. He expressed himself as being glad to see us and as wanting our opinion about the deal that had kept him from being on time for his appointment. He had been down at his other place of business, a garage and motor repair shop, talking with a salesman for sponsored films. The fellow had finally sold him the privilege of sponsoring a film advertising his garage services on the screen of his own theatre and walked off with a check for $40. Oh yes, the theatre owner is going to get four reels of film during the year, each with the name of his garage appended without cost. Maybe Barnum wasn't so far wrong after all.

In another Texas town I encountered a chap who had but recently maneuvered the promotion —via the tried-and-true formula of the daddy of a stage-struck girl—of a quickie Western. Nobody ever went as far "Hollywood" as this fellow. He now answers the phone with "This is the producer of ..... speaking" and has

(*Continued on Page* 19)

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New RKO Orpheum Opens in Marshalltown

A gala celebration highlighted by a street parade in which civic and other local groups participated marked the opening this week of the Orpheum Theatre, Marshalltown, Iowa, newest link in the RKO chain. Governor William S. Beardsley and Mayor Donald Taylor were invited to accept the theatre on behalf of the state and city, and George "Gabby" Hayes, western character actor, headed a group of personalities from Hollywood to Marshalltown. Sol A. Schwartz, RKO Theatres vice-president and general manager, headed a delegation of executives from the New York home office.

The new Orpheum is the first theatre RKO has built since the Midway in Forest Hills, N. Y., which was completed in August, 1942. Late in July another theatre will be added when the RKO Missouri opens in Kansas City.

Pre-opening arrangements for the 1,000-seat Orpheum, and the advance publicity, exploitation and advertising campaign were handled under the direction of Harry Weiss, division manager, and Harry Dearmin, the theatre manager.

Parade, Ceremonies Open New Calderone

Nassau County civic, cultural and political leaders, representatives of the motion picture world and important citizens of New York were present Tuesday evening at the formal grand opening and preview of the new $2 million Calderone Theatre, Hempstead, N. Y., for the benefit of the Hempstead Community Chest. Built by Dr. Frank Calderone, United Nations staff medical officer, in memory of his father, Salvatore Calderone, pioneer Nassau County theatre builder, the new house will be operated by Skouras Theatres Corp.

A Community Chest parade, headed by the Hempstead High School Band, preceded the opening. Taking part were 13 member agencies of the Community Chest, patriotic and civic organizations, the 369th Cadet Drum and Bugle Corps, the Sailorettes band, the fire department and representatives of the armed forces. Following the parade, brief ceremonies by local civic leaders officially opened the Calderone.

Jackson . . .

(*Continued from Page* 18)

had handkerchiefs, underwear, pajamas, etc., all lettered with his name preceded by the title "Producer." That's no gag. It's actual.

Up in Oklahoma City I had some time with Joe Hills, just a day or so before he took over the reins of Warner Bros. new Sooner Theatre. The site had been formerly occupied by one of the town's earliest theatres, The Folly, and Joe related how he had gotten his first theatre experience in the old show shop. At that time Joe was a little shaver selling papers on the corner. A vaudeville act appearing at the theatre wanted a kid to occupy a baby carriage for the old "twins" gag. Joe accepted and served out one appearance. He quit when he found that his "twin" was a pickaninny who gave the "punch" to the vaudeville gag. Later, Joe enrolled on the usher staff of the theatre and served right through to his eventual promotion to a manager's spot in the Warner chain. Now, after 20-odd years, here he was back at the old stand. But this time he had a swell new theatre and was sitting in the driver's seat.

Up in Canon City, Colo. Pop Gollogher and Karol Smith, manager and assistant, respectively, of the Fox-Inter-Mountain Theatres report a comical and unusual Bank Night experience. As usual they had called a youngster from the audience to reach into the cage and select the winning number. The lad crawled into the big box and began rummaging around among all the tickets. After waiting a reasonable length of time Pop asked the boy to hand out one of the tickets. His only answer was further excited rummaging by the kid. When a second and third request still elicited no response, Pop and Karol took a peek into the box to see why the youngster was so busy thrashing around. The lad had found a dollar bill among the tickets and, with this tightly clutched in one little fist, was scrambling through the tickets like mad in search of further treasure. Even after he was persuaded to hand out a ticket, he wanted to continue the search.

Probably the very tops in promotional activity concerns a chap I met in Jacksonville, Florida. I had known the man years ago and our acquaintance had ended just about the time he was taking advantage of the split between Warner Bros. and the Paramount-Sparks theatre interests. He had made plans for the erection of a theatre in downtown Tampa to be operated exclusively with Warner Bros. product. In Jacksonville he told me how he had managed to erect and equip the theatre with a mite-sized bankroll of $214.

Of course, this was back in 1938 when labor and materials were cheap, but the resourcefulness displayed would be something to brag about in any ear and under any conditions. In return for the labor involved in tearing down an old church building, he was rewarded with the salvage material. With this salvage material consisting of several thousand bricks, dimensional lumber, pipe, plumbing equipment, etc., he arranged for the lease of a piece of property at the edge of the business district and went about the excavation for the foundation. With the work well along he had but little difficulty in getting the bank to loan sufficient funds to cover the small weekly labor bill.

As the house began taking shape, he was approached by a local theatre supply company which dealt in concessions as a profitable side line, for the candy and popcorn privilege. He made a flat rental deal with the company for a 10-year concession lease and sold them on further negotiations for another theatre he contemplated building in a well populated neighborhood. The total involved in the 10-year transaction was an impressive figure and, before letting the matter even cool, he approached the supply company to trade him the seats and equipment in a theatre they had equipped—but had since hit financial skids and been closed—in lieu of the cash involved in the concession transaction.

The deal was made. The equipment was moved in from a neighboring town. The theatre opened and prospered. After a year or more of personal operation he sold it to the Claughton interest for a figure, I am told, exceeding $200,000. That's what I call running a shoe string into a sizable ball of financial twine. When I met him in Jacksonville he was making a comeback after having gone broke in a combination bar-theatre deal in Wheeling, West Va.

A one-man production, distribution company in Dallas, Texas, Nationwide Pictures, is giving out with an excellent example of "it-can-be-done." H. K. Carrington, who conceives the ideas, writes the script, turns the camera crank, edits and cuts the film and then goes about the job of arranging playdates for short subjects, is about to engage in a Four-City World Premiere of a 10-minute release. Carrington has been hipped on the idea of getting a series of shorts, "This Is Texas," on the screens of the big state's theatres for some time, and has spent many dollars and far more hours banging his noggin against that immovable wall of circuit indifference.

Recently he took his troubles to the executives of the State of Texas and wangled permission to put his reels into school film libraries on a sponsor basis—some firm buying the reel and donating to schools in return for a credit frame—and this seemed the turning point.

His last venture of the series, "Texomaland," a story of the big lake country shared by two states, Oklahoma and Texas, as a result of the Government-made Dennision Dam water conservation and flood prevention project, is to have day-and-date release in four fair-sized cities—and maybe Dallas—with two big circuits, Interstate and R&R, participating.

What makes this unusual is the vigor of the advance campaign. Carrington has practically every merchant in the cities surrounding Texhoma Lake cooperating and a string of activities including parades, Queen contests, etc., that would do credit to the most impressive of Hollywood's super attractions lined up to build interest and attract patronage.

Remember, all this is the handiwork of one man. Just imagine what you could do if you went at the job thoroughly covering the prospects for attendance at any of the many features shown on your screen. Or, even better still, imagine what you could do if you put forth every possible ounce of effort in building activities for, and interest in, the anniversary of your theatre or some other event that offers possibilities of getting the population of the whole surrounding area flocking to your box-office.

Well, it's time to put the lid on the old word box for this session. Hope you got a couple of ideas from these unusual experiences of your fellow showmen.

SAFETY CAMPAIGN. Eddie Meade of Shea Theatres, Buffalo, tied-in with the Courier-Express Safety Campaign by displaying 40x60 posters, like that shown above, in the lobbies of all Shea theatres. The patrolman is pointing out rules for living longer to some school safety patrol members. Miss Rosemary Johnston, assistant manager of the Elmwood, also listens attentively. It was a splendid goodwill gesture on the part of the theatres and brought a lot of valuable publicity.—BUF.

Right There

The alertness of Frank Barnett, stagehand, and Hugh Siverd, manager, averted what might have been a costly fire at the Plaza Theatre, Fox Midwest subsequent run in the Country Club Plaza of Kansas City, Mo., last week. Barnett smelled smoke and traced it to a backstage dressing room, calling firemen and Siverd immediately. Firemen extinguished the blaze, which was caused from an overturned electric hot plate on a make-up shelf. Siverd expressed the probability the fire was the work of vandals, as several items of clothing, belonging to Assistant Manager Harold Guyette, also were missing. The incident was handled quietly, and a matinee audience of about 600 was unaware of the blaze.

Ray Light's Interest in Sports Pays Dividends

The interest that Manager Ray Light of the Darnell circuit's Maryland Theatre, Cumberland, Md., takes in the city's sporting events—particularly in reference to the athletic activities of the high school—has again paid him dividends in the form of frequent mention of the Maryland Theatre in newspapers into which it is practically impossible to break with any kind of a theatre story.

The Cumberland Knights of Columbus Council 566 was holding its annual high school "Player of the Year" awards event and, due to the friendliness and goodwill Light has won in sports circles, the K. of C. selected his Maryland Theatre as the site of the awards which consisted of white sweaters with players-of-the-year-emblems donated by Council 586. Earl ("Lefty") Bruce, out of 12 entrants, won the coveted "Player of the Year" award and was presented with an engraved wrist watch after the judges had made their decision at the theatre. Bruce's points for the year numbered 138 and he made 23 touchdowns.

The two Cumberland newspapers played up in their sports sections the awards with streamer heads, half-column stories, pictures of the team, presentation of the watch and editorial comment, all mentioning the Maryland Theatre. All the advance publicity on the "Player of the Year" outcome brought a substantial increase in box-office receipts on the picture's second day.

Rochester Toy Promotion

Nothing slow about Larry Lewis. He promoted $100 worth of toys from a hobby shop in Rochester for a giveaway at Schine's Cameo Theatre.

THIS SUMMER'S GIANT

"This super western is superb in its panoramic sweep. Packs rugged outdoor romance, and gorgeous scenics!"
—FILM DAILY

GUY MADISON

ALLIED ARTISTS Proudly Presents

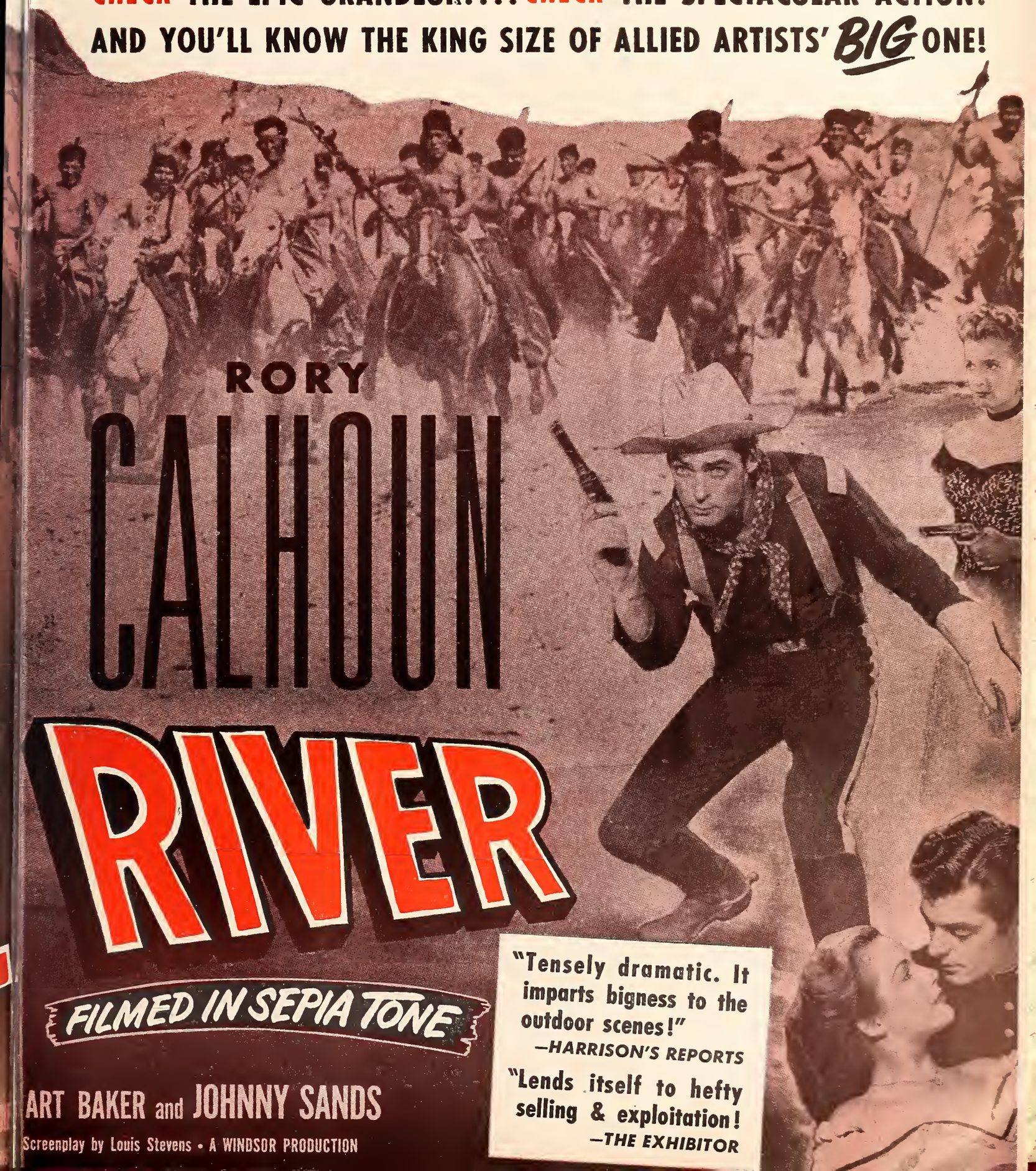
MASSACRE

with CAROLE MATHEWS · CATHY DOWNS · STEVE BRODIE

Produced by JULIAN LESSER and FRANK MELFORD • Directed by John Rawlins

OUTDOOR SMASH!... *Ready Now!*

CHECK THAT TERRIFIC TITLE!... CHECK THE GREAT YOUNG STARS!
CHECK THE EPIC GRANDEUR!... CHECK THE SPECTACULAR ACTION!
AND YOU'LL KNOW THE KING SIZE OF ALLIED ARTISTS' *BIG* ONE!



BOX-OFFICE SLANTS

Look for the Silver Lining

(*Continued from Page* 11)

goes on with a revival of "Sally," knowing full well that death is not far off.

Comment: There have been a number of good musicals recently, but one of the most successful is one which reunites a famous movie dance team and revives a favorite song or two of the '30s. And now, because it recreates the glamorous career of a musical comedy star, and because it brings back many hit tunes of the past, "Look for the Silver Lining" is also assured good audience reaction and excellent box-office grosses. This musical biography follows the usual formula of such films, but it is the formula that has proved to be what the public likes to see, and it is genuinely entertaining. There are some unforgettable song hits of the past—Look for the Silver Lining, Time on My Hands, Who, Sunny and A Kiss in the Dark; there is the glamor of the 1920s with numbers from such Marilyn Miller hit shows as "Sally and "Sunny"; there is the splendid dancing of Ray Bolger; there is everything in this film to delight and entertain audiences everywhere. June Haver is excellent as Marilyn Miller, and Ray Bolger not only dances well but acts the role of Jack Donahue with assurance. As Frank Carter, Marilyn's husband who died in an accident on the night of her success in "Sunny," Gordon MacRae is personable and should win many admirers. Charles Ruggles and Rosemary DeCamp head the list of competent supporting players. Except for an occasional lag in the early sequences, David Butler's direction keeps things moving along at a smooth pace, and William Jacobs' elaborate production values as well as LeRoy Prinz's musical numbers are enhanced by Technicolor. From every angle, "Look for the Silver Lining" is a top-notch musical biography—just what the majority of moviegoers are looking for. It should have a healthy box-office career.

Not Wanted

Film Classics Drama 94 mins.

AUDIENCE SLANT: (Adult) The unwed mother problem is shown straightforwardly through an individual case. Audiences —especially women—will find it satisfactory, despite an unknown cast.

BOX-OFFICE SLANT: The unwed mother problem theme and Ida Lupino's hand in the production are the selling angles. This is a women's picture, which might be borne in mind in selecting a star value film with which to pair it.

Cast: Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams, Wheaton Chambers, Rita Lupino, Audrey Farr, Carole Donne, Ruth Clifford, Ruthelma Stevens, Virginia Mullin, Marie Harmon, Roger Anderson, Charles Seel, Greg Barton. **Credits:** Presented by Ida Lupino. An Emerald Production by Ida Lupino and Anson Bond. Director, Elmer Clifton. Original story, Paul Jarrico and Malvin Wald. Screenplay, Paul Jarrico and Ida Lupino. Production supervisor, Collier Young. Photography, Henry Freulich. Music, Leith Stevens.

Plot: A 19-year-old girl runs away from home to follow a cocktail lounge piano player with whom she is infatuated, but is soon disillusioned. A real romance with a nice young man follows, but just when he proposes marriage the girl learns she is pregnant by the musician. She runs away again, is cared for by a charitable home for unwed mothers, and decides to give up her child. She becomes despondent, the home calls for the nice young man (by now enlightened), and the young couple recognize their need for each other.

Comment: The day of the semi-documentary and problem picture brings now the story of unwed mothers in America, told by way of an individual case. The manner is straightforward; although the hero is made a plastic-legged veteran and the climax is a chase that leaves the end up in the air for a while, sex and sensationalism are tastefully avoided. The theme is innately compelling, of course, with special appeal for the women. The cast is unknown, the three leading performers making their first film appearances. The most impressive is Keefe Brasselle, tall and good looking, the boyish but competent type associated with America; he plays Drew, the hero. Leo Penn is the disillusioned, restless, heavy-smoking, heavy drinking pianist type. In the central role Sally Forrest is believable as an ordinary girl. The documentary touch is lent by scenes in the charitable home and by the telling of Sally's story as a case investigation in a flashback from the jail in which a despondent moment of baby snatching landed her. The unwed mother problem theme and Ida Lupino's hand in the production are the selling angles. "Not Wanted" is a women's picture, which might be borne in mind in selecting a star value film with which to pair it.

Kind Hearts and Coronets

(Reviewed in London)

Rank Comedy Satire 106 mins.

AUDIENCE SLANT: (Adult) Highly polished satirical comedy-drama telling of a young man's rise to the peerage through a series of murders. Excellent direction and scriptwriting, fine performances and pointed dialogue commend it particularly to better-class audiences.

BOX-OFFICE SLANT: This has been aimed at the connoisseur, and while it will meet with approval from general audiences, the art house is its most profitable goal.

Cast: Dennis Price, Valerie Hobson, Joan Greenwood, Alec Guinness, Audrey Fildes, Miles Malleson, Clive Morton and others. **Credits:** Screenplay by Robert Hamer & John Dighton. Associate producer, Michael Relph. Directed by Robert Hamer. A Michael Balcon production presented by J. Arthur Rank.

Plot: Louis Mazzini's (Dennis Price) mother was cast out by her proud family for marrying beneath her, and on her death is forbidden interment in the D'Ascoyne vault. Louis decides to avenge this insult by murdering all who stand between him and his inheritance of the dukedom. With skill he commits a series of perfect crimes and achieves his object. However, he falls in love with a victim's wife while having an affair with Sibella (Joan Greenwood), a married woman. The latter's husband commits suicide. For revenge, Sibella hides the farewell note and allows him to be condemned to death. At the last moment she relents and Louis finds himself free outside the prison gates only to remember in the excitement of the reprieve that he has left his full confession in the condemned cell.

Comment: Here is a fine piece of screencraft, expertly contrived, skillfully directed and brilliantly acted. The connoisseur will revel in its technical excellence and delicious satire. The Edwardian era when blood counted more than money was the heyday of the English aristocracy and is the period so unruthlessly laid bare by Director Robert Hamer. He has captured the spirit of the times and spares neither tradition nor sentiment. His hero is the child of a seemingly unfortunate marriage who avenges the family's sleight on his mother by expertly disposing of the heirs to the title so that he himself becomes the Duke. The 8 victims are played by Alec Guinness. This is a remarkable performance, for each is a finely drawn, distinct character. Once seven of them are seen on the screen together. They include an urbane banker and his objectionable son, a doddering parson with a weakness for port, a fire-eating general and Lady Agatha, a suffragette. Dennis Price has never been better and makes the murderer an entirely credible person, while the feminine roles are admirably played by Valerie Hobson and Joan Greenwood. The dialog is pointed and many of the lines are among the wittiest in a long while. Since the story is told in the fashionable flashback manner, aided by a narrator, the pruning of some ten or more minutes would result in a better picture. "Kind Hearts and Coronets," however, will be highly praised and much enjoyed as an adult picture and is a natural for the art houses.

The Iron Crown

(Italian Dialogue—English Titles)

Superfilm Drama-Pageant 100 mins.

AUDIENCE SLANT: (Family) A pre-war spectacle with fantasy and a love story plot. This takes a long time to get where it's going, which is one reason why it's only mildly entertaining.

BOX-OFFICE SLANT: This is a good one for ballyhoo, with its multitudinous cast, medieval pageantry, sexy shots and Tarzan character. It's certain to be compared to the old "Quo Vadis" and "Ben Hur."

Cast: Elisa Cegani, Luisa Ferida, Rina Morelli, Gino Cervi, Massimo Girotti, Dirce Perbellini, Osvaldo Valenti, Paolo Stoppa, Primo Carnera, Umberto Silvestri. **Credits:** Producer, Minerva Film. Director of Production, Leo Menardi. Director, Alessandro Blasetti. Scenario, Virgilio Marchi. Music, Alessandro Cicognini. Artistic effects, Carrodo Pavolini.

Plot: A crown forged from a nail of the cross of Christ and the metal of Roman swords leaves justice in its wake. In one realm it reaches a good king who has had a son and died; a bad king who has had a daughter, gotten rid of the baby prince, and banished many subjects to the hills. The prince survives in the wild, returns to win the love of the king's daughter and of the leader of the exiles. The king and his daughter pay the price of treachery and the prince and the exile ascend the throne.

Comment: This pre-war Italian production is only mildly entertaining, due partly to the fact that it takes a long time to get where it is going. Another enemy of dramatic effectiveness, perhaps, as well as a cause of the slow pace, is the diversity of elements. This film might be described as a spectacle with fantasy and a love story plot. Of added interest is the presence of Primo Carnera, giant former boxing champion. This is a good film for ballyhoo with its multitudinous cast, medieval pageantry, a few sexy shots and a Tarzan character. It's certain to be compared to the old "Quo Vadis" and "Ben Hur." Superfilm reports, too, that it once won a first prize at the Venice International Film Festival.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CLEVELAND

Vaudeville is returning to Cleveland. The RKO Palace will present the 8-act variety bill that has been playing at the Palace Theatre, N. Y., starting June 30, and Loew's State announces a 5-act bill for the week of July 7. . . . J. S. Jossey, producer with Kroger Babb of "The Lawton Story" is sailing August 17 on the Mauretania for England to arrange for distribution of his pictures. Mrs. Jossey will accompany him.

Cleveland Motion Picture Exhibitors Association President Ernest Schwartz was in Chicago last week to meet his newest granddaughter. . . . Dorothy Hart, movie star, returns to her home town to head the Cleveland Festival of Freedom on July 4. Sharing top billing will be the 82nd Airborne Division in its 5th annual convention. . . . The film colony held two weddings over the weekend. Universal Booker Donald McCann was married to Rita Wahl on the 18th, and the same date was chosen as the wedding day of Schine Booker John M. Oswald and Mildred Kuchta.

Herbert Ochs, who now has eight U. S. and eight Canadian drive-ins in his circuit, last week supervised the opening of the drive-in at Kingston, Ont. His drive-in at Belleville, Ont., opened on the 22nd and the one at Hamilton will open on the 30th. . . . There are now 67 drive-ins operating in the Cleveland area. Newest to open are the Skyway at Warren, the Hi-Road at Kenton, the Carlisle at Elyria, and the Woodville Road at Millbury, all serviced by Ohio Theatre Service, which last week contracted with the Community Circuit to buy and book for the Esquire Theatre. . . . A. Milo DeHaven, veteran Ohio exhibitor, is now operating the Town, Marblehead, on a week-end policy. . . . Eva Urdang, secretary to M. B. Horwitz of the Washington Circuit, left over the weekend to vacation in Boston. . . . George Haughpert, Columbia auditor is in town.

Hillard Square Manager Fred Holzworth's son, Frederick Robert, was graduated last week from the Medical School of Western Reserve University. Another WRU graduate was Phyllis Bluffstone, daughter of Realart Booker Betty Bluffstone, who is engaged to Norman Goldstein, a classmate. . . . Jack Gertz' Theatrical Enterprises, specializing in theatre promotions, is now located in larger quarters in the Film Building.

KANSAS CITY

The annual convention of the Kansas Missouri Theatre Association has been moved up to Sept. 20-21, following the recent meeting of the board of directors. President Elmer Bills, Salsbury, Mo., said the convention committee preferred a date closely following the national meeting in Los Angeles to give delegates a chance to make a report of national proceedings while it still is fresh. The convention date in the past has been early in October.

Elmer Rhoden, Jr., is hobbling around the Commonwealth offices with a cast on his foot. He fell down a flight of steps last week, and the fracture resulted. . . . In formally opening his new 800-seat Mary Lou Theatre in Marshall, Mo., last week Leo Harob held open house for friends, customers and the trade two days in advance. New theatre replaces another of the same name which has been renamed the Northstreet. . . . National Screen Service has a new salesman in Bob Line who will handle a Kansas territory.

President George Baker of Baker Enterprises expects to open the 500-seat Oakley, Oakley, Kan., in late July or early August. It will replace the circuit's Mainstreet there. . . Beverly Miller has set an early July opening for the new Fort Drive-In, Leavenworth, Kan. Front will resemble a frontier fort. Miller will manage it with W. J. Peterson as his assistant.

George Jessel, Colleen Gray, Barbara Lawrence and Nancy Guild are expected here for the world premiere of "Sand" at the Tower and Uptown theatres. . . . Jimmy Wakely is set to bring his "Lone Star Jamboree" to the Municipal Auditorium June 25 for two performances at $1.75 top for adults.

The death of Frederick J. Butler, 76, was reported last week. He formerly was an actor and scenery artist with Dubinsky Brothers, beginning at the Tootle Theatre, St. Joe. Later he was scenery artist at the Newman Theatre here (now the Paramount) when it was opened in 1919. He was at the Folly Theatre here until he retired in 1945.

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Biggest Screen Wall?

The biggest screen wall of any drive-in theatre in the South is claimed by the Kenwood, Louisville's sixth ozoner, which expected to open this week. The wall is 71 feet high, 72 feet wide, and built to withstand 100 mile-per-hour winds. The 36-acre, 800-car (expandable to 1,400) layout cost over $100,000.

WASHINGTON

Fred Kogod

President Fred S. Kogod of the K-B Circuit was honored on Wednesday of this week by some 400 industryites and other friends on his fiftieth birthday at the Mayflower Hotel, Washington, with cocktails in the Chinese Room at 6:30 P.M. and dinner at 8 in the Main Ball Room. An elaborate entertainment program was staged under the direction of Sidney Siedman of Washington and Harry Biben of Philadelphia, with such stage and night club personalities as Jan Murray, who was master of ceremonies, Ken Whitmer & Company, Gene Marvey and Toy and Wing. Toastmaster was Jewish Community Center Secretary Eddie Rosenblum. Kogod was presented with a full-length portrait in oil done by the Bulgarian painter, Tassev.

Station WGAY interviewed several prominent members of the Variety Club, by wire recording, in the club rooms, with the interview broadcast later in the week over their station. Among those interviewed were Chief Barker Jake Flax, Carter T. Barron and Fred S. Kogod. . . . Richard Coe, Drama Critic for the Washington *Post*, is touring Europe on his vacation.

Stars Ann Blythe and Robert Cummings and Producer Robert Buckner, were in town to take local shots for Universal's "Free For All." Washington drama critics worked as extras for a day at Mt. Vernon, writing up their experiences in their columns. . . . Helen Hayes' daughter, Mary MacArthur, has been getting favorable notices for her performance in "The Corn Is Green" at the Olney Theatre. . . . Sidney Lust opened another Drive-In Theatre, situated between Newport News and Hampton, Va.

Sympathy is extended to Morton Gerber, Officer at District Theatres, and second assistant chief barker of the Variety Club, upon the recent death of his wife.

SAN FRANCISCO

Maxwell Shane, producer and director of "City Across The River" for Universal-International, spent two days this week in San Francisco prior to the opening of his picture at the Orpheum, North Coast Theatre house, June 29. Shane appeared at a luncheon given by the Union Square Optimist Club of San Francisco, a boys' welfare organization, to receive an honor scroll from President Milton C. Morris of the Optimists International. He also appeared on numerous radio broadcasts and met with the critics of the local papers. Cliff Brown, U-I Studio publicist handled the arrangements.

Warner Bros. holds its summer sale meeting in San Francisco July 10-12 with Western Sales Manager Roy Haines and District Manager Henry Herbel in charge of the conclave. Warners' personnel from the entire Pacific coast will attend. . . . Fox West Coast houses in Oakland,

(*Continued on Page* 24)

REGIONAL NEWSREEL

(*Continued from Page 23*)

Berkeley, Vallejo and Richmond are preparing morning free shows for youngsters on Fourth of July. The holiday stunt is being worked in connection with a beverage company which will furnish the drinks.

Charles McBride, film buyer with United California Theatres, left for an extensive vacation tour throughout the mid-West with his family. . . . Picnics are being given heavy booking dates in San Francisco as Warner's staff frolics June 29 at the Stern Grove and the Fox West Coast group are preparing for a festival at the Millbrae Country Club. . . . Fox West Coast Booking Manager George Milner returned from a convention in Denver, Colorado. . . . North Coast Theatres Film Buyer Norman Newman made a survey tour of San Francisco.

At the half-way mark of the national Film Classic billing and collection Drive, the San Francisco unit managed by Sam Sobel is leading the entire company. The campaign is being marked with extensive activity and the winner will receive a $1,000 prize and an honor scroll.

BUFFALO

Buffalo Variety Club Chief Barker Myron Gross announced that the Club would hold its big annual funfest and picnic on Monday, July 11, at the country home of the Auto Club in Clarence, N. Y., and appointed National Screen's Sam Geffen as general chairman. Event will draw exhibitors from the entire Buffalo area. Gross also announced the Club's Delaware Avenue headquarters would be redecorated and refurnished during the summer.

The new 500-car Starlite Drive-In Theatre, located on West Henrietta Road, Route 15, at Brighton-Henrietta Town Line Rd., has been opened by Don Stevenson. . . . Paul Mulhern has opened the 700-seat Heights Theatre in Elmira Heights district. . . . Jim McConnell has opened his new 700-car North Drive-In Theatre at Cicero, N. Y. . . . The new Lakewood, a quonset structure, will soon be opened in the town of Lakewood, near Jamestown, N. Y.

The Paramount exchange force threw a party for Patricia Haberer and Tony Hassmer in the branch offices June 17, the birthday of both. . . . Paramount Field Representative Edward J. Wall, was in town several days. . . . Joseph B. Clements, manager of the Great Lakes Theatre, is back on the job following a minor operation in a local hospital. . . . George Gammel of Gammel Theatres and C. B. Taylor of Paramount Theatres were among those noted at the Cherry Hill, Canada, golf party of the Royal Order of Jesters, Buffalo chapter 22, last Monday.

William Brereton, advertising manager, Basil Theatres, has won the top award for the best publicity, advertising and exploitation campaign between October 31, 1948 and April 30, 1949, in tthe Universal-International contest. A check for $250 was presented to Brereton by U-I Eastern Division Manager Dave Miller.

W. E. J. Martin, drama editor, *Courier-Express*, ran a story on George Hayes, better known as "Gabby" whom he interviewed on his trip to the Variety Clubs west coast convention. "Gabby" comes from Wellsville way and peddled the *Courier-Express* in that town when he went to high school there.

Hmm!

More than 165 of San Francisco's film row distributors spent the night in jail recently—but only for a social visit!

By special invitation from Warden Clinton Duffy of the California state's prison at San Quentin, officials of all the exchanges and two circuits were taken on tour of the penal institution, received a filet mignon banquet and were entertained with a variety show by the inmates. The affair was presented by Warden Duffy in appreciation of the distributors' cooperation in supplying rent-free films to the institution. The San Quentin budget makes no allowances for pictures.

LOS ANGELES

Pacific Drive-In Theatres will open its new 1,000-car Century Auto Theatre on June 30 with a special premiere. There will be a radio tieup with ABC plus some guest star appearances. This will be the company's sixteenth drive-in.

Harry Taylor, ailing for a year, has been visiting on the row. Taylor, former western district manager for National Screen Service, is now a "popcorn man." Other visitors include George Page, Fair Oaks and Morro Bay; The C. M. Kennells, formerly of the Arrow, Santa Monica, now with the DeLuxe Motor Lodge, Pomona; Mason Seiler, Balboa; James Connelly, El Segundo; George and James Xalas, Douglas, Ariz; Glenn Froehlich, Idyllwild; Harry Dickerman, Highland; Robert Smith, Fontana, and the Montgomery Brothers, Cypress.

A preliminary meeting to lay out the initial plans for the national convention of the Theatre Owners of America to be held here the week of Sept. 2, was convened on Tuesday at the call of General Convention Chairman Charles P. Skouras, who presided, at National Theatre Offices with leading independent and circuit theatremen attending. At the first organizational meeting were the following:

Ben Ashe, Dave Bershon, George Bowser, Sherrill Corwin, Everett Cummings, Jenne Dodge, Dick Dickson, Al Galston, Herb Griffin, Phyllis Hemington, Dean Hyskell, W. H. Lollier, R. H. McCullough, Howard Nicholson, Loyd Owenby, Perry Pasemezoglu, Seymour Peiser, Mike Rosenberg, Thornton Sargent, Jay Sutton, Ida Schrieber, O. E. (Bill) Srere, Harry Vinnecoff.

BOSTON

The "Great Heart" award of the Boston Variety Club was presented to Joseph Cifre at a luncheon in the Hotel Statler addressed by New England Theatres President Martin J. Mullin, Theatre Owners of America President Arthur Lockwood, Dr. Sidney J. Faber and John Wells Farley of Children's Hospital. Mrs. Cifre received a silver tea service. Metropolitan Circuit Head Cy Fine was toastmaster.

The "Jimmy Fund," originated by the Boston Variety Club, reached the peak of its current fund-raising campaign over the weekend, with Yankee Network Announcer Jim Britt at the mike all day long to report progress on the fund for cancer research. Every New England theatre took up collections and prizes donated by the governors of the six New England states were auctioned off. Britt paid tribute to the fine work for the "Jimmy Fund" of Martin J. Mullin, Joe Cifre and Chief Barker Horace Stoneman.

Annual golf tournament of the Variety Club was held at tthe Pinebrook Country Club, June 14. Maurice Green, Joseph Cohen and Max Farber were in charge of arrangements. . . . Lockwood-Gordon will open its Lewiston, Maine, drive-in July 12. . . . New England Theatres' Harry Browning inspected circuit houses in Maine and New Hampshire last week. . . . Warner Publicist Art Moger visited Albany and Buffalo the past week.

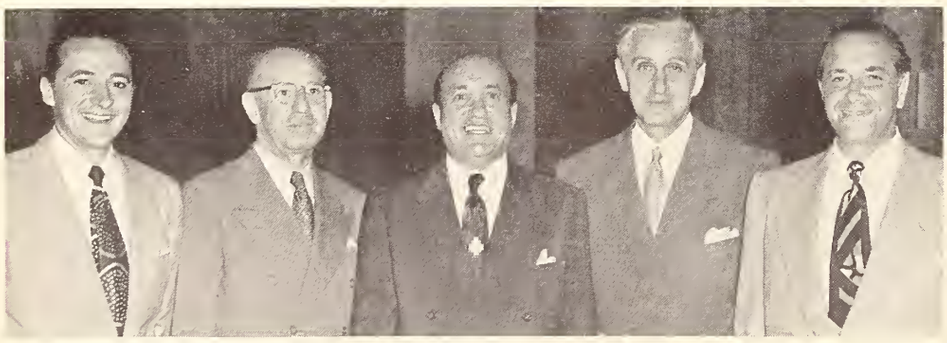
The Supreme Court ruled against extending zoning near the Circle Theatre and the proposed restaurant and recreation center will be built near the theatre. . . . The Beacon Hill, now showing Italian pictures, will later show several French films.

NEW HAVEN

Harry Moskowitz, head of the Loew's theatres construction department and Harry F. Shaw, Loew Poli N. E. division manager, are in Norwich to look over the new 1,400-seat Loew's Poli theatre which will open around the middle of July. Erwin G. Neumann, manager of Bradley theatre, Putnam; James Darby, manager of Paramount, New Haven and John P. Hassett, manager of Empress, South Norwalk, are new members of the Variety Club of Connecticut.

Theatre Owners of America General Counsel Herman M. Levy, acted as toastmaster at the second annual dinner of the New Haven County Sheriff's Association. . . . National Screen Service District Manager Leo Abrams, stopped off while enroute to Boston to confer with Arty Edmunds and Harry Wenzel of the local office. . . . RKO District Manager Gus Schaeffer, and Mrs. Schaeffer, are in from Boston to attend wedding of Barney Pitkins' daughter, Selma to

(*Continued on Page 26*)



NEW OFFICERS OF ITOA OF NEW YORK. The five men above will guide the destinies of the Independent Theatre Owners Association of New York during the coming months. They are (l-r): John C. Bolte, Jr., sergeant-at-arms; Leon Rosenblatt, treasurer; Harry Brandt, president; Max A. Cohen, second vice-president, and J. Joshua Goldberg, secretary. Not shown above is David Weinstock, first vice-president and board chairman.

LOOK WHO HE'S DATING NOW!

RITA HAYWORTH

FINDS HER MOST EXCITING ROMANCE IN

"MY GAL SAL"

HEADLINE HOT AND BROUGHT BACK BY POPULAR DEMAND!

YOUR ON-HIS-TOES 20th REPRESENTATIVE

DELIVERS AGAIN

IT HAPPENS EVERY SPRING · HOUSE OF STRANGERS · WILL JAMES' SAND · YOU'RE MY EVERYTHING · MR. BELVEDERE GOES TO COLLEGE · THE BEAUTIFUL BLONDE FROM BASHFUL BEND · THE FORBIDDEN STREET CANADIAN PACIFIC · A LETTER TO THREE WIVES · YELLOW SKY · THE SNAKE PIT

FLASH-

Film Daily, June 20, 1949

"Looks as though they want to see Rita—'My Gal Sal' does first-run business at the Fox, Philadelphia!"

Watch it go at the Capital, RICHMOND—New, BALTIMORE—Liberty, CUMBERLAND—Strand, ATLANTIC CITY!

There's No Business Like 20th CENTURY-FOX *Business!*

REGIONAL NEWSREEL

(*Continued from Page 24*)
Lewis Lyman. Other theatre people present were Mr. and Mrs. Leo Ricci of Meriden; Mr. and Mrs. Hugh Maguire; Mr. and Mrs. Harry F. Shaw; Mr. and Mrs. Lou Brown; and Mr. and Mrs. Harry Rosenblatt.

Bijou Manager Bill Brown's daughter Audrey Joan was married June 19, to Morey D. Arovas. Only the families of the bride and groom attended. . . . Florence Nutcher, cashier for many years at the Bijou, is out of the hospital and will recuperate at home after her fall from a second-story porch, when she suffered serious injuries.

PITTSBURGH

Engagement of Marjorie Leamer, secretary to Harris Amusement General Manager James Balmer, to William Ward U. of Pittsburgh student, has been announced. . . . Marjorie Botsford of 20th-Fox booking department, is engaged to Bernard Skerba of Albuquerque, N. M. . . . Mr. and Mrs. A. A. Weiland of the Fifth Avenue Theatre, Coraoplis, Pa., announced the marriage of their daughter Dorothy to William Saulnier. . . . Marion Shuster of the 20th-Fox booking department was married recently to Charles Devlin of Elwood City, Pa. . . . Salesman Peter Quittner and Bernice Hungerman of Universal were married on the 18th. . . . Edith Carter of Harris Amusement became a bride on the same date.

Pittsburgh Variety Club's annual golf tourney will be held July 18 at the Highland Country Club. . . . Harris Amusement staff held its regular picnic at the home of Treasurer George Eby in Fox Chapel last week. . . . Mrs. Sam Feinberg, wife of the theatre supply executive, and their two sons have returned from Phoenix, Ariz., to spend the summer here. . . . Harry Long of Cooperative Theatres is fully recovered from his recent illness.

Louis Michael, operator of the south side Liberty for 30 years, died last week. . . . Mrs. Helen Robinson of the Warner exchange died suddenly at her home here last week.

The Ohio Valley's newest theatre, an 805-seater named the Center, was opened June 8 at St. Marys, W. Va., with two gala performances. The Center, built by Alex Illar, is a completely modern showhouse featuring the nenwest in projection, air-conditioning and seating equipment. It was designed by Victor A. Rigaumont, architect of Pittsburgh. The opening show was attended by a number of guests who are prominent in the industry.

CHICAGO

Attorney Seymour Simon, has filed petition with Judge Luther Swygert, South Bend Indiana, to dismiss South Bend Auto Theatre clearance case which was set for Sept. 13 hearing in his court. Suit was also filed in Judge John Barnes court here and this is still on docket. . . . Warner circuit is dropping vaudeville at the Stratford Theatre for the summer.

Joe and Max Berenson of National Theatre Advertising Co. have organized a subsidiary company, known as the Chicago Carbon Co., to handle distribution of the Loraine carbons in the Chicago territory. . . . Balaban and Katz and Paramount Attorney Sam Block is receiving congratulations on the birth of a son.

New managerial assignments: Cornelius Szakitas, manager Warner's Grove Theatre; John Maloney, manager, Odgen; Robert Kennedy, manager Warner's Highland; Bill O'Connell, manager Capitol; Richard Barry, manager Rhodes; John P. Field, manager Warner's Stratford.

Tom Gillian, 20th Century-Fox Chicago manager, and Jack Lorentz, Milwaukee Fox exchange manager, celebrated their 25th wedding anniversaries this week. . . . United Artist is adding more floor space, to ease the crowded conditions in the Chicago offices.

Attorneys in the Star View drive-in case, demanding earlier runs before Judge Phillip Sullivan, have been given to next week, to prepare their briefs. . . . Attorney Myles Seeley for the film companies will file brief in the Grayslake Drive-In Theatre case before Judge Michael Igoe, next Monday. . . . Harry Siff, a veteran member of the Operators Union, died here recently. Burial was in Rosemont Cemetery.

Cancer Fund Benefit

Theatres of Hartford and Bridgeport, Conn., are planning a benefit softball game at Candlelight Stadium, Bridgeport, with all proceeds slated for the Damon Runyon Cancer Fund. Norman Levinson, assistant manager, Loew's Poli Theatre, Hartford, and John DiBenedetto, assistant manager, Loew's Poli Theatre, Bridgeport, are in charge of planning. Team personnel will consist of both Hartford and Bridgeport theatre employes.

MILWAUKEE

The new Starlite Outdoor Theatre managed by Charles Morrissey for the past 18 years with theatres in La Crosse, was opened June 17 on Highway 33, southeast of the city. . . . Last week's opening of 51 Theatre at Stevens Point, Wis., gave the county highway police plenty of headaches through the traffic jam caused by the influx and outgoing of cars, many being reported as driving three abreast on the highway after leaving the ozoner.

Jack Lorentz, recently returned to Milwaukee as 20th-Fox branch manager, unable to find a home here, has leased a house in Whitefish Bay on Lake Michigan. . . . Winnie de Lorenzo, pioneer premium distributor in the state, has added a stock of clean and wholesome comic books to his premiums. . . . Fox-Wisconsin Amusement Company will institute a season of British, French and other foreign films at the Downer Theatre in the fall. . . . The World Theatre has been drawing good crowds for its Spanish-language pictures from the Mexican element on the town's south side and from students of Spanish at the local colleges and high schools.

Four Warner Milwaukee theatres—National, Egyptian, Juneau and Milwaukee—put on a Bugs Bunny program and other cartoons for the kids the first Saturday after the closing of Milwaukee's public schools. Each kid received a candy bar. . . . Casper Choinard announced that "The Great Dan Patch" would have its premiere throughout the middle west on July 22.

PHILADELPHIA

Thieves broke into the Stanley-Warner Grange and stole several dollars worth of candy from a locker in the basement office of the manager. . . . Bill Brooker was elected commander of the American Legion Variety Post No. 713. Other officers elected were Sylvan Cohen, Jack Harris, Joe Reilly, Jack McNeill.

Estelle Blumenthal, MGM bookers' stenographer, is sporting a sparkler on the proper finger. . . . Ward Besanson has resigned as Eagle Lion salesman. . . . The S-W Princess has discontinued its foreign-film policy for the summer and will be a subsequent-run house.

Lillian Gimbel is back with a fine line of novelties, gifts, etc., after three weeks recovering from an operation. . . . Frances Kliniewski, United Artists stenographer, will say "I do" to Bill Jacobsen June 25. . . . MGM Head Booker Harry Bache has succeeded Frank Sdulla, promoted to salesman, as office manager.

Louis Krouse, 63, retired general secretary, manager of the IATSE, died here recently after several years of failing health. He was the first business agent of Local 307. His widow and two sons survive.

NEW ORLEANS

The Rio Theatre in New Orleans was closed for an indefinite period June 15 so that it could be used as a fire exit for other establishments in the same three-story building. Owner Paul Giangrosso said that the theatre will remain closed until adequate fire exits can be provided for the theatre and the other establishments through remodeling. At the same time, State Fire Marshal Hugh M. Stewart said he would file an injunction in civil district court forcing continued closure of the theatre until safety regulations are complied with.

The fire marshal recommendeded construction of a 40-inch firewall-passaageway between the restaurant and theatre to serve as a fire exit.

The Mitchell Drive-In at Hammond, La., opened last week. Its owner is J. Mitchell. . . . Clyde Daigte, cashier at Paramount, is spending a two weeks' vacation at his home in New Orleans. . . . Henry Harrell, office manager at the 20th-Fox branch office, is on a two-weeks' vacation.

Flora Mae Adams, ledger clerk at Universal, will visit New York City during her two-week vacation. Marion Maurer, booker-stenographer at Universal is now on vacation. . . . E. W. Clinton, owner of the Mono Theatre in Montecello, Miss., was a visitor to the MGM branch here last week.

Work is under way on the new 1,500-seat Pic Theatre being constructed by Moseley Brothers at Picayune, Miss. It will also contain a broadcasting studio, and apartments. Six to nine months are estimated for completion. House will replace a theatre by the same name which was destroyed by fire last fall.

INDIANAPOLIS

Joe Finneran, of the Artcraft Theatre, Franklin, Ind., was the winner of the Eagle Lion's Jack Schlaifer Drive which ran for 26 weeks. The prize for the final winner is $1500 in cash, or an all-expense-paid trip to Hollywood, or to New York, for two weeks.

Russell Brentlinger visited Chicago and called on the Alliance Circuit.. . . . Carl Harthill, former Monagram manager, and Jean McGrayel were married May 26. . . . The Photoplay Theatre, Clay City, Ind., operated by Damon Frank, was reported via radio to have burned to the ground Saturday night (11) . . . The Oliver Theatre operated by Nathan Tamler, has installed new RCA sound equipment. . . . Earl Cunningham, manager of the group of Fountain Square Theatres, was a New York visitor. . . . The Family drive-in at Rockville, Ind.,

(*Continued on Page 28*)

LOOK

LOOK FOR THE SILVER LINING AT RADIO CITY MUSIC HALL NOW!

THE MARILYN MILLER STORY IN TECHNICOLOR

TRADE SHOW JULY 5

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 1:45 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
20th Century-Fox Screening Room
2102 Champa St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1225 High St. • 8:00 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 10:00 A.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Republic Pict. Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

"LOOK FOR THE SILVER LINING" STARRING JUNE HAVER · RAY BOLGER · GORDON MACRAE

directed by DAVID BUTLER

Screen play by Phoebe & Henry Ephron and Marian Spitzer • From a story by Bert Kalmer and Harry Ruby
Musical direction by Ray Heindorf

produced by WILLIAM JACOBS

BACK THE BOND DRIVE NOW!

WARNER BROS ARE GEARED TO GO AS NEVER BEFORE!

REGIONAL NEWSREEL

(*Continued from Page* 26)

opened June 10 and will be operated by Forest Songer. . . . Harry Douglas, operator of the Dana at Dana, Ind. is buying and booking for the Clinton drive-in, Clinton, Ind.

Joan Jones, receptionist at Universal-International, is spending her vacation in Texas while Mrs. Helen Wise vacations at home. . . . Shirley Van Cleave succeeds Virginia Brown as bookers stenographer at U-I. . . . Helen Arnott is the new stenographer at the Realart exchange. . . . Johnny Jones and Harry Lorch, franchise holders for Screen Guild in Indiana and Illinois, with offices in Chicago, visited the local office.

HARRISBURG

Two new drive-ins in central Pennsylvania opened the same night last week—the 750-car Keystone, a mile east of Harrisburg, owned by Sam and Max Chapman, and the 800-car Silver Springs, five miles west, owned by R. J. Jones. . . . Manager Harry C. Chubb of the Hershey Community Theatre and the Hershey Park Ballroom, reports attendance is holding its own at the Ballroom. It has some effect on movie attendance. . . . Organ concerts precede the movies at the Towne.

Loew's Regent Manager Sam Gilman, back from a fishing trip to Indian River, Del., claims he and his companions caught more than 800 fish. He ushered in Loew's "Summer Show Season," by having his aides wear sashes with that legend emblazoned on them and downtown corner newsboys wore aprons with the same device. Gilman is the only local manager who embarked on the annual Chamber of Commerce cruise to the Saguenay.

Edward Emanuel was in town last week and Jay Emanuel this week helping new State Manager Glen Lazar in his new job. Lazar, who came here from managing Schine theatres in Amsterdam, N. Y., is also apartment hunting. He succeeded Robert Sidman, now in his own advertising business, as manager of the State.

According to figures released by the Chamber of Commerce general business in this area dropped nine per cent from March to April, with average for the state six per cent, three per cent under the comparable month in 1948. In Harrisburg the drop was scarcely noticeable.

SALT LAKE CITY

Manager Charles M. Pincus of the Utah Theatre received two $250 checks last week as prizes for winning the recent nation-wide theatre exploitation contest, presented by Universal-International Manager C. R. Wade and Intermountain Theatres Vice-President and General Manager Tracy Barham. Intermountain Theatres had agreed to match any prizes its managers won. Pincus was one of the nine winners of the $4,500 jackpot.

Roy Rogers and Dale Evans last week led a parade on the main streets and held a U. S. bond rally in front of the Utah Theatre, visited patients in hospitals, autographed photos for the youngsters. Rogers took part in a golf tourney arranged by motion picture folks here. . . . The 600-car Woodland drive-in here will be opened July 1. . . . United Artists Office Manager Joe Madsen spent his vacation around Portland, down the Columbia River and on to Los Angeles. . . . UA Manager Carroll Trowbridge is in Portland on a business and sales trip and will cover Montana en route home.

Warner Manager William Gordon has returned from a New York trip, and Booker Katherine Walton is vacationing. . . . Columbia's Butte, Mont., Salesman Sam McFadden is visiting here. . . . Society of Independent Motion Picture Producers President Ellis Arnall and his wife stopped off here en route to Hollywood. . . . Utah-born Actress Marie Windsor and her husband, Bill Elliott, came on for the opening of "Hellfire" at the Lyric. . . . Tex Ritter brought his "Western Revue" to the Capitol this week. . . . Adolphe Menjou is slated to talk on "Ascending the Stairs of Stardom" on Oct. 18 at the Granite High School auditorium.

Manager Charles Pincus' Utah Theatre was the site of the Intermountain Parade which this week featured Elko, Nev., and its residents. Salt Lake business men donated many prizes, the affair attracting a large crowd. Pincus is partial to such "added attractions."

SIR SIDNEY CLIFT—JONES. One of Britain's foremost exhibitors, Sir Sidney Clift, looks over a sample of top American showmanship—the Bob Hope broadcast from Hollywood with an audience consisting of people named Jones—tieup with "Sorrowful Jones," of course. Sir Sidney is seen at right, first row, wearing his "My Name Is Jones" badge. At his left are Luigi Luraschi of Paramount studio and his son-in-law, Geoffrey Parsons, associated with the Clift Theatre in England.

OMAHA

Cal and Ruth Thompson, whose "Ranch in White" at Napier, Neb., was the subject of a film now have a touring company that will be here at Playland for three days, giving competition to movie theatres. . . . A trio of Tri-States Theatres officials—Myran Blank, A. H. Blank and L. M. Mckechneau of Des Moines—have incorporated the Norfolk Drive-In in Nebraska. . . . Manager Don Shane will be host at the Paramount Theatre June 30 to Stars George Jessel, Coleen Gray, Nancy Guild and Barbara Lawrence for the premiere of "Sand."

S. N. Agarwal of Bombay, India, was here for conferences with the Ballantyne Company. He is managing director of Cinefones Company of Bombay and a representative of RCA in northern India. Agarwal said the Ballantyne Company has provided 15 per cent of the projection equipment now in his country. He said his government is interested in expanding an audio-visual adult education program. Industry there now lacks dollars to buy needed equipment, he explained. With American technical advice, Indians expect to manufacture their own, he said. No deal for a Ballantyne plant in India was set.

Betty Davis, Tri-States secretary here, is vacationing in the South. . . . James Evans, who takes over the Snyder (Neb.) theatre from Alvin Splitger, will continue a twice-weekly change policy. . . . C. E. Lahn now has the Amusu, Hooper, Neb., taking over from C. W. Heyn.

NEW YORK

The St. James, a Walter Reade theatre in Asbury Park, N. J., will institute a vaudefilm policy beginning Friday, July 1, playing week stands with change of bill on Wednesdays. Seven acts of vaudeville will be shown along with the feature film. The Jersey resort last had vaudeville entertainment in the late 1920's. The circuit has been playing five acts of vaudeville in one- and two-day stands for the past two years.

Harry Brandt was reelected president of the Independent Theatre Owners Association for the sixteenth consecutive year at its Hotel Astor meeting last week. Meeting was in the nature of a Bon Voyage, as Brandt and his wife sailed for Europe on the Queen Mary on Tuesday of this week. Others elected were:

First Vice-President and Chairman of the Board David A. Weinstock; Second Vice-President Max A. Cohen; Treasurer Leon Rosenblatt; Secretary J. Joshua Goldberg; Sergeant-at-Arms John C. Bolte, and the following directors: Maurice Brown, Sam Einhorn, Norman Elson, Lou Feld, Emanuel Hertzig, Ben Knobel, Sam Koenig, Murray LeBoss, Abe Leff, Albert Margolies, William Namenson, Irving Renner, Ray Rhonheimer, Rudy Sanders, Abe Shenk, Henry Siegel, Irving Steiner. Associate members of the board include Sam Freedman, I. Goldmark, I. Gottlieb, Harry Kridel, Larry Kurtis, Jack Rochelle, Benjamin Rossasy, Murray Schoen and Bernard Zimetbaum.

Gerald Astor, son of Louis Astor, Columbia sales executive, was graduated magna cum laude from Princeton University last week. . . . Globe Film Distributors President and Hyams-Green Theatres Treasurer Joseph Green was scheduled to sail this week for Europe to visit London, Paris, Rome, Vienna and Israel to investigate film production on the continent and to close pending distribution deals.

Warner Bros. Theatres Executive Max B. Blackman and Mrs. Blackman will celebrate their 25th wedding anniversary July 4, just one month after Blackman's parents, Mr. and Mrs. Joseph Blackman celebrated their 50th wedding anniversary June 4.

MINNEAPOLIS

Vaudeville will return to the Orpheum here on July 28 with four shows daily with a top-flight film, RKO Theatres Midwest District Manager Harry A. Weiss announced. Other area RKO houses to have vaudeville are at Cedar Rapids, Sioux City, and Davenport, Iowa. Paramount circuit is reportedly mulling over a vaudeville-film policy for the local 4,000-seat Radio City.

Fred Larkin and C. B. Stiff, Minnesota Amusement district managers, will be retired because of ill health, on July 3, but will be retained in an advisory capacity. Replacing Larkin as South Dakota district manager will be Woody Praught with headquarters in Sioux Falls, and replacing Stiff as Twin Cities district manager will be Charles Zinn, present manager of the State here.

Henry Greene, Jr., and Martin Lebedoff,

(*Continued on Page* 30)

KEEP POSTING

"The motion picture good enough to sell itself has not yet been made"

Martin Quigley

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

REGIONAL NEWSREEL

(*Continued from Page 29*)

Minneapolis exhibitors, were named co-chairmen of the national Allied convention in Minneapolis next October by President Ben Berger of North Central Allied. Stanley Kane, NCA executive counsel, was appointed general chairman.

Paramount Central Division Sales Manager James J. Donohue joined with Minneapolis Manager Ben Blotcky for direct negotiations of a deal with Theatre Associates, large Minneapolis buying combine, which has had a boycott on Paramount product for over two years.

All allegations in the $1,500,000 conspiracy suit brought by W. L. Crouse, Evelth, Minn., against eight distributors and Minnesota Amusement Co., were denied in answers filed by Joseph Finley for Paramount and Minnesota Amusement and David Shearer for the other defendants. Stanley Kane is representing Crouse. Crouse claims the defendants have conspired since 1932 to run pictures in Eveleth two weeks behind Minnesota Amusement stands at Virginia.

BOB SAVINI
(45th Anniversary)
DRIVE
AUGUST 1st
THRU
SEPTEMBER 30th
BOOK
AN
ASTOR
FEATURE EVERY WEEK
DURING THIS DRIVE
CONTACT YOUR LOCAL
ASTOR EXCHANGE

DON'T WAIT!
NOW IS THE TIME TO ORDER
COOL
TRAILERS
COPY CHEERFULLY FURNISHED BY
FILMACK
CHICAGO 1327 S. Wabash Avenue
NEW YORK 619 W. 54th Street

It's Theatre Now

The former Coonamesset Club, swanky club on the Cape Cod area, has announced conversion into a 1,500-seat theatre, Boston reports. First-runs will be shown and an occasional legitimate road attraction.

ST. LOUIS

The Illinois House approved and sent to the Senate a bill tightening the state's fire prevention regulations. . . . The anti-trust suit of Martin W. D'Arcy and Victor G. Mossotti against Fanchon and Marco and others have been continued by agreement to the September term of the U. S. District Court here. . . . Operators of 43 independent theatres in St. Louis, eastern Missouri and southern Illinois filed a petition in the St. Louis County Circuit Court to incorporate as the Mid-Central Allied Independent Theatre Owners.

Wherenberg Circuit General Manager Lester Kropp and Bloomer Amusement Head Tom Bloomer will be co-chairmen of the convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois which meets here Sept. 19 and 20. President Tom Edwards said the dates may be changed slightly. . . . Theatre Owners Clarence Kaiman and Arthur Kalbfell and their wives are back from a trip to Colorado Springs.

Les Grand of Confection Cabinet Corp. and his son, Jeff, escaped serious injury when their auto was demolished in a collision with a truck near Sapulpa, Okla. . . . Warner St. Louis Manager Lester Bona and his sales staff attended a regional meeting in Kansas City. . . . National Screen Office Manager Sarah Blocher is recovering from an operation. . . . E. J. Martt, former operator of the old St. Louis Movie Poster Co., is back from a western trip. . . . John Morphet is the new booker for Andy Dietz's Cooperative Theatres.

St. Louis Municipal Opera Productions Manager John Kennedy was elected first vice-president of Actors Equity. KWK expects to have the city's second television station in operation as soon as FCC sanction is obtained.

VANCOUVER

The new 840-seat Paramount in Kelowna, one of the most modern theatres in Canada, was opened last week by Larry Bearg, western division manager for Famous Players. It replaces the Empress and will be under the managership of Will Harper. . . . Bill Boyd will open the Boyd Drive-In at Kelowna next month. . . . The 636-car Lougheed Drive-In near here, built by a syndicate of local businessmen opened last week.

Northern British Columbia Operator Cecil Steel has been elected to the B. C. Legislature from Omineca, defeating B. C. Theatreman Al Trout. . . . Sydney Freedman has been appointed assistant to Manager Mickey Goldin at the new Studio. He was with Goldin at the Odeon-Vogue. . . . Former Orpheum Cashier Rusty Hulluson is now at the International Cineman in the same capacity.

Art Gilbert of MGM is back from a sales trip to the mining towns of Bralorne and Pioneer and reports business good there. . . . Coming from and going on vacation: Ann Thompson of the Dunbar, George Brewerton of the Rex, Art Graburn and Betty Wynne of the Odeon District office, Bill Bailley of the Famous Players Art Shop, Charlie Doctor of the Capitol. Al Mitchell of the Paradise, Bob Hardy of the Varsity, Frank Brown of Abbotsford, Vi Bedford, and Alice Budd of MGM, and Norman Duncan of the International Cinema.

Gordon Brown of General Theatre Supply was married last week. . . . Manager Norman Reay of the Odeon in Ladysmith will marry a local girl in July. . . . Former Strand head cashier Irma Seeman is the mother of a son. . . Warner's B. C. Manager Earl Dahlgleish landed in a local hospital with a stomach disorder the day after he returned from a New York convention.

DENVER

Peter Bayes, "Red Shoes" special representative, and Mary Gray of the publicity depratment of Denver Fox theatres, are to be married soon. After honeymoon at Atlantic City, they will make their home in New York. . . . Bill Steege, city manager for Fox Intermountain Theatres, Great Falls, Mont., is getting ready to retire.

Don Gillin, former Warner Bros. home office representative, now Universal salesman in this territory, is to cover New Mexico. . . . Frank Whalen has taken back the Hiway Deertrail Colo. The theatre has been operated for a few months by Archie Goldstein. . . . J.J. Morgan, co-manager National Theatre Supply, underwent a tonsilectomy.

Floyd Davis and Nat Jones have opened their No. 85 drive-in near Raton, N. M., with 350-car capacity and costing about $60,000. . . . Lionel Semon has opened his second drive-in near Pueblo, Colo., costing about ..75,000 and with a 500-car capacity. . . . Chas. DeCastro has reopened the Pine, Buena Vista, Colo., following an extensive remodeling.

Jean Gerbase, Western Service and Supply secretary, has bought a car and will spend her vacation cruising about western Colorado.

CINCINNATI

Clara Henrichs has joined the staff of National Screen Service in the billing department. Another newcomer is Mary Louise Donnelly, biller at 20th-Fox, replacing Peggy DeVault. . . . Marjorie Williams, daughter of Ross Williams, West Virginia salesman for United Artists, and Mrs. Williams, was secretly married on April 16th, to Edwin N. Honnerkamp, of Cincinnati. . . . Two Paramount employes were wed in June— Jack Kirschbaum, ledger clerk, June 25th and David Sturm, shipping clerk, June 18.

Monogram-Allied Artists' New Eastern Division Manager R. E. Goldhammer spent several days in the Cincinnati exchange with Manager Milton Gurrian. . . . Film Classics' Division Manager Max Cohen was in town the past week visiting Manager Lev Bugie and his staff.

Ray E. Moon, Fox division manager, from Chicago, spent several days in the Cincinnati branch. . . RKO Theatres Director of Exploitation Terry Turner was in town. . . . RKO Contract Clerk Jean Tharp plans an early vacation in Atlantic City.

Starting last Tuesday RKO began showing double bills at no increase in admissions at the local Palace and Albee. . . . Paramount Music Man Sam Fox was recently interviewed on radio station WSAI about his work plugging

REGIONAL NEWSREEL

music in Paramount pictures. . . . Realart's Cincinnati and Indianapolis Manager Lee Goldgerg was a member of the advisory committee on product release for the new season.

William C. Elliott, formerly president of the International Alliance of Theatrical Stage Employes, died suddenly of a heart attack last week at his home here. For some time he had been business agent of IATSE Local No. 5, International President Richard F. Walsh and Secretary-Treasurer William P. Raoul attended Elliott's funeral at Covington, Ky.

OKLAHOMA CITY

The biggest personal appearance brigade to hit Oklahoma City this year moved in on two local theatres this week to publicize "Calamity Jane and Sam Bass." Warner Bros. is sending in a round dozen persons from Hollywood to make appearances Tuesday at the Warner and Liberty theatres, where the picture will show simultaneously.

Theatre lease suit was concluded June 10, before Judge Edgar S. Vaught brought by Warner Bros. Theatres against the late J. H. Cooper of New York; the Cooper Foundation of Nebraska; Standard Theatres, Inc., of this city and Dr. J. N. Hafber formerly of Seminole for the lease on the Liberty Theatre. Judge Vaught directed attorneys on each side to make an analysis of the evidence within 90 days.

Okmulgee's first drive-in theatre opened this week, one-and-one-half miles east of the city. Under construction for the past two and one-half months the theatre will accommodate 398 cars. . . . Tulsa Theatres spurred a swimming suit drive here by admitting free any youngster under 12 to the Ritz, Orpheum, Majestic, or Rialto from Thursday until Wednesday this week who donated to Mrs. Harry Rankin's annual bathing suit drive for Tulsa's needy children.

Carol Sue Sherwood, nine-year-old MGM starlet is visiting her grandmother, Mrs. Mary Dill, in McAlester, on a month's leave.

HARTFORD

Marilyn Landers, daughter of the Hartford division manager for the E. M. Loew circuit, has returned to Hartford for a brief vacation, after two years of road touring in "Oklahoma!" . . . A farewell party was held last week at Loew's Poli Palace in honor of Leonard Young, manager of E. M. Loew's, who is taking a leave of absence for the summer.

Bernie Menschell of Community Amusement Corp., Hartford circuit, was a recent New York visitor. . . . Manager Michael Piccirillo, of the Center, and commisioner of the Hartford Theatres Softball League, announced plans were being set for a dinner to mark conclusion of the first season of the league.

George Brooks, chief of service staff, has been promoted to assistant manager at the Crown; Gloria Katlin to cashier, and Michael Strant to doorman. . . . The recent softball game held by local theatres at Bulkeley Stadium for tthe benefit of thte children's Cancer Relief Foundation brought in more than $100. . . . Frank Paleskie has joined Loew's Poli as doorman.

Loew's Poli Manager Lou Cohen, and Mrs. Cohen are slated to leave for a Cuban vacation around Aug. 1. . . . Charlie Obert, stage manager at the Allyn, and president of Local 84, IATSE, plans a fishing trip for his vacation. . . . Rube Lewis, Loew's Poli Palace stage manager, and local 84's business agent, leaves Aug. 1 for a vacation in Puerto Rico. . . . Manager Walter Lloyd of the Allyn and Mrs. Lloyd set to leave the 24th for a vacation in Florida. While south, they will visit Mrs. Lloyd's brother, Paramount District Manager Jesse Clark, at Jacksonville. . . . Mrs. Nellie Moquin, Colonial cashier, has returned from a vacation in St. Louis.

The application of the Bowl Outdoor Theatre Corp. for authority to build a drive-in theatre opposite the Bridgeport, Conn., Municipal Airport, has beenn turned down by the Stratford town council. . . . The Jodoin Theatre, Baltic, Conn., owned by the Blaine family interests, has been purchased by Ed. Lord.

Manager Douglas Amos of the Webb Playhouse, Wethersfield, Conn., has been named Connecticut district manager for Lockwood and Gordon Theatres. He will supervise the circuit theatres in Wethersfield, Windsor, and Winsted, Con., and continue to manage the Webb Playhouse.

Crime Didn't Pay

"Inner Sanctum," a crime-does-not-pay picture released by Film Classics, caused a real life killer, 21-year-old Joseph Johansen to turn himself over to San Francisco police last week.

Johansen, who saw the film at the Rex, gave himself up to police for the sledgehammer murder of his 15-year-old brother, Edward. After seeing the film in which a worried murderer decides to give himself up the fratricide phoned police and said:

"I'd like to speak to the man who picks people up. Have someone come after me but don't handcuff me until I get into the car."

LOUISVILLE

The grand opening of Chakeres' Mills and Trail theatres in Morehead was held recently. The houses, purchased from Warren Shafer of Lexington, had undergone a six-month remodeling, redecorating and refurnishing. The Trail will be managed by Billy Clifford, the Mills by Omer Goodpaster. . . . The B & W Amusement Co., at Hopkinsville, has been incorporated for $50,000 for outdoor movies by George and Dawson Edwards and Shelby McCallum, of Benton. . . . Several film celebrities, including Bing Crosby, have been reported as owning indirect and minor interests in the Fairgrounds Speedway, Louisvilles' new trotting track.

The Kentucky Association of Theatre Owners has announced that the convention committee for its October convention will consist of W. E. Carrell, Sr., Nell Borden, E. L. Ornstein, Gene Lutes and Buddy Arnold. . . . Touring the West on an extended vacation is Manager George Jaeggers of the Elks Theatre at New Albany, Ind. . . . Out-of-town visitors included Arthur Morris and Sam Maples of the Strand in Dawson Springs, James and Jack Story of the Mary Agnes in Jamestown, Eric Hammel of the Shelby in Shelbyville, W. P. McGary of the Lyric in Hardinsburg, R. L. Gastrost of the Victory in Vine Grove, C. R. Mitchell of the Barbourville Amusement Co. in Barbourville, Joe Isaacs of the Cumberland Amusement Co.

(*Continued on Page* 32)

ANSWER TO YOUR TECHNICAL PROBLEMS . . .

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REGIONAL NEWSREEL

(*Continued from Page* 31)

in Cumberland and Vance Schwartz of the Lyric in Lexington.

DES MOINES

Everett Peterson, Tri-States city manager at Waterloo, Ia., has taken a month's sick leave and Bruce Shelton, former Hollywood and Sioux City, Ia., theatre manager has taken over his duties temporarily. . . . Mr. and Mrs. H. H. Wagner have taken over the operation of the Roxy, Armstrong, Ia., from Nathan Thon. The Wegners have remodeled and redecorated the theater.

Tri-States new drive-in theater at Burlington, Ia., on Highway 80 has opened. The new drive-in at Red Oak is scheduled for an early opening. Gilbert Sessler, former Paramount salesman at Sioux Falls, S. D., has opened a new drive-in at Sheldon, Ia. The new drive-in near Coralville, Ia., has been opened.

Merchants at Melcher, Ia., have started passing petitions requesting the theatre be reopened, claiming the lack of a theatre hurts business as the residents are going out of town for their entertainment. . . . Johnny Jones, formerly with Monogram at Omaha, Neb., has joined the Screen Guild as a salesman in the Iowa territory.

PORTLAND

Theatres in the beach resort cities along the Oregon coast report a nice increase in business as the tourist season sets in. . . . Col. A. E. Lathrop has sold his Alaskan theatres interests to the Bank of Fairbanks. . . . MGM Eastern Washington Salesman Harry Landstrom returned to Seattle for a conference. . . . MGM Auditor Ed Urshel is covering the Portland and Seattle exchanges. . . . 20th-Fox West Coast Exploiteer Eddie Yarborough is in town.

Projection Screen Manufacturer M. Paul Bean is covering Fox West Coast houses in Oregon and Washington. . . . Paul Grunewald of Northwest Film Service is back from a motor trip to New York. . . . Oregon theatres are resuming war-time speed in Opportunity Bond sales, under the supervision of Jack Matlack of J. J. Parker Theatres. . . . Georgia Neese Clark, recently named Treasurer of the United States, was in theatre business in Seattle in 1931.

Booking on Seattle Row were Eldon Pollock, Jr., of Mt. Vernon, L. I. Barnett and Bink Fournier of Grayland, E. J. Rice of Pt. Gamble, Fred Estleman of Cle Elum, Jim Bruner of Anacortes, Mike Barovic of Puyallup, Martin Brown of Yakima, Joe Rosenfield of Spokane, Vance annd Mrs. Weskil of Colfax and Sand Point, and John Owsley of Tacoma.

The Caribou in Brewster, Wash., operated by James Davis, was destroyed by fire of unknown origin with an estimated damage of $35,000 partially covered by insurance.

New Theatres

Atlanta—Bob Cannon, new drive-ins at Lake City and Live Oak, Fla.

Colorado Springs—Paul Rothman, a $30,000 drive-in on East Highway 24.

Ann Arbor, Mich.—Harold J. Lepard, a theatre to seat between 1,300 and 1,500 on East Liberty St. here.

Picayune, La.—Moseley Bros., a 1,500-seater here, the Pic, opposite site of the burned down Pic on Canal St.

Lewiston, Me.—Lockwood and Gordon, a $10,000 drive-in on Sabattus St.

Omaha—George and Phil March, Herb Schoeneman and his brother, a 400-car drive-in at Spirit Lake, Ia.

Oklahoma City—Claude Thompson, a drive-in at Tahlequah on State Highway 51.

Vancouver, B. C.—Russ McTavish, a 600-seater in Vancouver's east side.

Louisville—A new drive-in is planned between Jeffersonville and New Albany, Ind.

Hartford, Conn.—Harold Weinhold, a 200-car drive-in at Salem, N. H.

Allentown, Pa.—Milgram Theatres, Inc., 980-car drive-in on Union Blvd. east of the Tilghman St. bridge.

Santa Ana, Calif.—Ward Theatre Enterprises, Inc., 800-car $250,000 drive-in, the Paulo, to open June 26 on Newport Blvd. between Costa Mesa and Santa Ana.

Lebanon, Tenn.—Beverly Miller and Associates, drive-in, mid-summer opening.

Sacramento, Calif.—$80,000 drive-in at Stockton Blvd. and Fruit Ridge Rd.

Pratt, Kans.—Sol Frank and W. W. Darroch, 500-car drive-in, off Highway 54 near Highway 61.

St. Louis—Howard Bates, two 500-car drive-ins on U. S. Route 61, Cape Girardeau, Mo. Outdoor Amusement Corp. of Mattoon, Ill., a $120,000 drive-in near that city.

Deadline

The deadline for installing auxiliary lighting in public places of assembly in Hartford, Conn. is July 1, according to City Fire Marshal Thomas F. Lee. He said last week that all restaurants, taverns, dance halls, night clubs and auditoriums were notified of the ruling last August and enforcement of the State Fire Code will be carried out after July 1. The code provides that everywhere where more than 75 people gather auxiliary lighting must be provided in the event of a power failure.

COLUMBUS

Manager Harry Schreiber and his Palace Staff are getting the theatre in readiness for the return of vaudeville. Columbus is one of the 13 RKO cities already announced for inclusion in the route of the eight-act initial vaudeville bill. The *Ohion State Journal* hailed the return of vaudeville in an editorial.

Jack Good, Columbus stage and screen comedian and dancer, has been directing the Lake White Little Theatre group at Lake White, Ohio. . . . RKO Publicist John Barcroft, has a new convertible. . . . Emery Thomas of Columbus is the new owner of the Grand, West Mansfield, Ohio.

Mr. and Mrs. Bernard Ginley have been vacationing in New York. He is manager of Mrs. Lelia Stearn's Southern. . . . Oct 1 has been set by manager Richard Boral of WBNS-TV as the start of video service by this *Dispatch* station. . . . H. E. Cherrington, Gayety publicist, and Mrs. Millicent Easter, former RKO publicist, greeted Earl Wilson, New York *Post* columnist and former local newspaperman, on his recent visit during which he autographed his new book, "Let 'Em Eat Cheesecake."

Local papers greeted Loew's Show Season with eight-column banner lines and large layouts on coming attractions at the Ohio and Broad. . . . Popcorn warmers have been installed at the Ohio and Broad for thte first time.

ATLANTA

City Attorney Harry I. Young of St. Petersburg, Fla., says the city is not giving up its fight for a 10 per cent amusement tax. Florida State Theatres and others in the city hold that the Florida Supreme Court merely upheld the right of the Circuit Court to grant a temporary injunction against the tax and does not put a quietus on the city's attempt to levy the tax. . . . All local Florida State Theatres have started a summer policy of "Family nights."

Florence Chamlee, head of Monogram Southern's accounting department, is on vacation in Kentucky. . . . Alexander Film Credit Manager George Borst was a local visitor. . . . J. J. Davis has taken over the Magnolia in Waynesboro. . . . On film row booking last week were Mr. and Mrs. John Carter, Brookhaven, Brookhaven: T. E. Orr and H. Green of the Albertsville, Ala., Amusement Company; John Radney, Bama, Alexander City, Ala. . . . Former Universal Manager Jim Partlow, now a Florida drive-in owner, visited friends here.

Recent drive-in openings: Marshall Country Drive-In Theatres' 500-carrer at Guntersville, Ala.; a 300-car ozoner in Hendersonville, N. C. Fred Coleman's 900-car open airer here. Charlie and Dave Cash have opened their 772-seater at Kings Mountain, N. C.

Monogram Vice-President P. H. Savin's wife is visiting her mother in Charlotte, N. C. Birmingham's Empire Assistant Manager J. W. McDanel is back on the job following an illness. . . . Eagle Lion Southern District Manager Grover Parsons is back from a Florida trip. . . . Mrs. Betty Holliman, secretary to Astor Pictures William ('Snake') Richardson, visited in Florida with her husband.

TORONTO

Considerable exhibitor attention was bestowed upon the Canadian sales convention of 20th-Fox at Toronto June 23-24 because of the presence of Vice-President Al Lichtman and General Sales Manager Andy Smith to explain the details of the application of the percentage distribution plan to the Dominion. . . . Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, concluded his series of luncheon addresses on the film industry when he spoke before a large gathering of the Bloordale Businessmen's Association as guest of Manager Dudley Dumond of the State Theatre. . . . Adolph Zukor spoke here at the sales convention of Paramount's Canadian organization and said he welcomed the pictures of Britain and Europe because they helped draw people back to the theatre.

Ontario censors put the "adult" limitation on "Castle on the Hudson," "Lucky Jordan," "Lodger," "Judge," "The Crooked Way" and "Paisan." . . . Archie J. Mason, Springhill exhibitor and official of the Motion Picture Exhibitors Association of Canada, has been elected to the Nova Scotia Provincial Parliament. . . . President J. Earl Lawson of Odeon Theatres (Canada) is improving, but he will remain in the hospital for a time.

VIEWS ON NEW SHORT SUBJECTS

SHAKE HANDS WITH SUCCESS (RKO—94,206) Screenliner. 8 mins. Based on a book of the same name by Dr. Josef Ranald, who believes that the handshake determines the character, this film follows a job hunter through a personnel office and to the office of the author. Release date, 3/18/49.

SPORTS' TOP PERFORMERS (RKO — 94,308) Sportscope. 8 mins. The presentation of Sports Magazine's first annual awards, with most of the champs on hand in person. Winners include Doak Walker, Frankie Albert, Joe Verdeur, Harrison Dillard, Alex Groza, Ben Hogan, Marcel Cerdan, Lou Boudreau and Citation. Release date, 4/8/49.

THE CATNIP GANG (20th-Fox—9510) Terrytoon in Technicolor. 7 mins. Three villainous cats kidnap several mice and barricade themselves in the mountains so that the canine police are powerless. But Mighty Mouse is less easily deterred. Release date, June, 1949.

TALENTED BEAUTIES (20th-Fox—9601) Feminine World. 11 mins. Behind the scenes at the Atlantic City beauty pageant and a sampling of the specialties that helped Miss Wyoming, Miss Montana, Miss Oklahoma and the eventual Miss America, Be Be Shopp, reach the 1948 finals. Release date, June, 1949.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Dore Schary, MGM production chief, has purchased "To Please a Lady" as the next starring vehicle for Clark Gable and Lana Turner. An original story by Barre Lyndon and Marge Decker, this is a hard-hitting romantic drama of auto racing. Clarence Brown, who will produce and direct, plans to film most of the picture on the actual locales of the big auto races.

* * *

"The Red Carpet," an original story by Nat Dallinger (Hollywood photographer) and Don Martin, will be Ted Richmond's first producing assignment at Universal-International under his recently signed contract. Story deals with a news photographer who becomes a finger man for a gang of thieves and will be made under the title of "Magnificent Heel."

* * *

Claude Binyon had his option picked up by Darryl Zanuck of 20th-Fox after he secured a release from his commitment for one more picture at U-I. The director-writer is currently directing "Oh, Doctor!"

* * *

"Father's Day" will be Sam Bischoff's first production in his new program of 25 films for United Artists over a period of five years. This is an original drama by Dale Eunson and Robert Hardy Andrews. Bischoff plans to put the picture in work immediately upon completion of "Mrs. Mike," currently shooting.

* * *

According to Warners, the next co-starring vehicle for Gary Cooper and Patricia Neal, who co-starred in "The Fountainhead," will be a romantic drama, "Hidden in My Heart." It is the story of an ex-Marine who falls in love with a school teacher.

* * *

Producer William Thomas announces that the three major films to be made this year by the Pine-Thomas unit, releasing through Paramount, will be "Captain China," presently being edited; "Viva Mexico," to go into production August 1 and filmed in Technicolor; and "Not for Publication," to start sometime in November. Top stars are planned for all pictures.

* * *

Robert Cohn, Columbia producer, had "The Killer That Stalked New York," put on his production slate. Story is an original by Harry Essex, and Essex has been signed to do the screenplay. Film will be made in documentary style, with part of it shot in New York. No starting date has been set.

* * *

"Show Boat," one of America's all-time favorite musicals written by Jerome Kern, will be made by MGM with Kathryn Grayson and Howard Keel starred. To be filmed in Technicolor, Producer Arthur Freed plans to give it an all-star cast.

* * *

John Barrymore, Jr., will make his film debut in the independent production "Thunder in the Dust," first picture to be made by LeMay-Templeton Productions. Robert Preston, Chill Wills, Robert Sterling and Cathy Downs are the others in the cast, with George Templeton directing. With camera work to start late this month, releasing negotiations are under way.

* * *

A starring vehicle for Corinne Calvet has been acquired by Hal Wallis Productions at Paramount with the purchase of an original story with music titled "The Girl from the Folies Bergere," by a French playwright, Jacques Repas. Miss Calvet is presently playing the lead opposite Dan Dailey in 20th-Fox's "Front and Center."

* * *

Thomas W. Blackburn has been signed to write the screenplay of "Colt .45," the Warner Bros. Technicolor film starring Randolph Scott. Picture will be produced by Saul Elkins.

* * *

James Mason, Ava Gardner, Cyd Charisse and Van Heflin are the stars already set for MGM's "East Side, West Side," which Mervyn LeRoy will direct. With Voldemar Vetluguin producing, the film is scheduled to start sometime next month.

* * *

Scott Brady, who became known through his portrayal in Eagle Lion's "Canon City," has just been signed for one of the top roles in "Port of New York," Producer Bryan Foy's next for the studio. Foy plans to make the picture another fast-moving documentary about smugglers with shooting scheduled to start late this month. Foy is presently at work before the cameras with "Trapped," his first picture for Eagle Lion in some time.

Van Johnson Gets 'Believe Me' Lead

Van Johnson has been selected by MGM for the principal role in "Please Believe Me," rounding-out an all-star cast which includes Deborah Kerr, Robert Walker and Peter Lawford. With Val Lewton producing, the picture will go before the cameras early in July with Norman Taurog directing.

Studio Roundup

Whatever parts of the motion picture industry are in the doldrums, it's not the production end. After last week's record high of 15 new pictures, this week sees an additional 12 new films getting under way for a two-week total of 27. Eagle Lion, completely idle since before the beginning of the year, is joining the lists with a new film, "Trapped," which started June 20. Richard Fleischer is directing a cast including Lloyd Bridges, Barbara Payton, John Hoyt and James Todd.

Columbia's busy studios have put another pair of newcomers into work, with "Girl's School" and "The Tougher They Come" getting the green light. Lew Landers is handling direction on "Girls School," which rolled June 21 with a cast headed by Joyce Reynolds and Ross Ford. Earl McEvoy is director on "The Tougher They Come," which stars Broderick Crawford, John Ireland and Ellen Drew. Film started June 22. Studio also has signed Marsha Hunt to play the title role in "Woman from Headquarters." Dickie Jones gets another role in a Gene Autry film, "Sons of New Mexico," to which Russell Arms and Frankie Darro have also been added.

Two more pictures got into work at Monogram. Jean Yarbrough is directing the frequently delayed "Angels in Disguise," another in the Bowery Boys series with Leo Gorcey and Huntz Hall, which started June 23. Starting one day earlier is "Haunted Trails," a Whip Wilson starrer with Andy Clyde and Reno Browne. Lambert Hillyer is directing. Lynn Thomas has been given the feminine lead in "Black Midnight." Radio personalities Sam Hayes, Lou Marcelle and Joe Hernandez are now in "Jiggs and Maggie in Jackpot Jitters."

Paramount, which failed to add a new film last week, on June 20 rolled "Where Men Are Men" in Technicolor. Co-stars are Bob Hope and Lucille Ball.

Monte Hale is starred in "San Antone Ambush," which started at Republic on June 18 under the direction of Phil Ford. Also in the

Entertainment, Not Budget, Determines Film Value

Ted Tetzlaff

"All this talk about people shopping around for pictures is true," agrees Director Ted Tetzlaff, "but it's not a question of good or bad pictures, but entertainment." Tetzlaff's last directorial chore is a film that certainly qualifies as entertainment. "The Window," an RKO sleeper judging by budget, has been called the last word in suspense.

"People like to have their emotions hit—hit hard. They like to cry or laugh and they like to be frightened, if not too much. If you can arouse their sympathy, you've got something."

Tetzlaff figures that the motion picture industry's problems can't necessarily be solved by medium-budgeted pictures, but believes that sometimes a lavish production hides the fact that there's nothing there. "People aren't fooled so easily any more, though," he says.

"Sometimes a studio misses a bet by not giving a picture the proper push. When you have a well-known story and/or a well-known cast, the picture does a good job of selling itself. On the other hand you may have a good property that has neither box-office names or a well-known story. That's the place, it seems to me, for a studio to put on a good exploitation job, a good selling job. It has paid off plenty of times and there's no reason why it can't continue to do so."

Tetzlaff is currently directing RKO's "The Bail Bond Story," a change of pace. The subject is good exploitable material and it has a name cast in George Raft, Pat O'Brien and Ella Raines. Tetzlaff, a photographer for more than 25 years, thinks it important that a director do different types of stories. The public gets tired of the same thing over and over again anyhow, Tetzlaff adds, and a variety keeps a director from growing stale, too.

PICTURES STARTED LAST WEEK

COLUMBIA. Woman from Headquorters—Principals: Marsha Hunt, William Phillips, Charles Russell. Director, Abby Berlin.

Girl's School—Principals: Joyce Reynolds, Ross Ford. Director, Lew Landers.

Tougher They Come—Principals: Broderick Crawford, John Ireland, Ellen Drew. Director, Earl McEvoy.

EAGLE LION. Trapped—Principals: Lloyd Bridges, Borbara Payton, John Hay. Director, Richard Fleischer.

MONOGRAM. Angels in Disguise—Principals: Leo Gorcey, Huntz Hall, Gobriel Dell. Director, Jean Yarbrough.

Haunted Trails—Principals: Whip Wilson, Andy Clyde, Reno Browne. Director, Lambert Hillyer.

PARAMOUNT. Where Men Are Men (Technicolor)—Principals: Bob Hope, Lucille Ball, Jack Kirkland. Director, George Marshall.

REPUBLIC. San Antone Ambush—Principals: Monte Hole, Paul Hurst, Bette Daniels. Director, Phil Ford.

SCREEN GUILD. Texas Manhunt—Principals: Don Barry, Tom Neal, Margia Dean. Director, Ford Beebe.

20th CENTURY-FOX. Turned Up Toes—Principals: Jean Peters, Paul Douglas, Cesar Romero, Keenan Wynn. Director, Alexander Hall.

Front & Center—Principals: Dan Dailey, Colleen Townsend, Corinne Calvet. Director, John Ford.

UNITED ARTISTS. Big Wheel—Principals: Mickey Rooney, Thomas Mitchell, Fay Bainter. Director, Edward Ludwig.

WARNER BROS. Perfect Strangers—Principals: Ginger Rogers, Dennis Morgan. Director, Bretaigne Windust.

TITLE CHANGES

"Western Story" (U-I) now GAL WHO TOOK THE WEST. "Java" (U-I) now EAST OF JAVA.

cast are Paul Hurst and Bette Daniels. Lynn Bari has been signed for the female lead in "Pride of the Indians," Republic's story about the Cleveland baseball team.

Contributing two more films to the large number in production was 20th Century-Fox. Alexander Hall is directing "Turned Up Toes," which got the gun June 13. Stars include Jean Peters, Paul Douglas, Cesar Romero, Keenan Wynn, Joan Davis and Arthur Treacher. Directing "Front and Center," also for 20th-Fox, is John Ford, who launched the film June 20. It stars Dan Dailey, Colleen Townsend and Corinne Calvet. An addition to the cast is Mae Marsh. Dailey broke a bone in his right foot rehearsing a dance number, but the accident will delay the dance routine, not the film.

Second production for Rooney-Stiefel, "The Big Wheel," went into high gear June 20. The picture, which will be released by United Artists, is being directed by Edward Ludwig, with a cast including Mickey Rooney, Thomas Mitchell, Fay Bainter, Michael O'Shea and Lina Romay. Virginia Welles and 15-year-old Robert Ellis have been added to the cast of Milbank's—"A Kiss for Corliss," also for UA.

Warners' addition to the ranks is "Perfect Strangers," a Ginger Rogers-Dennis Morgan starring vehicle. Bretaigne Windust is directing the film which went before the cameras June 20.

Final newcomer is Screen Guild's "Texas Manhunt," which started June 24. Don Barry, Tom Neal and Margia Dean are starring, with Ford Beebe directing.

Todd in 'Trapped'

James Todd has been signed by Eagle Lion for one of the principal roles in "Trapped," now in production under the direction of Richard Fleischer. Bryan Foy is producing.

On Location in East

A production unit on Samuel Goldwyn's "My Foolish Heart" is currently in New York to film scenes around Grand Central Station and in Connecticut.

LONDON OBSERVATIONS

Nine Months of Quota in West-End Houses Held Proof Of Impracticability; Wilcox Film Earns Fourth Week

By JOCK MacGREGOR

Nine months of the 45 per cent quota have proved how impractical it is for the West End show houses. Only UA's London Pavilion, MGM's continuous-run Ritz and the specialized halls have received relief. Though only four independent top features have gone straight on release and certain Rank subjects have started at the second-run cinemas, six of the "big twelve" are behind with their obligations.

Jock MacGregor

The exhibitor and producer are hit alike. With heavy overheads and high prices, the former needs a real attraction to draw the crowds who have only to wait a few weeks to see most pictures locally for around 60c top. The latter who may have made his offering for the masses does not want it slayed by a critical wisecrack. Such runs in no way help him, for if he breaks even, the independent will throw the press reviews in the salesman's face to get better terms. In consequence, some are holding their product back.

Take a current situation. "Stop Press Girl" received a critical roasting, yet played two quiet weeks at the Gaumont. Forced out of the key theatres, through quota, RKO's "They Live By Night" went to the Academy, an art house, which could not accommodate the crowds.

For the same reason, "The Snake Pit" has to leave the Odeon, Marble Arch, where it has made box-office history, to make way for "The Huggetts Abroad" after six weeks. Fortunately, the Marble Arch Pavilion is out of its quota difficulties till October through the long run of "Hamlet," and it is to be transferred. Incidentally, 20th-Fox leased the house for the run.

* * *

A British film which is really doing business and has earned a fourth week at MGM's Empire, where the break figure is high and must be attained, is Herbert Wilcox's "Maytime in Mayfair." Herbert has the knack of satisfying moviegoers, and I feel the success of his offerings, compared with that of the Hollywood leaders in this country, augurs well for their reception in the U. S. They are human and they entertain.

His hits are box-office throughout the country, and this brings me to the irritating creatures who bounce up at the end of a preview of a stunner and half heartedly volunteer it will do well in the provinces, though personally they have rarely been farther afield than Ealing, W. 5. People like Butchers-Nettlefold specialize in this market with modest budget offerings flavored with popular appeal.

* * *

The Film Finance Corporation has been suspect from from the start. Now a loan has been authorized to a Henry Hobhouse to make shorts for selling to American TV companies. I had believed the BOT was advancing $20,000,000 to keep British studios open so exhibitors might meet the exorbitant quota. Instead, it is being used as a dollar earner to say nothing of aiding the cinema's major competitor in these critical days. There seems little point in financing a producer one minute and sponsoring the opposition the next. Regrettably, the British producers' goodwill in the U. S. is too slight to jeopardize it further with so tactless an official move.

* * *

The BBC's coverage of the Royal Ascot Race Meeting aroused much interest in the trade. While the events themselves were excellent, the 30-odd minutes between, when viewers were taken on tours of the paddocks and enclosures, were a trifle dull and would make their inclusion in the cinema program a problem. Likewise, the normal show could not very well be interrupted for each race. It is understood one group is toying with the idea of a central receiver in the west end. Here edited reels would be quickly produced and rushed to the nearby cinemas.

* * * *

Receiving the gaudy brochure before press previews, I often wonder if the creators have ever had to use them. While they are admirable for the film salesman, they are of little use to the critic. My colleagues judge a picture on what they see on the screen and not what they take back to the office. Foremost they want a cast list which is prominently printed and not hidden away, so that it can be easily consulted in the dimlit cinema. The synopsis should be accurate and not like that for "A Boy, a Girl and a Bike" in which the wrong ending was printed. Full technical credits must be given and the publicist must remember that the small part players' names are also wanted.

* * *

One of the pleasantest functions in a long while was the honor lunch given by the critics to say farewell to Jimmy Forsyth, the doyen of publicists or rather, showmen, and his charming assistant whom the boys were surprised to find is now working in the CMA Lands Department. A record turnout of some fifty critics is proof of the esteem in which they were held.

* * *

The Hollywood stills exhibition, after phenomenal success in London, Glasgow and Birmingham, has now opened in Manchester. This goodwill show, sponsored by FIPC, is creating enormous interest.

U-I Film to Honor First Repeating Rifle

The rifle, often used on the screen but seldom sharing the spotlight with the hero, will come into its own when Universal makes "Winchester 73," an outdoor story dealing with the influence of the first successful repeating rifle on the development of the west. Aaron Rosenberg will produce, and Robert Richards will write the screenplay from Stuart Lake's original story.

Girl Scouts Short

Gordon Hollingshead, Warner Bros. short subjects chief, is currently filming "Women of Tomorrow," a two-reel short about the Girl Scouts.

Potter to Direct Garson

MGM has signed H. C. Potter to direct "Europa," which will star Greer Garson.

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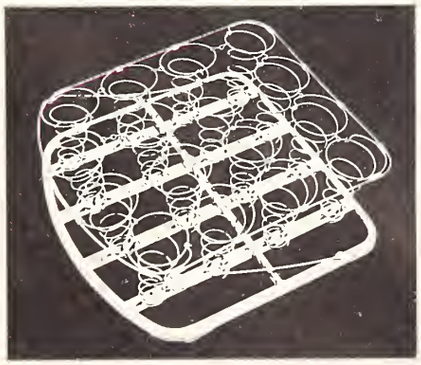

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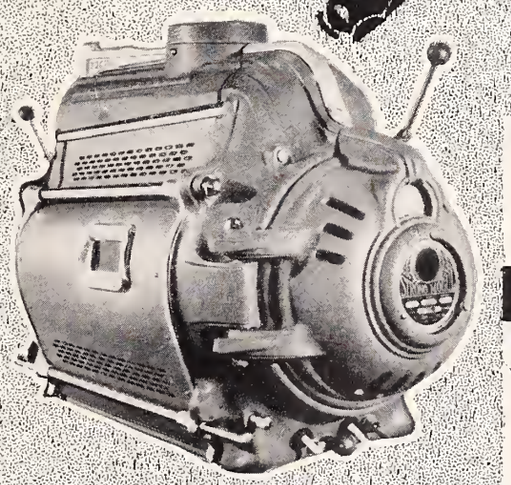

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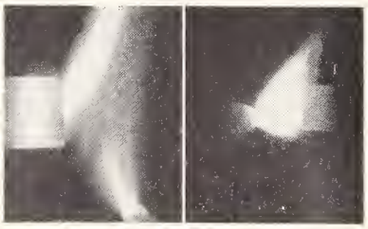

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FORUM REPORT

Oversize Conduit in Lighting Cuts Cost of Future Changes

Architects Also Strongly Advise That Switchboards and Fuse Boards Be Selected With Eye to Reserve Capacity for Eventual Needs and for Possible Future Rate Changes

Theatre lighting arrangements should be so planned that future changes of any kind can be made at minimum expense, according to the Architects Advisory Council. Specifically, any new theatre built or planned today should be provided with oversize conduit to outdoor lighting points; with oversize switchboards and fuse boards (two different reasons are given for this by the Council members); with oversize conduit to the stage area for possible future requirements of live entertainment, and similarly, with oversize conduit to areas that may be used later for additional refreshment sales points.

The Councilors participating are unanimously agreed (and of course the fact is obvious) that making additions later is more expensive than doing the same work in anticipation at the time the theatre is built. They do not, however, agree as to *how much* more expensive such subsequent work may prove—their estimates range from "not too much greater" cost to as high as 500 per cent greater cost.

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Oversize Conduit Recommended

On the other hand, the majority of the Council feel that some types of provision for future lighting change are impractical and should not be incorporated at the time of construction. In general, while the majority favor installing oversize conduit to such points as those mentioned above, they do not endorse pulling in oversize wires through those conduits at the time of construction. A rather strong minority does approve using larger wires as well as larger pipe. Only minorities consider it advisable to put in extra, unused pairs of wire at the time of consruction for possible future needs. The Council as a whole evidently considers that the cost of adding new conduit at a later date will prove great enough to justify undertaking some additional expense at the time of original construction; but that the cost of pulling new wires through existing pipe at some later time will not be excessive. In addition, some of the Councilors point to the difficulty of making justifiable provisions for the future because of uncertainty as to just what those ultimate requirements will turn out to be.

As one Architect puts it:

"It is always advisable to provide electric main service and individual panels with about 25 per cent spare capacity to be used for future requirements when needed; and it is always advisable to allow for additional load on each individual circuit. But otherwise, and considering today's costs, it is best to do whatever is required for a complete wiring job and no more, unless the owner has definite ideas about installing future refreshment counters or other requirements so that outlets can be provided at a positive location. If spare outlets are put in somewhat at random during construction, they are never in the right location when needed. The expense of putting in new ones will not be much greater than the cost of moving those spares."

And another adds: "One must certainly be a good guesser to know what to do for the future. I for one am content to let the future take care of itself."

Oversize Switchboards Also

Nevertheless, the Council votes by more than 3 to 1 that it is advisable to build in oversize switchboards and fuse boards for possible future increases in lighting load; and three to two in favor of oversize switchboards and fuse boards for the purpose of enabling the load to be rearranged at a later date to accommodate possible changes in power rates and demand rates.

"Yes, very definitely. It costs only a little more to do this, and it has always been needed. Service and main switchboard should be about 25 per cent larger than current needs require to allow for increase in lighting load; and there should be another 20 per cent reserve for future re-arrangement of circuits."

"By all means, yes."

"We always provide oversize panels with a goodly number of spares to anticipate possible future changes."

"All cabinets should have additional circuits for future use, but it is not too likely that circuits or main wiring would be changed later if properly installed originally. Size of service into building should be ample, however."

Additionally, as noted, the majority of the Architects favor putting in oversize conduit, at the time of installation, to the stage area, to outdoor lighting points, and to points that may be used in the future for additional refreshment sales machine or counter locations.

As to *how much* more it will cost to put in such conduit later, the average of the estimates given by the Council members is: 117.53 per cent more than the cost of putting in the very same conduit in the same places at the time of original construction.

General Provisions for Future

Here are the views of the Council with respect to provisions for future changes in lighting different parts of the theatre:

Auditorium Lighting. The majority recommends no provision of any kind for this. The strongest minorities favor oversize conduit and oversize wiring in such conduit. Only a very small minority favors additional, originally unused, conduit. Installation of additional, originally unused pairs of wires, for auditorium lighting, has almost unanimous disapproval.

"Put in additional wires only in case they cannot easily be pulled through at a later date."

"All that is necessary is to wire the auditorium for two levels of lighting; the top one bright enough for live entertainment and for intermissions."

"Provide sufficient outlets when planning. Auditorium lighting is not likely to be enlarged under present-day standards."

Stage Lighting. A majority favors oversize conduit to the stage area. Oversize wires to that area, spare conduit to it and spare wiring to it have only moderate

(*Continued on Page E-27*)

How to Flash Hot Cathode Tubes Without Shortening Their Life*

Since hot cathode fluorescent lamps were first made available for the commercial market, it has been repeatedly stated and accepted that these lamps should not be used on flashing circuits. The reason for

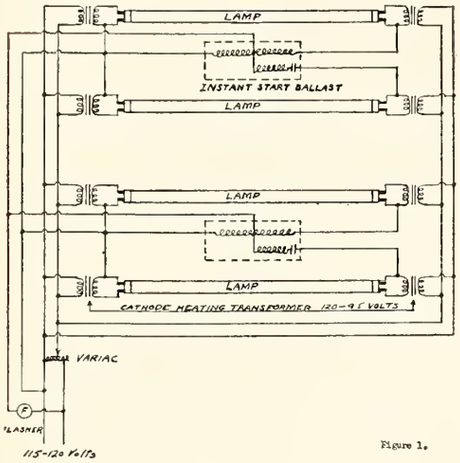

Figure 1.

such advice is that the life of a hot cathode fluorescent lamp when operated in a conventional manner on either a pre-heat or instant-start circuit is affected by the number of times the lamp is started as well as the number of hours the lamp is operated.

It is a well known fact that when the operating periods of 15 to 40-watt lamps average three hours per start, the rated life is 2500 hours; when burning hours per lamp-start average six hours, the rated life is 4000 hours; and for twelve burning hours per lamp start, the rated life becomes 6000 hours. Conversely as the burning hours per start average less than three hours the life will become less, depending upon the frequency of lamp starting.

The reduction in lamp life with increased frequency of starting is due to the fact that with each start some of the electron emissive coating on the cathodes sputters off. This dissipation of the cathode coating in addition to that caused by actual burning hours eventually results in complete stripping of the cathode coating and the end of lamp life.

In all future references to operating time in this paper, the term "on" time indicates the actual time the lamp was lighted. As all the flashing cycles were set so that the burning periods were equal to the outage periods during the flashing cycle, the cathodes which were energized continuously operated twice the "on" operating time.

From test data it became obvious that a flashing circuit for hot cathode lamps must have no starting switches. It was also apparent that neither regular pre-heat nor instant start hot cathode lamps would have satisfactory life when operated in a regular instant-start circuit. However, as an instant-start ballast and circuit did facilitate definite flashing and accurate timing of the flashing period it was considered that this feature must be a part of any flashing circuit. From these preliminary tests we thought that some provision must be made for pre-heating the cathodes, for the lamps which had been pre-heated in a circuit containing a magnetic starter switch had lasted for 24 burning hours compared to only seven burning hours for similar lamps operated without cathode pre-heating in an instant-start

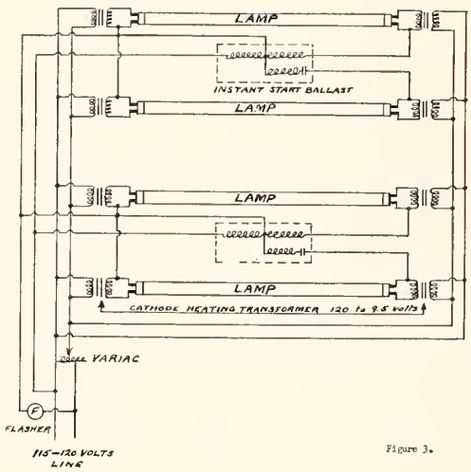

Figure 3.

circuit. This evidence coincided with published data that shortening the cathode heating period adversely affects the life of hot cathode lamps.

Therefore, it was believed that if the cathode were continually heated and ballasts of high open circuit voltage were used, satisfactory life would be obtained from such lamps on a flashing circuit.

Accordingly, experiments were conducted with various values of current and voltage supplied continuously to heat the cathodes. It appears that for dependable flashing and maximum lamp life the best results are obtained when the cathodes are heated to the point where the mercury vapor surrounding the cathodes will barely ionize when the lamps are installed. This is indicated by a faint blue glow at

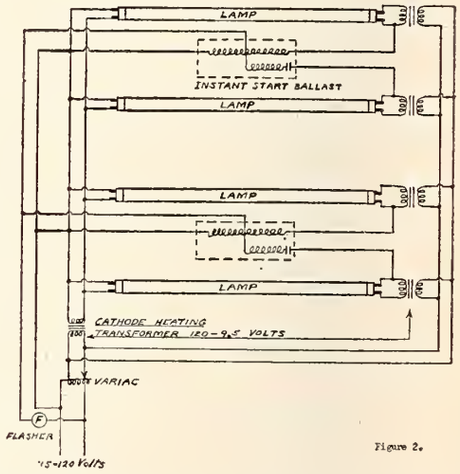

Figure 2.

the ends of the lamp. The heating must be limited to avoid premature and undue deterioration of the cathodes and to avoid unnecessary brightness of the lamp ends during the "off" periods of the lamp.

It is of interest to note that the lamps will flash when the cathodes are initially heated so that the mercury vapor is on the verge of ionization but does not ionize. It has also been found that when cathode heating of new lamps is adjusted so that the lamps will barely ionize, the degree of ionization will diminish as the lamp ages although the voltage to the cathodes is maintained constant. Eventually, after 700 to 1000 hours of lamp "on" operating time, or 1400 to 2000 hours of cathode heating time most of the lamps no longer ionized at the cathodes prior to flashing. This diminishing of ionization seems to have no effect on the ability of the lamps to flash satisfactorily, and little adverse effect on lamp life.

Ballast Requirements. Even with the cathodes continuously heated the type of ballast in the lamp circuit is important as

(*Continued on Page E-16*)

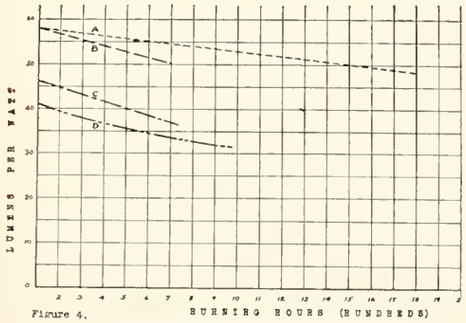

Figure 4.

A 40-WATT T-12 LAMPS OPERATING AT 410 MA AND 12 FLASHES PER MINUTE
B 40-WATT T-12 LAMPS OPERATING AT 257 MA AND 40 FLASHES PER MINUTE
C 20-WATT T-12 LAMPS OPERATING AT 290 MA AND 40 FLASHES PER MINUTE
D 15-WATT T-8 LAMPS OPERATING AT 310 MA AND 40 FLASHES PER MINUTE
All lamps were 3500° white

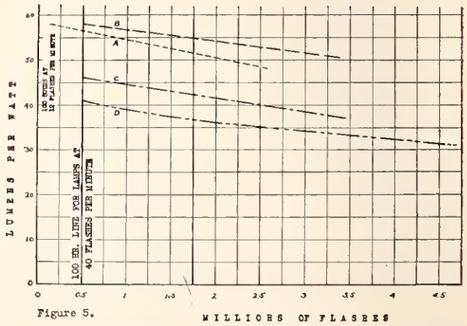

Figure 5.

A 40-WATT T-12 LAMPS OPERATING AT 410 MA AND 12 FLASHES PER MINUTE
B 40-WATT T-12 LAMPS OPERATING AT 257 MA AND 40 FLASHES PER MINUTE
C 20-watt T-12 LAMPS OPERATING AT 290 MA AND 40 FLASHES PER MINUTE
D 15-watt T-8 LAMPS OPERATING AT 310 MA AND 40 FLASHES PER MINUTE
All lamps were 3500° white

* This presentation is condensed, by permission of the Illuminating Engineering Society, from an article entitled "Repetitive Flashing of Hot Cathode Lamps" by Fred J. Vorlander and Sigmund Stawicki of Champion Lamp Works. The original article appeared in "Illuminating Engineering," official publication of the Society.

Texas Theatre for Mexican Product

$1,750,000 Showplace and Office Building Has Lavish Decor in Latin-American Taste

Costing $1,750,000 exclusive of land, the new Alameda Theatre and office building, here shown, boasts a name tower that rises 86 feet above the marquee roof, a marquee 52 feet long and ultra-luxurious decorations planned to appeal to an essentially Latin audience.

Owner is Gaetano A. Lucchese's Zaragosa Amusement Company. The theatre and office building, situated in the western part of San Antonio, Texas, was designed by N. Straus Nayfach and decorated by Hanns Teichert. A tragic note was the untimely death of Architect Nayfach a month before the opening.

The theatre seats 2,500, and has a parking lot capable of accommodating 1,000 automobiles. Its policy stresses snowing of Mexican films. Decorations are highly ornate throughout. Furnishings and equipment alone, provided by the Dallas branch of National Theatre Supply, cost in excess of $165,000.

The box office is at the sidewalk line, at the right of the entrance; and the sidewalk in front of the entrance carries scroll-like ornamentation that echoes the scrolls of the name sign. Entrance doors are single-panel plate glass set in aluminum frames. Box office fittings include Automaticket register and Johnson Fare Box changemaker.

The facade above the marquee and in front of the auditorium is devoted to modern offices, and this portion of the structure is known as the International Building. It contains a separate 200-seat auditorium, without projection equipment but with a stage and Vallen round-the-corner curtain tracks, for use by local gatherings.

In the lobby, foyer and mezzanine of the theatre proper patrons find a profusion of rich and unusual decoration in which Florentine glass, Plexiglas, mirrors, aluminum and vari-colored tiles are featured. The Dancing Team on the foyer wall, pictured here, are of Plexiglas plastic, neon lit from behind and floodlighted from below. The balcony stair has ornamented Plexiglas under its aluminum handrail on the well side, and on the wall side panels of Florentine glass behind which are set aluminum frond designs. The carpet—which begins at the ticket box and extends throughout the house, is a special Wilton weave by Alexander Smith.

AUDITORIUM, above, seats 2,500, has highly decorative treatment at rear of orchestra floor, specially designed lighting fixtures of silver and brass, huge black-light murals on side walls, and contour curtain. STAGE, right, has complete equipment for live entertainment including disappearing microphone, elaborate lighting, and provisions for flying loudspeakers.

Center of attraction in the auditorium is the huge contour curtain of peanut-brown satin lighted with red, blue, green and amber, and designed by Premier Studios. At either side (not seen in these pictures) are enormous "black light" murals, one depicting the history of Texas and the other the history of Mexico. The specially designed lighting fixtures under the balcony soffit are executed in brass and silver. Stage fittings for live entertainment are extensive; they include a disappearing microphone, stage rigging and curtain controls by J. R. Clancy, Inc., a full complement of stage lights, and a special cradle for flying the loudspeakers.

Projection room equipment comprises Simplex E-7 projectors, Simplex D-150-IX sound, Hartner Transverters and Peerless lamps. The screen is by Walker, measuring 21x28 feet. Speakers are an Altec Voice of the Theatre system. Mounted on the front wall of the projection room is a panel that controls the curtain, curtain lights, floodlights and balcony floodlights; and two additional panels by which dimmers can be operated from the booth.

Throughout the theatre large and small

(*Continued on Page E-25*)

FACADE, left, dominates western San Antonio with 86-foot name sign. Scrolls in sidewalk echo treatment of sign. Marquee is 52 feet long. STAIRCASE, center, has ornamental Plexiglas under aluminum handrail on one side and aluminum fronds behind Florentine glass on other. DANCING TEAM on foyer wall (right) are sculptured Plexiglas neon-lit from behind, floodlighted from below.

FORUM REPORT

Few Lighting Changes Needed For Live Entertainment

Council Finds Average Theatre Requires Only Some Revision in Stage Lighting; Recommends Provisions in New Building and Remodeling

Extensive revision of lighting arrangements will not be needed to enable the average modern theatre to install a policy of live entertainment, in the opinion of the Theatre Advisory Council, which considered that question at their current meeting. At the same time the Council gave their views on the nature of such changes as they believe might be necessary; and were very definite as to the provisions they think should be built into any new construction or remodeling work to allow for possible future adoption of a live-talent policy.

Better Stage Lighting Needed

Principal and practically only lighting modification needed in the average modern theatre, if and when it changes over from straightforward presentation of pictures to mixed entertainment including living people, is improvement in stage (or screen platform) lighting. As to this, a very strong majority of the members participating says definitely, revision will be needed. One member notes:

"The new theatres constructed during the past ten years on the average have no provision for live talent entertainment. The majority of our theatres are inadequate for presentation of vaudeville. Our recent theatres have no footlights and no border lights."

Another adds: "We will need some changes in most of our houses."

"That is doubtless true of the average theatre," a third contributed. "Naturally, there will be a few exceptions."

A minority opinion, however, holds that most existing theatres are "okay now" even with respect to stage lighting.

And the majority of the members see no need in the average theatre to revise existing auditorium lighting arrangements, or outdoor display lighting, because of any change in entertainment policy. With respect to spotlighting stage shows from the projection room, opinion is somewhat more scattered. Some members feel that existing projection room arrangements and facilities are adequate for this. Others consider that in many cases spotlamps, etc., are obsolete or apt to be in poor condition, and to need replacement. Still others (but only a small minority) think it may even be necessary to add new ports to many projection rooms for the use of spots, floods and effect machines.

Opinion was similarly scattered with respect to choice of dimmers for stage lighting control. A small plurality favored the reactance type, for economy in power consumption. Other opinion leaned toward the resistance type because of lower first cost, or to thyratron systems because: "they are smoother to operate and easier to handle by remote control."

Present Auditorium Lights O. K.

The view that a change to a live entertainment policy will require no change whatever in auditorium lighting schemes is held by a strong majority of the Council. And the members participating are unanimously agreed that no change in outdoor advertising lighting will be needed.

A majority of the Councilors, further, think that any changes made in stage lighting installations for presentation of live entertainment will not be extensive enough to justify any calculation or rewiring directed toward trying to obtain more favorable power rates or demand rates.

"In the average theatre, the additional consumption in k.w. won't be enough to warrant such an attempt."

There is no clear-cut dissent on this point, but only some qualification; such as: "That would depend entirely on the rates available in each particular instance."

Very definite majorities also appeared in the matter of those provisions for future adoption of a live entertainment policy which should, in the emphatic view of the Council, be incorporated in any theatre newly constructed or remodeled at this time. Favored provisions are confined almost entirely to arrangements for fuller lighting of the stage or screen platform; more ample spotlighting, and reserve capacity in power wiring and equipment to accommodate the additional current. On the other hand, equal or even stronger majorities oppose incorporating complete equipment for lighting live entertainment (in advance of immediate need) or even putting in unwired conduit in anticipation of such future development.

THEATRE COUNCIL

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JULES S. WOLFE, Famous Players Canadian.

The majority of the members participating would include, in a newly built or currently remodeled theatre, such anticipatory provisions for the future as larger fuseboards, heavier conduit and heavier wiring.

"We would incorporate provisions necessary to eliminate future reconstruction or architectural changes."

On the other hand, the majority would not put in even unwired conduit for future use in lighting live entertainment, to say nothing of complete lighting equipment.

Very large majority votes, approaching unanimity, favor the following provisions in building or remodeling:

Recommended for the Future:

1. Leaving enough space behind or beside the screen for border lights and bunch lights.
2. Leaving enough space above the screen for overhead lights.
3. Leaving enough space in the wings for a stage switchboard.

Further, in a theatre currently being built or remodeled, the members are substantially unanimous in the belief that the projection room should be laid out with enough front wall space for future installation of additional spotlight ports. A majority, but not as large a majority, would also put in the ports at the time of construction. And a majority of similar size would put in wiring for spotlights at the time of construction.

"At least 75 amperes for each spot."

On this point there is some minority dissent:

"If wall space is left for the spotlight ports, the ports themselves and the wiring can be installed at a later date with no extensive difference in cost."

The majority view with respect to projection room provisions, however, is fairly well summed up thus by one member:

(*Continued on Page E-19*)

Vaudeville Comes Back

Success of the new policy at the Palace Theatre, revered citadel of vaudeville and once again turning on its stage lights for live entertainment in combination with films, has started a possible trend that may find many theatres looking to their stage facilities and lighting equipment.

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New Drive-In, near Hampton, Virginia, Places 58 Cars Per Acre, Is Ornately Landscaped, Shows 65′ Picture

Screen tower, above, dominates busy highway by its size, incandescent name sign and dramatic masks in contrasting neon. Attraction boards, nearer highway, display brilliantly-lit Wagner plastic letters. Concession stand, right, offers a wide range of refreshments, far exceeding in variety those commonly sold in indoor theatres.

Latest addition to the Sidney Lust circuit, and its second outdoor theatre, the drive-in here pictured is located in Virginia on a busy highway between Newport News and Hampton.

The theatre occupies a 12-acre tract and accommodates 700 cars, or approximately 58 cars per acre. It cost approximately $250,000, or $357.00 per car.

Among its features are 38-foot roadways between ramps, which not only facilitate parking but also enable patrons to leave at any time without difficulty and without disturbing others. Another feature is a highlighted aisle down the center of the ramps for the convenience of patrons walking to and from the snack bar and rest rooms.

Dominating the highway in front of the theatre is the huge screen tower, ornamented with dramatic masks outlined in neon. The attraction boards, which use Wagner plastic letters, are mounted on a separate, brilliantly lighted structure closer to the highway. The supports of the attraction board structure are concealed by evergreen shrubs, which are part of the elaborate landscaping that ornaments the front and side areas of the theatre with lawns, shrubs and flower beds.

Girl Car Hops Sell Tickets

Patrons approaching the box office are met by attractive girl car hops who buy tickets for them. The box office itself is equipped with automatic ticket machine and coin changer. Entrance and exit ways are wide, for expeditious handling of traffic, and a substantial "hold-out" area has been provided for cars awaiting admission when the theatre is filled.

The "auditorium" is divided into 14 ramps. Projection room and concession counter are located approximately in the middle of this area, in a single building. The concession policy follows what is now becoming very largely the standard practice for drive-ins of offering a very much wider range of refreshments than is customarily sold in indoor theatres.

Shows 65-Foot Picture

A picture 65 feet wide is shown on the giant screen, the surface of which is Johns-Manville asbestos transite board, treated with a special paint. Projectors are Simplex E-7's and lamphouses Peerless Hi-Candescents, drawing 170 amperes each.

Jesse Odom of Newport News is manager of the new drive-in which is, as noted, the second outdoor house in the Lust circuit. (The other, also a 700-car enterprise, is at Beltsville, Maryland, 12 miles from Washington, D. C.) Associated with Mr. Lust in this new Virginia theatre are Harry Holt, Jr., Newport News attorney; Wythe Holt, assistant secretary of Newport News Shipbuilding and Dry Dock Company; James Barnes, Washington attorney and former executive assistant to President Roosevelt, and Bernard Lust, General Manager of the Lust Theatres.

48 New Drive-Ins and 26 New Indoor Houses

New construction projects reported by Showmen's Trade Review during the month of May show drive-in construction leading indoor theatre construction in ratio of almost 2 to 1, exceeding even the drive-in lead of 3 to 2 found in the April reports. A total of 48 new drive-ins either building or planned was reported, as against only 26 new indoor theatres. Even Canada is building more drive-ins than conventional houses; and climate in general no longer seems to have any bearing on drive-in construction.

Capacities and costs of the two types of theatres were not very far apart. Available figures showed the average new drive-in capacity at 598 cars and average new theatre capacity at 721 seats. The average drive-in cost $96,449; the average indoor theatre $117,000. Where figures showing both capacity and cost were available for the same projects, they revealed an average drive-in cost of $181.00 per car and an average indoor theatre cost of $171.00 per seat.

In both categories, the greatest amount of new building was to be found in the North Central states, with 18 new drive-ins and 9 new indoor houses. In both categories, the Northeastern and Southeastern sections were tied, with 7 new drive-ins and 3 new indoor theatres in each section. Other figures are: South Central states, 4 new drive-ins, 1 new indoor theatre; Mountain states, 8 new drive-ins, 3 new indoor theatres; Pacific states, no drive-ins, 4 indoor theatres; and in Canada, 4 drive-ins, 3 indoor theatres.

Five new remodeling projects, all of indoor theatres, were also reported during May. Of these, 4 are in Northeastern states and one in Michigan. The houses involved are large, averaging so far as figures are avabilable, 2,025 seats. The remodelings are extensive, involving an average cost of $242,500 per theatre; and, where figures on both capacity and cost were given, $125 per seat.

Novel In-Car Speakers Now Manufactured by Showman

H. Paul Stroud, operator of the World Theatre in St. Louis, has gone into production of in-car speakers embodying a feature that both assists the drive-in patron in finding his own car after a visit to the concession booth and enables the theatre to sell "reserved" locations if it wishes. This is a small, dim bullseye light that shows ramp and stall number. The patron switches it on when he goes away for any reason, and on returning has no difficulty identifying his own car, and since every car location in the entire theatre can thus be visibly numbered, the management can sell choice locations at higher prices, if it so desires.

Stroud's loudspeaker organization is named Co-Operative Drive-In Equipment Manufacturers. Its first shipment was made in May—535 speakers to the Ben Hur Drive-in at Crawfordville, Ill. The organization's present capacity is 600 speakers per day; and Stroud says he expects to be able to sell at least 100,000 of them.

$6,400,000 Annual Theatre Fire Loss Called 90% Preventable

Fires Attack 1,500 to 2,000 Theatres Each Year—Here Are Four Classes of Precautions That Theatremen Can and Should Take Against This Menace

By Robert M. Finehout
Fire Protection Institute

Each year from 1,500 to 2,000 motion picture theatres are attacked by fire. Approximately 90 per cent of this damage is needless. There are precautions that can be taken. The purpose of this article is to review them.

Theatre fires cost $6,400,000 in 1947. Figures for 1948 are now being tabulated—indications are that they will show an even higher loss. Yet there is no aspect of theatre operation that has been studied as carefully and completely as fire precaution. Effective procedures have been worked out. Regulations have been drawn up. There are Underwriters' tests for apparatus and equipment used in theatres and Underwriters' labels reserved for models that pass such tests. There are laws and insurance company requirements. And still fire attacks 1,500 to 2,000 motion picture theatres each year.

The regulations, tests, inspections, laws, and so on are constantly being improved as experience shows need for improvement. This work is in good hands. The average theatreman can do nothing about it and need not concern himself with it. But he can—and he knows he should—take care that conditions in his own theatre comply scrupulously in every respect with the latest and most improved requirements and recommendations.

There are four general classes of precaution every theatreman can observe. 1. Do everything possible to prevent fire. 2. See to it that if a fire does start, it finds only a minimum of fuel. 3. Have every precaution ready for panic-less evacuation of patrons. 4. Have every precaution ready for minimizing property damage by fighting the fire instantly.

Causes of Fires

According to the National Fire Protection Association, 37 per cent of all theatre fires originate in the projection room. Some projection room fires are attributed to inefficiency on the part of the projectionist—but this does not absolve the manager from responsibility. It is the business of management to hire conscientious men for so sensitive a post. And where good men are engaged, requests that they may make for safety devices, new equipment, or repairs should not be ignored. In most States, incidentally, projectionists are required to pass rigid written and operating examinations before they can offer their services. They are required to prove that they are well-trained in their profession. If a well-trained and conscientious employe submits a request for a safety measure and the request is not honored and fire follows—who is at fault?

Cigarettes and Matches

Carelessness with cigarettes and matches is responsible for 21 per cent of all theatre fires. Here again, there are known precautions based on a super-abundance of highly tragic experience. Some disastrous fires have resulted because a cigarette, or a match, fell through a crack in the balcony floor into the inaccessible space between that floor and the ceiling of the orchestra. If smoking is allowed anywhere in the theatre it should only be in a place where there is no gap nor crevice nor crack through which cigarettes or matches can drop—or be deposited. And in places where smoking is not allowed that fact should be well advertised by highly conspicuous signs. (Some managers seem to feel that "No Smoking" signs will impair the attractiveness of their decorations; but few things are less attractive than a burnt-out theatre.) In addition to "No Smoking" signs, a "No Smoking" trailer can be shown at each performance. In some States this is compulsory.

Policing Smoking

Where smoking is permitted, policing should be adequate. Ushers can be taught how to deal with offenders pleasantly but firmly. They can be taught to keep alert at all times for a smolderig butt. Both ushers and janitors can be trained to keep the theatre clean at all times, and especially to be prompt in removing candy papers, popcorn boxes and other debris. Ash trays and sand urns should be supplied in generous quantity and emptied frequently. The manager himself should always be alert to detect special danger spots as for example rest room towel receptacles that are open at the top—patrons sometimes toss lighted cigarettes into these, and such hazard have no place in a theatre. Where hazards are unavoidable and beyond correction, smoking should not be allowed in their vicinity.

Acme Photo

Battling three-alarm theatre fire on lower Eighth Avenue, New York, March 21st, 1949.

Defective Wiring

Defective wiring or other misuse of electricity is blamed for 10 per cent of all theatre fires. At least once a year the entire electrical system should be checked by a qualified electrician. Wiring, fuses, generators, motors, switches, panel boxes and transformers should get a thorough going over. Any defects, especially arcing, should be corrected immediately. Care needs to be taken to see that only fuses of the proper capacity are used at any time. The wrong one can allow overloaded lines or equipment to heat up and eventually produce a fire. Substitutes should always be avoided. So-called "jumpers," bridges and by-passes can lead to nothing but trouble. The fuse is not just a necessary evil, it is the safety valve of the electrical system. Cracked or broken insulation can cause a fire; managers themselves should check the following devices and equipment for this hazard: electrical panelboard, emergency panelboard, exit lights, directional signs, lighting fixtures, fluorescent lights and marquee lights. Marquee and name sign lighting should be kept under close surveillance, because of the exceptional types of electrical equipment employed. Switch and fuse panels, junction boxes, transformers, flashers and overall wiring should be kept free of dirt and moisture. Unusual amounts of moisture, or prolonged wetting, often indicate that there is faulty drainage. Gutters and pipes should be cleaned out regularly, as moisture can cause electrical equipment to short circuit. Non-fireproof valances and burgees should never be so installed that they come into contact with lamp bulbs, neon tubes, animated display motors, or any electrical equipment. Where such advertising material is essential and must be used in spite of risk of contact with electrical equipment, flameproof the display material.

Heating Defects

Heating defects, ranging from cracked flues to leaky fuel lines, cause 8 per cent of all theatre fires. Regular, inclusive inspections are required by the whole heating plant, including all ducts, vents, pipes and chimneys. Prolonged heating often causes mortar to crumble, metal to split and concrete to flake. Such conditions should be corrected as soon as discovered. All fittings must be snug—loose connections can allow sparks to escape. A spic-

(*Continued on Page E-23*)

Refreshment Sales Counter Considered More Profitable than Poster Case

That sales of refreshments have now grown to such value that they rival the importance of selling the picture is graphically illustrated in the recent remodeling of Michael Manos' Manos Theatre, Ellwood City, Pennsylvania; where, as pictured here, a large poster case formerly used to advertise coming attractions was taken out in order to make space for a counter offering popcorn and candy. The entire wall was removed, and a shallow store room fortunately located behind it rebuilt into the ornate refreshment sales area.

Wall occupied by old-fashioned poster case (above) was removed and small storeroom behind it utilized for modern refreshment display (left) in renovation of Manos Theatre, Ellwood City, Pa., demonstrating the opinion of owner Michael Manos and Manager Albert Detwiler that sale of coming attractions via display space is less profitable to the theatre than sale of sips and nibbles across this counter.

Located Close to Entrance

The new refreshment counter is located just inside the entrance doors, as close to the box office as it can be placed without requiring patrons to pass the doorman when they want to make repeat purchases. The counter offers, in addition to popcorn, a wide variety of chocolate bars, mints, nuts, jujubes and jellies. It was custom-built of solid mahogany.

The new counter was part of a very extensive program of remodeling, carried out under the supervision of Manager Albert C. Detwiler. Improvements include installation of new entrance door of Herculite plate glass and inner doors of solid mahogany; Honduras mahogany paneling in the lobby (in which the candy shop is located); new carpet, and 1,050 new chairs. Color scheme of the carpet is red, green, gold and black; auditorium walls were covered with green floral draperies, and its ceiling now presents a pattern of silver spray on a maroon background.

Also included among the improvements is a television lounge on the mezzanine level, finished in Chinese modern style, with a color scheme of gray, green, black, red, chartreuse and yellow, that is proving extremely popular with all classes of patrons.

But the new refreshment counter is the very first thing they see when they pass the doorman.

Refrigerated Display of Ice Cream and Candy Bars Tempts Patrons

Popcorn is warm, popsickles and candy bars are refrigerated, and there is choice of four different soft drinks at this de luxe refreshment stand in the Paramount, San Francisco. Soft drinks, which include Coca-Cola, root beer and fruit juices are dispensed by two Drincolators located side by side at one end of the counter. Each Drincolator refrigerates and accurately mixes two beverages, carbonated or not as preferred. Alongside the Drincolators is the Icecreamolator which presents patrons with a tempting display of ice cream and chocolate bars under crystal-clear plastic, while at the same time keeping those articles of merchandise in perfect condition because they rest on a refrigerated cold plate. Reserve supplies are always at hand in the Icecreamolator's refrigerated lower compartment, and in the showcase.

Citrus Drink Machine

Developed by an organization of citrus fruit growers is a dispensing machine, available in two models, for sales of orange juice and blended grapefruit juice. The device is electrically refrigerated, and holds 30 cans of fruit juice which are automatically brought into position and punched, one after another, as the beverages are dispensed. One model dispenses a 4½-ounce drink, the other a 6-ounce drink. Profits are said to total 50 per cent of sales. Snively Vending and Sales, Inc., supply these machines.

Plastic Ice Cream Cabinet Lids

Made of exceptionally thick transparent plastic and hinged frames of metal, a new set of lids for ice cream cabinets has been put on the market by the Refrigerator Division of Savage Arms Corporation. The plastic, Plexiglas, is two inches thick, providing effective insulation, while its transparency permits constant check on the contents of the cases. The plastic is said to be dimensionally stable at freezer temperatures.

Popcorn Convention

The Palmer House Hotel, Chicago, is to be the place, and October 24th-26th the dates, for the 1949 International Convention and Exposition of the National Association of Popcorn Manufacturers. There will be 75 exhibit booths, an increase over 1948, and no registration or admission charge for entering the exhibit hall.

Kayline Buys Candy Jobbers

Kayline Candy Company has bought the business of Candy Jobbers, Inc., vendors of theatre confections, popcorn, seasoning and boxes. The consolidated companies will continue to carry on the same business from 1220 S. Michigan Avenue, Chicago.

SALES OF ICE CREAM NOVELTIES & POPS

DOUBLE* and **TRIPLE***

WHEREVER ICECREAMOLATOR GOES IN!

Theatres Everywhere Collect New Big Profits Because SEEING IS SELLING!

If you now are selling popsicles, cups or other ice cream novelties in your theatre, **ICECREAMOLATOR** will double your sales or better!* If you are not, **ICECREAMOLATOR** will open the door to a completely new and very substantial source of profit.

ICECREAMOLATOR displays instead of hides pops and novelties. **ICECREAMOLATOR** uses the showmanship of **LIGHTS! . . . COLOR! . . . MOTION! . . .** to *sell* merchandise, not just store it. And the result . . . sales doubled and tripled consistently.

ICECREAMOLATOR is compact, self-contained —holds 120 pops in the low temperature Lucite display case, 30 dozen in reserve—all automatically maintained at proper temperature. Needs no attention.

Operates for a few cents a day. Easy to install—just connect to electricity. Ask your Ice Cream supplier about **ICECREAMOLATOR**—or see this sensational sales-making merchandiser at your nearest National Theatre Supply branch or send coupon for full details.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

** We have the proof in our files—prove it yourself with a test installation.*

icecreamolator (S-1)

ICECREAMOLATOR, 342 Madison Ave., New York 17, N. Y.
Send at once full details of how **ICECREAMOLATOR** *definitely must increase sales of ice cream pops and novelties.*

NAME _____

THEATRE _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Theatre Equipment Showcase

New In-Car Speaker, New Insecticide Dispenser, Improved Air Conditioners Head This Month's Parade of Products Designed to Help Theatremen

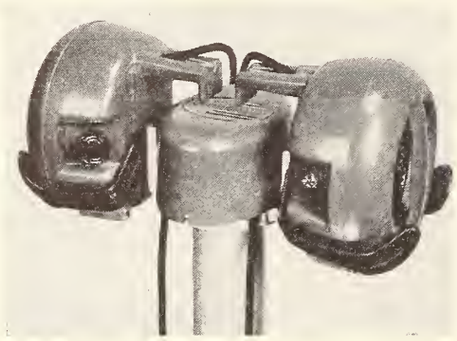
Quick-Drying Floor Enamel

Benjamin Foster Company offer a vinyl plastic base floor enamel which can be applied to a theatre floor at midnight and be dry enough for normal traffic by 10 A.M. the following morning, according to the manufacturer. The material, which can be had in eight colors, is said to combine a wax-like appearance with excellent non-slip properties owing to a high non-slip factor of the plastic compound. The floor coating is rated as highly resistant to both dry abrasion and scrubbing with alkali detergents; and as unaffected by most chemicals. It is recommended also for doors, trim, dados, and walls and floors of rest rooms.

For Insect Pests

Safe to use around popcorn and other theatre refreshments because it contains no DDT or other chlorinated killing agent, this new aerosol sprayer is said to be capable of treating 10,000 cubic feet of enclosed space per minute. It is said to be less expensive than conventional "bombs" because the lethal mist is produced by air pressure, not by expensive liquified gases. The formula is given as 0.95 per cent pyrethrins and 0.67 per cent piperonyl in an odorless petroleum base. It is rated effective against flying insects, roaches, waterbugs, silverfish and accessible stages of beetles, weevils and moths. Total weight of power sprayer is 50 pounds, mounted on casters for easy handling.

New Motiograph Speaker



Just released, the in-car speakers shown here are exceptionally light in weight because their housings are plastic. This material is said to be extremely strong, capable of withstanding even usually rough treatment; while its appearance remained unchanged after accelerated tests said to equal the effect of three years outdoor exposure. The vertical bar in front of the face of the speaker facilitates handling. Each unit has a volume control knob on one side and concession signal switch on the other, both so recessed that they will not be harmed if the speaker is accidentally allowed to fall.

For Lobby Television

Offering a picture 28 inches wide, and screen brightness said to be entirely satisfactory with normal room lighting, a cabinet model television designed for theatre lobbies and other public places has been put on the market by Television Industries Co. It is a self-contained unit, and if installed with the screen somewhat above eye level should prove capable of providing video entertainment in a television lounge of substantial size.

For Sunlight and Shadow

Useful in planning indoor theatres or in landscaping drive-ins, the Solarmeter developed by R. W. Justice is an adjustable, plastic device that can be set to show the direction and inclination of the sun's rays at any hour of any day throughout the year. There are nine different models, for each of nine bands of U. S. latitude. Each model sells at $3.00; the complete set of nine at $22.50.

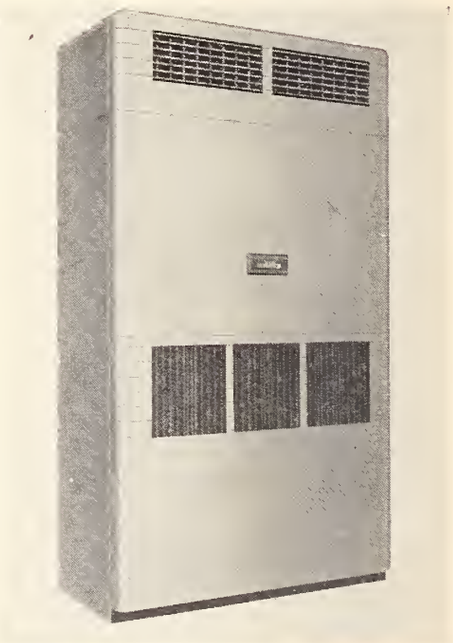
For Dispensing Coins

A mechanical coin dispenser with a capacity of $155.00 has been put on the market by Metal Products Engineering, Inc. The device dispenses one coin at each touch of the cashier's finger. It is built of heavy gauge aluminum and finished in neutral gray.

Carpet and Floor Scrubber

A 1/3rd horsepower machine for scrubbing floors and shampooing carpets has been brought out by Hild Floor Machine Co. It is of the same general design as the manufacturer's larger units and incorporates the same type driving gear. It is available with or without solution storage tank mounted on the handle. Spread of the circular brush is 14 inches. Driving motor is of the capacitor type. The machine will scrub, wax, polish, buff, sand, grind or steel-wool floors, in addition to shampooing carpets. It can be furnished, if desired, with a motor of ½ instead of 1/3 horsepower rating. The motors are General Electric.

1949 Unit Air Conditioners



1949 models of U. S. Air Conditioning Corporation's unit conditioners in 3- and 5-ton size incorporate a number of improvements in efficiency and in silence of operation. These new models have been re-examined and passed by Underwriters Laboratories. They cool, dehumidify, filter and circulate air; and can heat it in winter by addition of a heating coil in the plenum chamber. Controls are concealed behind the hinged nameplate. Plenum chamber is removable for easy connection to ducts, where desired. Coils and refrigerant lines are all-welded; compressors hermetically sealed; motor-condenser units mounted on spring suspension for quieter operation, and entire unit insulated.

FORUM REPORT

Improve Projection Now to Meet Home Video Threat

Council Uncertain Whether Large-Screen Television Is Now Good Enough for Theatre Use; Tends to Favor Intermediate System Over Direct Projection

Competition by home television will impel theatremen to improve the quality of their pictures and sound, in order to emphasize still further the superiority of presentation of motion pictures as compared to home television, the Projection Advisory Council believes.

As for large-screen television in the theatre, the Council doubts whether its quality is good enough, even today, for commercial presentation. An even half of the members participating in this month's meeting say it is not; while the remaining opinion is divided between those who believe its quality is good enough for general use and those who consider it still fit only for special events of unusual topical interest. And only a minority are making allowance for auditorium television in their current construction and remodeling plans.

Of the two systems of large-screen television—direct instantaneous projection and automatic film-intermediate systems—the plurality opinion of the Council currently favors the latter. It is noted, however, that a number of factors still unsettled, particularly relative costs, will ultimately guide the final choice between these methods for the industry as a whole.

Lounge Television

For any television in lounges, which can be provided today (and is) either via a single large screen up to nine feet wide or by a number of smaller screens placed in different locations and all wired to the same television receiver, the Council believes the single, large-screen method to be the more practical. As to the ultimate place of this form of entertainment in the theatre—especially after still larger, auditorium-size, video comes into more general use—opinion is divided. Some think that such television in lounges is actually preferable to large-screen video in the auditorium; and exactly equal number of members hold the opposite view. A smaller vote favors lounge television as a supplement to auditorium television.

The Council as a whole is unable to offer any opinion as to when large-screen, auditorium television may come into general theatre use (if ever). The plurality is composed of members who decline to make any estimate while other opinion is scattered over a range covering between "less than a year from now" to "more than three years from now."

With respect to the present quality of large-screen television (and it will be remembered that opinion is rather evenly divided as to whether it is or is not good enough at present for commercial presentation to paying patrons) here is some of the comment:

"The audience would find it satisfactory owing to its novelty. The quality of the image is not as good as it should be, but the public's acceptance of small-screen television with all its faults indicates that they would not be too critical of the quality of the large theatre image."

"Disagree. They don't pay for their small-screen entertainment. They are mighty critical of what they get in the theatre, where they are charged admission."

"They might accept present-day large-screen quality for special events—yes—but not for full program. The public is interested in the best entertainment value, not in the method used to produce it. The question is whether they can best be entertained by television or by 35-mm. film."

"Large-screen television has been much improved. I would consider it now has about 50 per cent the quality of the average motion picture. It's far ahead of anything previously shown in large-screen video. In fact, its present quality would satisfy many theatre operators, I believe."

"I don't."

As to how soon large-screen installations may be more generally made in theatres—

"Some installations will be made in the next six to eight months. Occasional television installations, that is, are less than a year off, and in from one to two years from now it will become general practice for theatres to install large-screen systems."

"Well, the general engineering aspects of television have progressed far enough to guarantee a show, but the program material offered so far wouldn't hold audiences very consistently. Unless better material is offered, or special exclusive events can be obtained, it will be at least one or two years before the public will desert its home sets for theatre video. Showmanship made radio—it will have to make television."

"Large-screen television will not be used generally to take the place of film. Larger theatres in large cities may install video as an adjunct to film projection."

In the matter of choice between different forms of auditorium television projection plurality of opinion at this time—as noted—favors the indirect, film-storage type:

"I believe television in the theatre should be an addition to motion pictures, and the film storage system would be the most practical and flexible—provided the theatre or circuit has its own mobile unit."

"Wouldn't costs govern that? The film system would be the most practical for programming provided it could be installed and operated at reasonable or less cost; but the direct-view system is likely to be the less expensive and therefore the more universally used. Theatres will adjust their schedules to the televised events."

"Ultimately, theatres may have both systems."

Improvements in Projection

But whatever may or may not be done about television in the theatre, the competition of television in the home will definitely induce further improvements in the quality of projection and sound, the large majority of the Council maintain. An even half of the members participating expect that such improvements will include wide-spread revival of magnascope

(*Continued on Page E-22*)

Council Members

ROBERT P. BURNS
Balaban & Katz Corp.

FRANK CAHILL
Warner Brothers Circuit

GEORGE CUTHBERT
Famous Players Canadian

C. A. DENTELBECK
Famous Players Canadian

HARRY J. GLENN
Wm. K. Jenkins Theatres

IRL GORDON
Skirball Brothers Theatres

PAUL HARRINGTON
Ruffin Amusement Co.

CHARLES HORSTMANN
RKO Theatres

A. C. INCE
Griffith Theatres

LESTER ISAAC
Loew's Incorporated

I. F. JACOBSEN
Balaban & Katz Corp.

NATHANIEL LAPKIN
Fabian Theatres

L. E. POPE
Fox Midwest Amusement

HARRY RUBIN
Paramount Pictures

LEONARD SATZ
Century Circuit

J. C. SKINNER
Interstate Circuit

BILL TONEY
Tri-States Theatre Corp.

How to Flash Hot Cathode Tubes Without Shortening Their Life

(*Continued from Page E-6*)

none of the lamps will flash properly on a ballast designed for normal operations of the lamp. For instance, a 15-watt lamp will not flash dependably on a 15-watt ballast, a 40-watt lamp on a conventional 40-watt ballast, etc.

The following combination of lamps and commercially available ballasts will flash the lamps dependably:

Lamps	*Ballast*
14-Watt T-12	15-Watt Regular
15-Watt T-8	40-Watt Regular or Instant Start
15-Watt T-12	40-Watt Regular or Instant Start
20-Watt T-12	40-Watt Regular or Instant Start
30-Watt T-8	40-Watt Instant Start
40-Watt T-12	40-Watt Instant Start

Although the above combination will flash the lamps, satisfactory life was obtained only when instant start ballasts were used with all sizes of lamps. This is due to the fact that the instant start ballasts have a high leakage reactance which limits the short circuit current to 0.400 amperes; whereas regular ballasts supplying lamps smaller than those for which they were designed will permit the lamps to draw excessive current.

Operating Data. In our laboratory tests a group of conventional 40-watt pre-heat hot cathode lamps were operated on the circuit shown in Fig. 1. This circuit was used in preference to the circuit of Fig. 2 due to the availability of standard transformers. However, for large installations the circuit of Fig. 2 would require less material, less weight and transformer power losses and would, therefore, be more desirable. The lamps for this test were selected at random from various production runs and flashed "on" 3,000,000 times without interruption at the rate of 20 flashes per minute. The lamps operated in the "on" position slightly more than 2500 hours. Despite the fact that this exceeded the rated life for three-hour operating cycles, all the lamps were still in satisfactory operating condition. This indicates that 40-watt T-12 lamps can be repetitively flashed and still equal rated three-hour burning cycle life when operated at normal lamp current.

Current Limiter Needed

It became apparent that if reasonable lamp life was to be attained it would be necessary to develop an instant-start circuit which would limit the current to values close to the design current of the lamps. As instant-start ballasts are commercially available only in the 40-watt lamp size, ballasts of this type were used and the customary circuit modified as shown in Fig. 3. The currents provided to the lamps as compared to their rated design currents are shown in Table II.* All these lamps were flashed "on" 40 times per minute.

The 40-watt T-12 lamps were tested at the undercurrent value shown and at 40 flashes per minute in order to obtain life

TABLE II

Lamp	*Design Amperes*	*Modified Circuit Amperes*	*Modified Circuit Lamp Watts**
15-Watt T-8	0.29 to 0.32	0.31	15.1
20-Watt T-12	0.34 to 0.37	0.29	14.6
40-Watt T-12	0.39 to 0.43	0.257	27

* Lamp watts only, cathode heating and ballast wattage not included.

comparison data with similar lamps operated at 0.410 amperes at 12 flashes per minute. It is not considered necessary or practical to operate 40-watt T-12 lamps on such a modified circuit.

All of these lamps were checked every 200 hours to determine their lumen per watt maintenance throughout the life of the lamps. These values are shown in Fig. 4. The values shown are for lamps only. The extra wattage consumed by the flashing circuit is not included in Figs. 4 and 5 but is discussed later in this paper. As of April 1947, the 15-watt and 40-watt lamps were still operating and had shown no excessive blackening or failure to flash satisfactorily. The 20-watt T-12 lamps had burned out. The "on" operating hours, total hours and number of flashes were as shown in Table III.

Lamps Run at Rated Amperage

From these data and from the appearance of the lamps it seems that lamps operating at or close to rated current will be satisfactory for repetitive flashing purposes when the lamps are flashed 6 to 12 times per minute as is common practice with incandescent lamp flashing circuits.

TABLE III

Lamps	Avg. "on" Hours	No. of Flashes at 40 per Minute	Avg. Total Hours	Comments
15-Watt T-8	1000	4,800,000	2000	Still Operating
20-Watt T-12	842.5	4,044,000	1685	Completed
40-Watt T-12	700	3,360,000	1400	Still Operating

It is important to note from Fig. 4 that when the frequency of flashing is increased from 12 flashes per minute to 40 flashes per minute the lumens per watt depreciation was noticeably greater. This was so with the 40-watt T-12 lamps even though at 40 flashes per minute the lamps were operated at less than their normal design current. It was also true that the 20-watt T-12 and 15-watt T-8 lamps depreciated more rapidly than non-flashing lamps. This increased depreciation is due to the increased total number of flashes which the lamp experienced.

This fact is substantiated by Curve A and B of Fig. 5 which illustrates that the depreciation is proportional to the number of total flashes which are the product of the rate of flashing and the burning hours.

From Fig. 5 it is seen that the maintained lumens per watt values for Curve B are higher than for Curve A for the same number of flashes. However, it must be realized that the lamps of Curve A flashing 12 times per minute have had more than three times the burning hours of Curve B lamps for the same number of

* Table I, containing preliminary experimental data, is omitted from this condensation.

flashes. It is evident from these data that two factors which affect the lumen maintenance of flashig hot cathode lamps are the burning hours and the total number of flashes.

Effect of Weather

Humidity and Temperature. As it is probable that this circuit will be built into display effects where the temperature will be low or humidity high, tests were conducted to determine the effect of such adverse conditions on several 40-watt lamps. A test unit, wired in accordance with Fig. 1, was placed in a sheltered outdoor spot and exposed to 20° F. weather for one hour. The circuit was then energized and the lamps flashed satisfactorily. Lumen output of the lamps could not be checked in the test position, but it is probable that the lumen output suffers just as any fluorescent lamp will at lower temperatures. It is not believed that the constant cathode heating will appreciably improve fluorescent lamp efficiency at low temperatures as constantly heating the cathodes has little effect on the bulb temperature of the remainder of the lamp.

To further check the effect of low temperatures and humidity, the same test unit was placed in a low temperature compartment where the temperature was 0° F. and the relative humidity close to 100 per cent. After one-half hour exposure to this condition, the lamps were energized and operated without difficulty but produced very little light. These lamps, like all others used in these tests, had no silicone coatings or metal stripe to aid starting or flashing.

TABLE IV

Lamp	Conventional Non-Flashing Circuit Watts Per Lamp Including Ballast*	Flashing Circuit: Cathode Heating Watts Per Lamp	Flashing Circuit: Watts Per Lamp	Flashing Circuit: Ballast Watts Per Lamp	Flashing Circuit: Watts per Lamp for Lamp, Ballast and Cathode Heating
15-Watt T-8 ..	19.5	8.3	15.1	11.4	34.8
20-Watt T-12 .	24.5	11.2	14.6	10.4	36.2
40-Watt T-12 .	48	13.5	40	14	67.5

* Not instant start.

Power Requirements

Wattage Comparison. The total wattage of the flashing circuit is greater than for a non-flashing non-instant-start conventional circuit with the same number of fluorescent lamps of the same size. This is so because of additional wattage consumed in ballasts, cathode transformers and the cathode voltage control resistor or reactor. A comparison of wattage for various size lamps is shown in Table IV for lamps connected to a conventional circuit and the flashing circuit using instant-start ballasts. The values shown for the 15-watt T-8 and the 20-watt T-12 lamps relate to the modified instant-start flashing circuit shown in Fig. 3 which operates the lamps close to their design current density. The values for the 40-watt T-12 lamps relate to the regular instant-start flashing circuits shown in Fig. 1.

Conclusions. Hot cathode lamps perform unsatisfactorily when repetitively flashed on conventional circuits.

When lamp cathodes are continuously and properly heated, regular pre-heat hot cathode lamps from 15- to 40-watt sizes inclusive can be satisfactorily flashed when operated on 40-watt instant-start ballasts. When 15- or 20-watt lamps are operated on 40-watt instant-start ballasts a modified circuit similar to that of Fig. 3 should be used.

At 10 to 12 flashes per minute the burning hours of a 40-watt lamp will be approximately 2500 hours or comparable to rated life on three-hour operating cycles. The total operating hours will then be 5000 hours. The lumens per watt output of the 40-watt T-12 lamps operated at 10 to 12 flashes per minute is approximately the same as similar lamps on a three-hour cycle conventional non-flashing circuit.

This is true for lamps only. As previously stated herein, the overall wattage of the flashing circuit is greater per lamp due to the additional wattage consumed in ballast and cathode heating equipment.

The effect of flashing frequency on lamp life is now under test. It is expected that lamp life at 40 flashes per minute will be less than at 12 flashes per minute.

Figs. 4 and 5 were drawn from data accumulated during operating tests. It is probable that additional operating experience may require further modification of these curve values. However, it is considered that the values shown serve the purpose of this paper.

Such a flashing fluorescent circuit presents the advantages of high lumen output, long lamp life, long light source, less heat and more spectacular color effects when compared with flashing incandescent lamp applications.

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Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

Maintenance Memos for *Managers*

JULY, 1949

1. Do you have all exit areas and alleys checked regularly and watched for rubbish, parked automobiles or trucks and other possible obstacles to safety in case of an emergency?
2. Have you made certain that your maintenance routine insures that the condenser water of the cooling system will be changed as often as necessary or recommended by the manufacturer?
3. Any untidiness of staff uniforms is sure to give patrons an unfavorable impression of your theatre. Do you insist on neatness at all times and hold staff inspections frequently?
4. Have you set up a routine schedule for periodic inspection of the tightness of air intake screens; for having accumulated insects brushed off and screens washed with kerosene?
5. Is your sound volume under observation at all times—is the projection room signalled promptly to raise or lower volume whenever the size of the audience changes materially?
6. Have you done your best to avoid liability for employe accidents by having all ladders used by them inspected periodically and any defects found repaired promptly and thoroughly?
7. Does your staff ever become a little slack about checking wet and dry bulb thermometers as often as they should be checked? Setting up a rigid routine schedule may be the remedy.
8. Time to re-examine the appearance of brass work around the theatre? Kick plates, door hardware, handrails, plumbing should always present a bright, well-cared-for appearance.
9. Does the manager's office in your theatre set the example of a high standard of order and tidiness that will inspire more careful housekeeping on the part of all members of your staff?
10. Take time now and then to make a personal inspection of the projection room door to make sure it is kept scrupulously *UN*locked during all operating hours—as safety requires.
11. If a summer storm should suddenly cut off all power would you be in danger of panic in your theatre for lack of emergency lighting arrangements? If so, put them in at once.
12. What about faults in sound and projection that occur when you are not personally present in the auditorium? Has a staff member been designated to watch for such things at such times?
13. Summer has lasted long enough now for a thorough check of the cooling system, especially motors, belts, bearings and filters, to make sure all are standing up perfectly under their work.
14. Time now for thorough inspection of roofing and gutters for any signs of rust caused by leaks in the air washing tower. Have all such leaks if any located and repaired immediately.
15. Time to test the screen again for discoloration or soil that wastes expensive light? Pin on white paper or piece of original screen material, have projectionists project white light.
16. If you have "black light" ornaments or murals keep them and their u-v light sources clean of dust at all times; don't let such decorations lose their appeal through neglect.
17. Do you have microphones and other sound equipment used for live entertainment or for emergencies checked periodically and any repairs or adjustments found necessary made at once?
18. Are your theatre and your audience exposed to fire hazard because of risks in adjoining prmises? Talk to your neighbors about this—they may be less fire conscious than you are.
19. Are you careful not to let your employes waste expensive conditioned air by allowing doors to stand open, or by holding them open too long or by leaving windows open anywhere?
20. Time for another checkup of all plumbing fixtures to make certain that none drains sluggishly? Don't delay needed repairs until a fixture floods over or pipes become seriously clogged.
21. Does your maintenance routine assure that all door stop devices are inspected and lubricated on regular schedule and glycerine or other fluid added promptly whenever needed?
22. Are your popcorn machines, soft drink machines and candy counters kept immaculate, odorless and sparkling at all times, even during rush business? They are selling FOOD PRODUCTS.
23. Time again to wash down plastic upholstery on chairs and about the theatre? Soap-and-water is usually recommended. A thin coating of wax added after surfaces have dried is helpful.
24. Are gay summer trimmings of your theatre beginning to look a little dingy now? If you don't feel you want to have them renovated, summer is far enough advanced to take them down.
25. Does your staff keep alert for vermin in seats and carpets? Many theatres find that spraying weekly and in some cases daily is a necessity during this season of the year.
26. If your theatre has an art shop are your employes scrupulous to re-use cardboard and wood scrim as far as possible to minimize waste? If not, why not insist on it and save?
27. Days are beginning to shorten again; dusk comes a little earlier each evening. Have you arranged for periodic readjustment of outdoor lighting schedule in step with the season?
28. If smoking is permitted anywhere in the theatre have you provided enough ash trays or stands? Are they of the safety type that will not let neglected cigarettes drop to the floor?
29. Is your staff provided with enough waste receptacles, strategically located, for all popcorn boxes, popcorn bags and candy wrappings, to keep theatre looking neat at all times?
30. Do you personnally watch for burnt-out incandescents and burnt-out or flickering fluorescent tubes neglected by staff? They are annoying and spoil your carefully-planned lighting.
31. Do you check with your local fire and safety authorities now and then and ask their recommendations? Following such recommendations faithfully, you can never be called negligent.

New Fireless Fireworks

Radio City Music Hall commemorates Independence Day this year with a stage display of simulated fireworks produced by more than 24,000 electric lamp bulbs actuated by a $50,000 flasher system. Bombs, pinwheels, rockets and waterfalls, are reproduced in seeming fire and further realism is added by the explosion of multitudes of blank cartridges. The entire display mechanism, which was planned two years ago and took two years to complete, was built by the theatre's own electrical department under supervision of Lighting Director Eugene Braun and Producer Leon Leonidoff. The display started June 23rd.

Sales of Confections Boom, NCA Convention Hears

Per capita consumption of non-alcoholic carbonated beverages has increased 115 per cent in the past 12 years, Perlin Lillard, Sales Promotion Manager of General Foods Corporation, told members of the National Confectioners' Association during their Annual Convention this June.

In the same twelve year period per capita consumption of ice cream increased 77 per cent; of nuts, 54 per cent; of candy, 21.3 per cent, Lillard added.

The speaker warned, however, that the days of increasing income and unsatisfied demand are ended, and that continuously better merchandising will be needed from now on if sales of confections are to continue to increase as in the past.

H. B. McCoy of the U. S. Department of Commerce told the confectioners that sales of candy in this country during 1948 totalled approximately one billion dollars.

The National Confectioners annual convention—their 66th—was held at the Stevens Hotel, Chicago, during the week beginning June 6th. Philip Gott was elected President of the Association; Irvin Shaffer and Neal Diller were named Vice Presidents; and Arthur Stang, Secretary-Treasurer.

Fire Extinguisher Makers Indicted by Federal Jury

Four manufacturers of carbon dioxide type fire extinguishers have been indicted by a Federal Grand Jury in Los Angeles on charges of price fixing in violation of the antitrust laws. They are:

American-LaFrance-Foamite Corporation, C-O-Two Fire Equipment Company, Walter Kidde & Company and General Pacific Corporation. Officials of three of the four companies were also indicted.

Heads Liquid Carbonic Division

M. L. Finneburgh, who has been with Liquid Carbonic Corporation since 1929, most recently as Central Regional Manager responsible for sales of soda fountains in 12 States, has been promoted to be General Sales Manager of the company's Soda Fountain Division.

Jim Blevins, President of Blevins Popcorn Company, Inc., announces promotion of Charles M. Wyman to the post of Vice President. Mr. Wyman has been with the Blevins organization since 1946.

THEATRE COUNCIL

(*Continued from Page E-8*)

"Our projection rooms as we build and equip them today will take care of anything additional which may be required, such as live talent or special effects. We are also enlarging the projection rooms in our new layouts to accommodate the installation of television equipment in the future."

And finally, as a general comment and summing up of the entire discussion, one member voiced what appears the overall view of the Council by remarking:

"On most of these points, the sensible answer in each individual case may often depend on the funds available, the location of the theatre, the nature of the opposition, and other contingencies that are hard to allow for in a general discussion. On the whole, however, it is my opinion that most present-day theatres can easily accommodate stage shows, and that future construction should provide for them."

The Architects Advisory Council *this month also discusses incorporating provisions for future stage-lighting of live entertainment, in the course of their overall consideration of what arrangements for future needs should be built into any new theatre lighting system. See the Architects Council Report elsewhere in this issue. In general, they agree with the theatremen. And next month, the question of providing for future spotlighting of live entertainment from the projection room will be reviewed in very ample detail by the* Projection Advisory Council; *you will want to compare their opinions on that point with those of the Theatre Council as set forth above.*

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It takes masterful lens figuring and brilliant illumination for really long throws. That's just the combination you get in Super-Snaplites.

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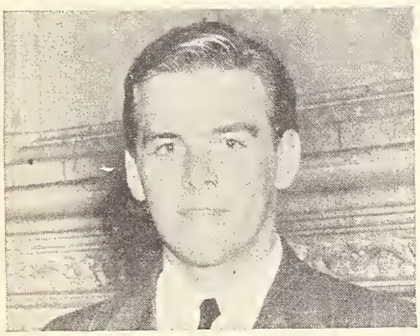

HOWARD R. JOHNSON—Manager, Strand Theatre, Hamden, Conn.—says:

"The Showman's Number One consideration is his booth's operation. RCA Service is 100 per cent insurance against breakdown and a top boost to highest efficiency of light and sound quality."

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"Built to Excel — IDEAL CHAIRS — Not Just To Compete"

IDEAL SEATING COMPANY of GRAND RAPIDS

Maintenance Memos for *Projectionists*

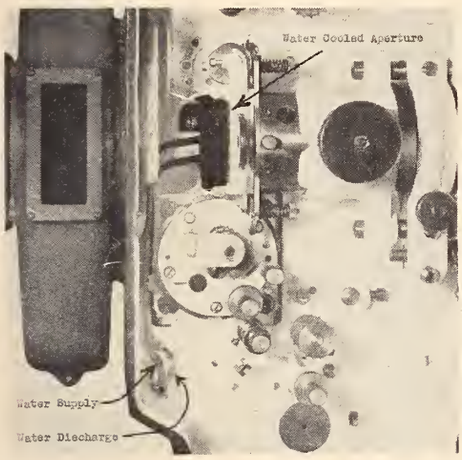
JULY, 1949

1. Remove all tubes from sockets; inspect tube prongs and socket contacts for dirt and signs of arcing and poor contact. Clean, sandpaper, adjust contact tension, as necessary.
2. Time once again to blow or draw accumulated dust out of all amplifiers, rectifiers, generators and motors? Use a vacuum cleaner, reversed vacuum cleaner or bellows for this.
3. If your projection ports have glass soundproofing is the glass ever dirty, or have you set up a regular schedule for cleaning it to make sure it will always remain immaculate?
4. Is your stock of spare fuses complete and are all fuse boards or clips properly marked with sizes needed so that no relief man will ever by any mistake overfuse at any point?
5. Have you formed the habit of never under any circumstances allowing tools or anything else to lie on the sills of the port shutters where shutter safety action could be obstructed?
6. Have you drilled yourself so thoroughly in handling fire or any other emergency that if occasion should arise you can feel certain you would do the right thing automatically?
7. Do you PERSONALLY check often to make certain that the projection room door is never locked during show time—that you will never find yourself locked in with a fire?
8. Time for another check-up of all tubes that cannot be read with built-in meters? Use a portable meter or tube tester; do not keep any weak or defective tube in service.
9. Read and record power line voltage at 2, 5, 7, 8, 9 and 11 P.M. It should not vary more than plus or minus three per cent. Greater variations from normal should be reported.
10. Are all projection room fire extinguishers re-charged periodically as required on the label or by manufacturers' instructions? Make sure they are ALWAYS ready for emergency.
11. Time to test the screen again for discoloration or soil that wastes expensive light? Pin on piece of white paper or original screen material; project white light; compare.
12. Examine all back-screen loudspeaker connections to make sure they are still tight and uncorroded; inspect all backscreen fuses (if any) for heating after prolonged operation.
13. Time once again to re-examine all soldered connections throughout entire sound system? Inspect each one carefully; re-solder any that appear to be even slightly doubtful.
14. Go over holding nuts of all transformers and choke coils in all amplifiers and rectifiers, tightening any that have worked even slightly loose. Loose laminations cause hum in sound.
15. If projection room floor paint has worn to the point where there is any chance of concrete dust being scuffed into your sensitive equipment ask to have the floor re-painted.
16. How often do you clean out all arc lamp ventilating ducts? If any is only partly clogged poisonous arc fumes get into your lungs.
17. If maintenance of the curtain machine and its motor is part of your responsibiltiy have you set up a regular schedule for cleaning, lubricating and servicing those devices?
18. Examine mirrors in all lamphouses, including those of spotlamps and effect machines. Order replacements well in advance for any mirrors badly enough pitted to need replacing soon.
19. Is any projection room equipment operating at more than its allowable temperature rise these hot summer days? Use thermometer. Correct cause or add ventilation as necessary.
20. Are all film cabinets still in perfect condition; do all film cabinet doors still close tightly and perfectly? Take no chances on safety; ask for any needed repairs or replacements.
21. Are projection room lighting arrangements such as to interfere with your critical observation of screen results? Report facts; have lighting fixtures removed or relamped as necessary.
22. Are you compelled to operate your monitor speaker so loud that it creates apparent echo in the back of the theatre? Ask to have it moved to where you can hear it at lower volume.
23. Putting any new apparatus into the projection room at this time? Why not recommend oversize conduit and spare pairs of wires to minimize the cost of future alterations?
24. If you sometimes forget about inspection and maintenance of rectifiers or generators that are located outside the projection room why not set up a regular schedule for them?
25. If you still haven't had the new safety stock prints you may get them any time. Do you have the new cement that makes equally good patches on both regular and safety film?
26. Time to re-examine the condition of all projection reels? Don't risk having to put shipping reels into your magazines. If new projection reels will be needed soon, order now.
27. Is your projection room bulletin board covered with obsolete notices and reminders, that obscure the current and important ones? Clear it off; keep it up to date at all times.
28. Time to re-inventory the supply of projection room tools and appliances? Make sure everything that may be needed in any emergency is on hand and in good condition.
29. Will a relief man in your projection room know where to find tools, diagrams, fuses and everything he may ever need? Label all cabinets, drawers, etc., accurately and completely.
30. If any changes are made in wiring or apparatus mark the facts at once on switchboards, fuse boards, circuit diagrams, etc., so you and everyone else will always know what's what.
31. In making electrical repairs, save yourself possible trouble by tagging each wire before disconnecting it. Small price tags are handy; squares of court plaster will serve.

Century Introduces New Projector With Water-Cooled Aperture Plate

For drive-ins and other theatres with large screens Century Projector Corporation has now brought on the market two new projector mechanisms with water-cooled apertures that enable the theatre to put more light on its screen at lower cost for light.

The company claims that the saving in light costs (for equal screen illumination) will run to $3,000 to $4,500 per year per theatre. The new mechanisms are priced at $918.00 for the single-shutter model and $1017.00 for the double-shutter model. Except for the water-cooled aperture these projectors are identical with the company's



Water-cooled Century CC projector mechanism, with light shield removed to show cooling arrangement. Intake and outlet pipes can be seen at bottom, left.

previous Models CC and C. The above prices do not include installation costs, which will involve running standard ¼" pipe or tubing to each mechanism, and connecting through standard ¼" fittings.

Cooling of the aperture plate is effected by a special unit mounted against it, through which flows approximately ½ pint of water per minute. If water-cooling is also used in the lamphouse the same water that cools the carbons can be piped thence to the new Century aperture cooler, simplifying the installation. A recirculating system that will need no connection to water supply or sewer is also being readied and will be released shortly, Century announces, and will still further simplify the cooling installation.

No Heat Filter Needed

The economy of the arrangement results from the fact that higher intensities of illumination can be obtained without wasting expensive light in a heat filter. Excessive temperatures at the aperture, of course, produce buckling or corrugation of the film, and the focus will then be inaccurate and parts of the picture blurred because corrugated (buckled) film cannot be focussed accurately on a flat screen. Where high intensities of light are needed to illuminate a large screen some means must be used to eliminate some of the accompanying heat. A conventional filter takes out some of the heat but takes out some of the light also; the water-cooled aperture keeps the film cool by chilling the trap and gate; it interposes nothing in the light path and causes no loss of light whatever.

New Company Formed to Offer Theatre Remodeling Service

A new organization, Ro-An Devices Company, has been formed to offer a nation-wide service in remodeling theatre fronts and interiors. President of the new company is John F. Campbell, formerly vice president in charge of production for International Projector Corporation. Sponsor is Adelhardt Construction Company, to which Ro-An will be a subsidiary. Mr. Campbell, in assuming his new responsibilities, at the same time becomes operating vice president of the Adelhardt organization and of its affiliate, Luna Metal Craft Co. Inc. Address of Ro-An Devices Company is 53-15 74th Street, Maspeth, Long Island, New York

New Box-Office Safe With Two Compartments Offered by NTS

A new double-compartment box-office safe, product of Guardian Burglar Proof Equipment Company, has been put on the market by National Theatre Supply. The outer compartment is used only for minimum amount of money necessary for change-making; the inner compartment, requiring two different keys to unlock it, contains the surplus. Money can be put into the inner compartment periodically through saw-proof slots. Some models of this safe can be mounted in the floor or wall. According to National Theatre Supply, use of this safe qualifies a theatre for reduction in its insurance premiums.

DeVry 35-mm. Equipment Sales Now Under Paarmann

M. W. Paarmann, DeVry employe for the past 20 years and most recently Manager of 16-mm. sales and service, has been transferred to the post of Sales Manager of the DeVry 35-mm. Theatre Equipment Division. In this post he succeeds Ira L. Fleming, who is now with Midwest Theatre Supply of Chicago, distributors of DeVry theatre equipment in Illinois.

Wagner Now Offers Six-Inch Letters

An addition to their line of translucent plastic marquee letters, a new font in six-inch size, has just been put on the market by Wagner Sign Service, Inc. The addition gives theatremen a choice of five different sizes in these Wagner letters; the other available fonts being four-inch, eight-inch, ten-inch and seventeen-inch.

Available everywhere in the world except in the U. S. and Canada, a new single-unit theatre amplifier built by Westrex Corporation is rated at 100 watts Class A output, and at harmonic distortion of less than 1½ per cent at full power.

B. B. ANDERSON—Owner, Anderson Theatre Company, Mullins, South Carolina—declares:

"We use RCA Service in every Anderson Theatre and have found the service very satisfactory."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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MODEL "712" ROTO-SHO's two-way, built-in electric outlet permits novel, self-contained lighting effects while the turntable revolves three times a minute. *Lights turn with the table!* Eye-catching because action *plus* good lighting is the key to successful displays. Sturdy, guaranteed, carries up to 200 lbs. Table 18" diameter. *Write us for complete catalog!*

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Working Theatremen Need, Use and Rely Upon the Every-Week Booking Guide Service
SHOWMEN'S TRADE REVIEW

HELPFUL BOOKS

The relatively new method of heating and cooling enclosures—radiant heating and cooling—for which important advantages are claimed, is thoroughly explained in Richard Woolsey Shoemaker's "Radiant Heating," published by McGraw-Hill Book Company at $4.00. In this method of controlling temperature, coils or grids of pipe, carrying either hot or cold water as required, are buried in the floor, walls or ceiling. Surfaces thus warmed will radiate heat to the human body, and keep a human being comfortable and healthy in spite of a cool air temperature; similarly if the surfaces are chilled the human body will radiate heat to them and thus keep itself comfortable in warm weather.

The book is written to be understood by laymen in the field, with the single exception of the final chapter, which goes deeply into the basic mathematics of radiant heating systems. Other chapters tell in simple, non-mathematical language how such systems are to be designed, how they are installed (this point is abundantly illustrated) and what their advantages are. A separate chapter is devoted to radiant cooling.

Any theatreman who contemplates building new theatres will want to acquaint himself with these new methods in order to consider their practicality and desirability as applied to his own projects. He will find all he wants to know in Mr. Shoemaker's 306 pages.

Boilers, heating systems, plumbing and air conditioning systems all use valves, traps, indicating instruments and other controlling devices, either manual or automatic. The theatre's engineer or engineering staff must operate them and take care of at least the elementary requirements of their maintenance.

Four hundred twenty-six pages about these devices—how they are built, how they work, how to operate them and how to maintain them comprise Eugene W. F. Feller's "Instrument and Control Manual for Operating Engineers." Illustrations are abundant and detailed and picture the inner mechanisms as well as outside appearance of the devices discussed. The presentation is simple, factual, and very easy to follow. In the hands of any theatre's engineer this book should save the theatre a great many times its cost of $6.00. Publishers are the McGraw-Hill Book Company of New York.

Dr. De Forest Develops New Television Tube

Dr. Lee De Forest, inventor of the vacuum tube and "father of radio," has developed an improved television viewing tube that gives clearer images, according to a report released by American Television, Inc., where De Forest is Director of Research.

The new tube has a fluorescent material which is said to reduce light scattering within the tube to a minimum, effect less dilution of the dark portions of the image and produce sharper definition.

PROJECTION COUNCIL

(Continued from Page E-15)

or huge-screen projection (as road-showed at present for "Portrait of Jennie") and also of stereophonic sound, likewise road-showed now with the same picture and originated with Disney's "Fantasia." Some members also "hope" for stereoscopic (three-dimensional) screen images, which have never yet been perfected; while other expectations include musical shows recorded and reproduced with truly wide-range sound, and general improvement in programming.

In the meantime the majority of the Council is making no effort to allow for future use of television in the course of current building or remodeling plans. One member, however, is:

"Making projection rooms as large as practical under existing conditions, increasing power facilities and ventilation, and planning the projection room floor for heavier equipment weight."

Another notes that since present indications suggest that direct television projectors will be installed at the balcony rail, the rail should be made large enough to conceal the projector from both orchestra and balcony patrons—however, "a standard width rail would more or less do this" —and that the steelwork supporting the balcony should be arranged for brackets capable of supporting approximately 1,000 pounds of equipment.

Lobby Television

Opinion is divided with respect to the usefulness or purpose of television in theatre lounges, but there is good agreement that if offered at all it should be presented on a single screen and not via multiple viewers. An even half of the Councilors participating favor a screen up to 9 feet wide if the lounge size, ceiling height and general layout make this practical.

"Use a single screen up to nine feet. Do not offer a home type set-up. It should always be kept in mind that a theatre is a place different from the home and must offer a different atmosphere. People expect a large picture in a theatre, and that idea should be carried out in proportion in the lounge."

"Why, no, I do not think a 6 by 9 foot television picture in the lounge is warranted, because this indicates you are trying to compete with the motion picture in your auditorium. The reason for using television in a lounge is that it associates the theatre with modern technical development and has a certain advertising value. The 20-inch direct-viewing tube is very acceptable, mounted in the wall and suitably framed. On the other hand, I don't believe in multiple 'jeep' viewers because—well—after all, we are operating motion picture theatres and not shooting galleries."

Goodall Fabrics Names Stylists

Goodall Fabrics, Inc., has named Russell Harding Director of Design and Styling, and Eugene Frost Assistant Director. Both men have been with the organization since 1947. Both have had many years of training and experience in commercial art and color theory.

$6,400,000 Annual Theatre Fire Loss Called 90% Preventable

(*Continued from Page E-11*)

and-span heating plant and basement are as necessary to a theatre as a fireproof projection room. Under no circumstances should rubbish be allowed to accumulate unless it is kept in tightly closed metal containers. Under no circumstances should ashes be dumped into wooden or cardboard containers.

When the theatre manager has done all he can to remove every possible cause of fire, he still has not done nearly enough. There are three other classes of precaution to be taken. The next, which will be touched on briefly now, is to see that if a fire does break out in spite of all precautions, it will find a minimum of fuel.

Some mention has already been made of the need for caution with respect to "temporary" fuels, such as a litter of popcorn boxes in the auditorium or wooden ash barrels in the basement. The more permanent fittings of the theatre should be, so far as possible, immune to fire. Draperies, upholstery, curtains and the like can all be either flameproofed or made of fire resistant materials. Fires will break out in spite of every precaution. The less they can find to feed on, the safer.

Precautions Against Panic

The third class of precaution that must be taken consists of advance preparation and training for getting the audience out safely and with minimum risk of panic. "Fire brigades" of theatre employes are eminently practical, according to fire protection authorities. It is not, of course, enough to assign employes to such service. They must be periodically drilled in it. The manager should drill himself in whatever role he has decided he is to follow in case of emergency. All ranks of theatre personnel should be so rehearsed in handling emergencies that if one occurs everybody will do the necessary thing automatically—not need to stop and think and wonder what he ought to do. Physical arrangements for getting the audience out of the theatre are obvious and need little comment. Panic bolts should be tried frequently to see that they release the doors easily. A few drops of oil will help keep these bolts working well. The areas surrounding the exits—*on both the outside and the inside*—should be kept permanently free of anything that may act as an obstruction in time of panic. And remember that anything in the exit path that can cause a highly excited patron to trip will make that patron's body an obstruction.

Fourth and finally, and assuming that the audience has been safely evacuated, the theatre should be prepared for fighting a fire to minimize the damage to property. Personnel whose responsibility it will be to summon the local fire department should be assigned to that duty in advance and both instructed and drilled in the fastest way of accomplishing it. Fire extinguishers should be provided in sufficient quantity and proper locations. A chart for the selection of extinguishers for each type of fire is given at the end of this article. Manufacturers instructions with respect to refilling certain types of extinguishers at certain intervals should be followed exactly. An inspection procedure should be devised to make sure employes have not depleted an extinguisher of its fluid for cleaning purposes. Still another detail of inspection—vandals and thoughtless persons sometimes use extinguisher nozzles for chewing gum receptacles!

CLASSES OF FIRE AND PROPER EXTINGUISHER

CLASS A: Wood, cloth, paper, rubbish, etc. USE: *foam or soda-acid extinguishers.*
CLASS B: Oil, gasoline, grease, paint, etc. USE: *dry chemical, vaporizing liquid, carbon dioxide, foam or loaded stream extinguishers.* (Do not throw water on a Class B fire—it will spread the flames.)

CLASS C: Electrical installations, equipment or wiring. USE: *dry chemical, carbon dioxide or vaporizing liquid extinguishers.* (Unless current is cut off water may spread the fire by conducting electricity, or administer an electrical shock to the fire fighter.)

Video Won't Hurt Theatre, Tesma Guests Will Be Told

Television competition will not prove detrimental to the motion picture theatre, theatremen and others will be told at the forthcoming convention and trade show of the Theatre Equipment and Supply Manufacturers Association. A number of well-known speakers have been invited to develop this theme at an open meeting of theatre owners, manufacturers and supply dealers which will be staged in association with the convention. No registration or admission fee will be required to attend this open meeting, at which statistics and logic on the question of television vs. motion pictures will be canvassed.

The Tesma convention, scheduled for September 26th-28th at the Hotel Stevens, Chicago, will be held in association with the Theatre Equipment Dealers Association.

Four new members recently joined the manufacturers' association. They are: Lorraine Carbons, Inc., makers of projector carbons and motor brushes; Projection Optics Co., Inc., manufacturers of projection lenses; Whitney Blake Company, producers of burial cable and Koiled Kords for drive-ins and drive-in speakers; and B. F. Shearer Company of Seattle.

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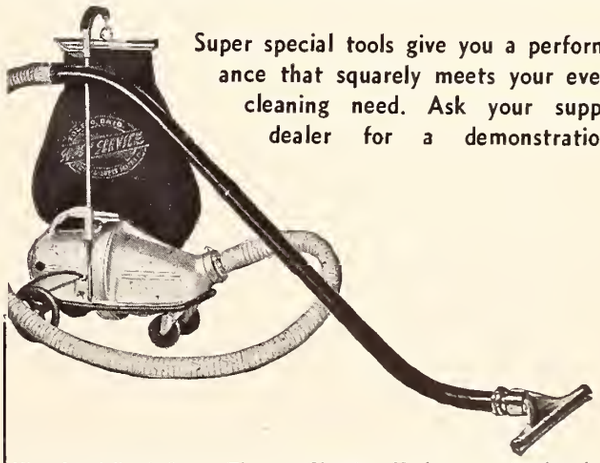

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In Contacting Advertisers Please Mention SHOWMEN'S TRADE REVIEW

The Projection Glossary

1949 EDITION

This new dictionary of terms associated with motion picture projection and related arts will appear serially in Showmen's Trade Review throughout 1949.

Conductor (Electrical). Any substance which will transmit electric current.

Conduit. A metal or armored tubing in which electric wires are placed for their protection.

Cones. One of the two chief light-sensitive elements of the retina, frequently regarded as the seat of color vision. See Rods.

Continuous Projector. Any motion picture projector in which the film travels continuously through the film gate, and a steady image is obtained on the screen by moving some of the elements in the optical system as required to compensate for the motion of the film. Distinguished from: Intermittent projector.

Contrast. (1) The general term used to describe the tone separation in a print which correspondens to a given difference in the light-and-shade of the negative or subject from which it was made. Thus, "contrast" is the general term for the property called "gamma." See H & D Curve. (2) The range of tones in a photographic negative or positive expressed as the ratio of the extreme opacities or transparencies or as the difference between the extreme densities. This range is more properly described as "scale" or "latitude." (3) The ability of a photographic material, developer, or process as a whole to differentiate between small differences in the tones of the subject.

Contrast (Color). (1) The ratio of the intensities of the sensations caused by two colors. Sometimes the logarithm of this ratio. (2) In color photography, the ability of a process of color reproduction to distinguish between colors of equal brightness but unequal hue and saturation, and to reproduce them as sufficiently distinct colors in the final print. In this connection, it is customary to distinguish between the color contrast of such a process and its black-and white contrast.

Converging Lens. The lens of a condenser combination which is farthest away from the light source.

Core: An unflanged, cylindrical form on which film is wound for shipment or storage.

Countersink. To make a cavity for the reception of a plate of iron, or the head of a screw or bolt, so that it shall not project beyond the face of the work.[4]

Coupling. Interconnection of two circuits in a way that permits transfer of energy from one to the other.

Cue, Cue Mark. On a motion picture film, a mark or series of marks which appears in the upper right hand corner of the screen during projection, shortly before the end of the roll, to warn the projectionist that the end of the roll is approaching.

Curl. A defect of a photographic film consisting of unflatness in a plane cutting across the width of the film. Curl may result from improper drying conditions, and the direction and amount of curl may vary with the humidity of the air to which the film is exposed.

Curvature. A defect of motion picture films consisting of a lack of straightness of the film base measured along an edge of the film.

Curvature of Field. The inability of a lens, free from astigmatism, to image a flat object perpendicular to the axis of the lens on an image plane which is also perpendicular to the axis. In the case of a lens possessing astigmatism, curvature of field is taken as the distance from the ideal image plane to the surface midway between the image surfaces for the tangential and sagittal meridians of the lens.

Cut. (1) In shooting a scene on a set, to terminate a take. (2) In assembling and editing the material which will be spliced together to make the finished negative roll from which release prints are made, to discard unwanted film and select which is to be used.

Cycle. One complete set of the changes of a wave (or other periodic phenomenon), as from crest to trough and back to crest again. May refer to waves of sound, or alternating current, or any other waves or vibrations. Always relative to a second of time; thus "60 cycles" means 60 cycles per second.[3]

Cycle Line. A continuous opaque line running the length of a motion picture film between the pictures and the sound track or between the sound track and the perforations.

D

Dailies. See Rush Print.

Daylight. Light consisting of a natural combination of sunlight and skylight. For standardization of spectral quality, measurements are made at noon. The color quality of daylight matches approximately that of a black body at 7000 degrees Kelvin.

Decibel. The number of decibels denoting the ratio of two amounts of power is ten times the logarithm to the base ten of this ratio. Thus, a decibel is one tenth of a bel. If P_1 and P_2 designate two amounts of power and n is the number of decibels denoting their ratio:

$$n = 10 \log_{10} (P_1/P_2)$$

Definition. The ability of a photographic process, or some particular element of such a process, to reproduce fine details. In motion picture practice, a common test of definition involves photographing a test chart consisting of a standard pattern of black and white lines. The result may be reported in terms of the number of "lines per millimeter" in the reproduction of the finest pattern whose details have been resolved. Distinguished from: Resolving Power.

Depth. In a non-steroscopic picture, an illusion of three dimensional space which is sometimes created by a combination of favorable lighting and coloring of the set and favorable viewing conditions for the reproduction.

Depth of Field. The range of object distances within which objects are in satisfactorily sharp focus in a photograph.

Depth of Focus. (1) Same as Depth of Field. (2) The range through which a photographic plate can be moved forward and backward with respect to the lens while maintaining satisfactorily sharp focus on an object at a given distance.

Developing. Chemically treating an exposed photographic material to convert the latent image to a visible image.

Diaphragm. (1) (Acoustical) The disc of a loudspeaker, which is caused to vibrate by electrical impulses, thereby becoming a source of sound; also a disc in a microphone, which is caused to vibrate by impinging sound waves. (2) (Optical) A device such as a perforated plate or an iris, which limits either the aperature of a lens, the field covered by the lens, or both, depending upon its location.

Die. Tool used for threading steel or wrought-iron pipe.[5]

Diffraction. Bending of waves around an obstacle.

Diffusion. (Optical) The scattering of light rays so as to cause the light falling on a surface or passing through an aperture to scatter in all directions in contrast to the regular radiation of light from a point source. Diffusion may be introduced by reflection from a matte surface, by transmission through a frosted or opal glass, or by the use of an integrating bar. When diffusion is complete, a sharp image of the light-source can no longer be seen, and its place is taken by a uniform, extended source which emits light equally in all directions.

Dimmer. An electrical device for altering the intensity of lights connected to it. Usually a variable resistor, it may also be a variable reactor or an electronic control.

Dimmer Bank. A group of dimmers, mechanically or electrically connected for operation either singly or in groups.

Direct Current (D.C.). A current constant in direction, though not necessarily in value. A direct current constant both in direction and value is called a continuous current.

Direct Current Converter. A machine for converting D.C. of one voltage to D.C. of a different voltage.

Discharge Lamp. A lamp in which light is produced by the passage of electricity through a metallic vapor or a gas enclosed in a tube or bulb.[2]

Dissolve, Lap-Dissolve. In a motion picture film, a gradual transition from one scene to the following scene which is accomplished by overlapping the two scenes in such a way that the screen brightness remains substantially constant, the first scene disappearing as the second appears.

Distortion. (1) (Chromatic) Incorrect rendition of the various colors within a single scene relative to each other, as distinguished from incorrect over-all color balance. (2) (Electrical or Acoustical) A change in wave-form caused by (a) the addition of components having frequencies not originally present, due to circuit elments having non-linear characteristics; (b) a change in the relative amplitudes of the various components of the wave; or, (c) a change in the relative phase of the various components. Two or more of these forms of distortion may occur simultaneously. (3) (Optical) An aberration of lenses which causes them to image straight lines in the margin of the field of view as curves. If the curvature is convex toward the center of the field, the distortion is said to be "pincushion shaped"; if the curvature is concave toward the center of the field, the distortion is called "barrel shaped." When an image is projected by an optical system whose elements are not all perpendicular to the optical axis, the image on the screen may fail to be geometrically similar to the image on the film. This type of distortion is sometimes described as "keystone."

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

In recent elections Local No. 163, Louisville, Kentucky, named Chester Demaree, President; Clarence Young, Vice President; William Fane, Jr., Recording Secretary; Edward Williams, Financial Secretary, and John P. Flaherty, Business Manager. Local No. 666, Chicago cameramen, elected J. Bertel, President; Harry Burch and Walter Hotz, Vice Presidents; Jack Leib, Financial Secretary; Marvin Spoor, Treasurer; W. H. Strafford, Business Manager, and Oscar Ahbe, Fred Felbinger and Jacob La Fleur, trustees. Jack Barnett was named Chairman of the 20th Annual Dinner Committee.

Among recent elections in Special Department local unions of the I.A., Local No. B. B. 33 of Chicago chose James Simpson, President; James P. Hinson, Vice President; Rose Hutton, Business Agent; Lillian Nolen, Financial Secretary; Lucille Carpenter, Treasurer; H. P. Ritchie, Sergeant at Arms. Chicago Local No. F. F. 33 named Rebecca Miller, President; V. Porter, Vice President; Jack Webb, Business Agent; Thelma Culp, Secretary; Joe Donnely, Treasurer, and Hugh McDonald, Sergeant at Arms.

Recently elected officers of Local No. 304, Waterbury, Conn., are Louis Jannetty, President; Nicholas DiPietro, Vice President; Frank T. Carey, Business Agent; James F. Corrigan, Recording Secretary; Douglas Estelle, Financial Secretary and Treasurer; Harry Berger, Sergeant-at-Arms. The Executive Board comprises Jannetty, DiPietro and Carey, also Ralph DiPietro and Frank Wysocki; Trustees are Nick Iannantuoni, Louis Ferrelli and Frank Grosso.

Frederick F. Lewis, Projectionist at the Majestic Theatre, Bridgeport, Connecticut, has been elected to his 21st consecutive term as Treasurer of Local No. 277, Bridgeport. Re-elected with him were Roland J. McLeod, President; Frank Toth, Vice President; Leroy Nickerson, Financial Secretary, and Thomas C. Colwell, Recording Secretary.

The President of the Buffalo, N. Y., City Council, Peter J. Crotty, officiated at the installation of new officers of Local No. B-9, Buffalo. Officers were Mary Giallella, President; William Sheridan, Vice President; John A. Brunner, Business Agent; John Wilhelm, Recording Secretary and Evelyn Garnham, Financial Secretary.

Gertrude S. Franklin was installed as President of Local F-9, Buffalo, N. Y., by President Peter J. Crotty of Buffalo's City Council. Other new officers are Ruth Martin, Vice President; Gerald Stark, Business Agent; Rose Sinatra, Recording Secretary; Margaret Onions, Financial Secretary and Doris Maes, Sergeant-at-Arms.

Local No. F. F. 71, Vancouver, B. C., has chosen for its 1949 officers: Charles Backus, President; David Soutar, Vice President; Della Garland, Secretary-Treasurer; Rose Isman, Recording Secretary; Larry Strick, Business Agent, and Theo Ross, Marshal.

Local No. B. B. 1, St. Louis, elected John Reyner, President; Richard Klages, Vice President; Abe Engel, Financial Secretary; Mollie Curry, Recording Secretary; Wilfred Meyer, Guide; Ervin Stahl, Guardian, and Anna Cullen, Fanny Engel and Leona Klages, trustees.

SMPE Meets By Television

The first meeting of any technical society by video is scheduled to be staged June 28th when the New York and Chicago sections of the Society of Motion Picture Engineers will hold a joint session via large-screen television. The Chicago group will convene in the Civic Theatre and the New York section in the Adelphi Theatre. Cooperating are the DuMont television network; stations WABD in New York and WENR in Chicago; the Gray-O'Reilly studios, producers of television films; Altec Service Company, Eastman Kodak Company, DuPont Film Division and General Electric Company. Walter Kiernan, ABC network commentator, will act as master of ceremonies.

Recently elected to office at Local No. 301, Hartford, Connecticut, were Howard K. Richardson, Sr., President; Herbert Quick, Vice President; Fred Matthews, Business Agent; Howard Williams, Recording Secretary; Felix Stepanik, Financial Secretary and George Donner, Trustee.

Robert Foster has resigned from the post of Business Agent for Local No. 348, Vancouver, B. C., after 10 years of service in that capacity, and has been replaced by Recording Secretary Ted Foley. Foley's place, in turn, was taken by Les Walker.

Officers elected for 1949 in Local No. B. B. 71, Vancouver, B. C., are Marvin Proudlock, President; Luke Doucette, Vice President; Rod McArthur, Business Agent, and George Hislop, Secretary.

George Sullivan has been re-elected President of Local No. 24, Fall River, Mass. Raymond Gagnon, Secretary; James Cobryn, Treasurer and Joseph Salvo, Business Agent, were likewise re-elected.

Gastonia (North Carolina) Local No. 481 has elected Allen I. Walker President, H. M. Pendleton Secretary-Treasurer and Herman Childers Business Agent.

ALAMEDA THEATRE

(*Continued from Page E-7*)

luxuries, services and conveniences are supplied. There is a nursery with a matron in constant attendance. Electrical hand-driers are installed in the wash rooms. The box office is fitted with a membrane-type "talk through" panel. Lounge and mezzanine furniture is deeply upholstered for ultra-comfort. A five-trunk telephone switchboard serves both theatre and office building; and the switchboard operator is also provided with an Altec paging microphone.

Louis A. Gamez is House Manager of the Alameda; Frank Crozier Assistant House Manager and Fermin Sada, Relief Manager.

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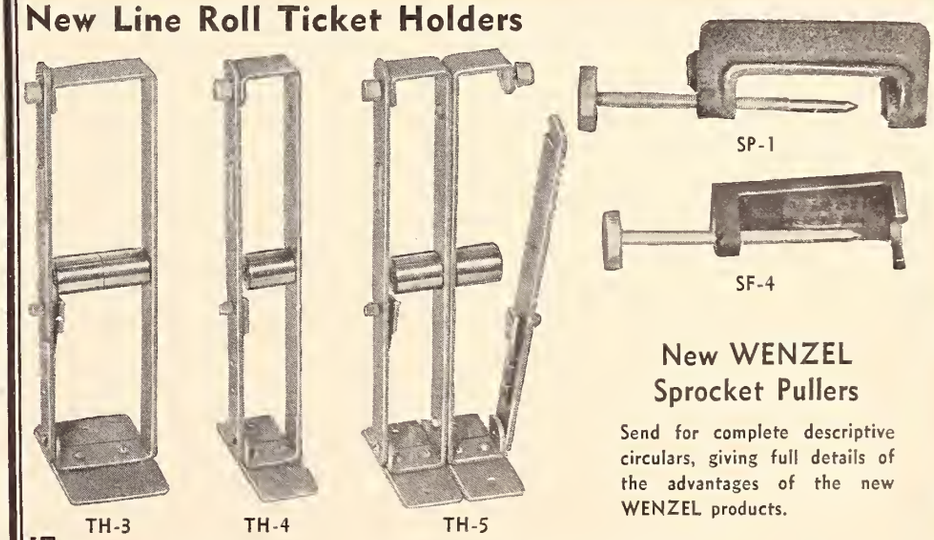

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New Stage Switchboard Substitute Is Much Smaller, Does More, Costs Less

Greatly increased control over lighting at greatly reduced cost is offered to theatremen by two new developments in lighting equipment that are now in production under patents pending. One is a control cabinet not much larger than a radio that does all the work of the conventional stage switchboard plus a number of things the average switchboard can't do. The other is an incandescent spotlamp that operates through the same control panel to give any color of light instantly and without gelatines or color wheels. Both devices operate on new principles and are of unprecedented design, so far as American theatres are concerned.

The control cabinet is fitted with a dial like a radio dial and an indicator that moves across it when a small wheel is turned. The dial is calibrated in colors. To change the color of stage or ornamental lighting it is only necessary to turn the wheel. To duplicate exactly any color of light once decided upon all that is needed is to "tune" back to it on the dial. A small "volume control" provides any desired intensity of light. Further, it is possible to set up two contrasting colors—for example, to cause the striplights at one side of the stage to show one color while those at the other side present a different color. Still further, the control cabinet is also available in a motor-driven model with 20 pre-set positions.

Inventor Williams here seen "tuning in" peacock green light on his Rollocolor control cabinet, which takes the place of a large stage switchboard. The long protruding levers are merely switches; in the models now in production they are represented by conventional small toggle switches.

The control cabinet contains four conventional dimmers—one each for red, blue, green and white lamps. Lamps may be either incandescent or cold cathode fluorescent. Choice of any of more than 500 colors is afforded by mixing. The "tuning" wheel—or motor in a motor-driven model—operates the dimmers to provide any mixture desired. The intensity control also operates through the same dimmers. Standard controllers handle 24 KW and larger models can also be supplied.

The new multi-color spotlamp contains a red, blue, green and white incandescent mounted as if in the four corners of a square, and wired to the control cabinet, which thus governs the intensity of each color of light and the overall intensity. Mixing of the four colors is achieved reflectively by a double-cone arrangement at the front of the spotlamp. The result is a spot that can be of any of 500 colors, with instant color change, exact duplication at any time of any color once decided on, and automatic color-change if the control cabinet is of the motor driven type.

Manufacturer of these products is the recently-formed Color Lighting Corporation. The trade name is Rollocolor. The inventor is Rollo Gillespie Williams, now and for some years past a resident of the United States, but formerly a British expert in stage lighting and author of a standard textbook entitled "The Technique of Stage Lighting." Rollocolor control cabinets and spotlamps are products of many years of development work. Earlier and less highly perfected models have been used for years in lighting British theatres.

New Carrier Air Conditioner Uses Steam as Refrigerant

An entirely new kind of air conditioning system in which steam is the refrigerant has been announced by Carrier Corporation. Water is pumped into a vacuum tank where some of it evaporates, chilling the rest, which is then used to cool the incoming air. The evaporated moisture is taken up by a salt solution in another chamber; the degree of concentration of the solution determines how much moisture it can absorb and therefore governs the extent to which evaporation takes place in the vacuum. Thus the concentration of the solution controls the amount of cooling achieved. That concentration in turn is modified as necessary in a steam compartment, by boiling off some of the water.

Air Conditioning Standards May Be Set Up by the SMPE

The Society of Motion Picture Engineers will officially investigate the suggestion of SHOWMEN'S TRADE REVIEW that it set up standards and nomenclature for theatre air conditioning, along the lines of its successful work in matters of projection and sound. The suggestion was made in an open letter to the Society which appeared on Page E-9 of STR for April 2nd.

At the recommendation of Engineering Vice President John A. Maurer the Board of Governors on April 3rd referred STR's suggestion to SMPE Theatre Engineering Committee, with a request that they investigate and report on the desirability of undertaking this project.

Lorraine's Chicago Representative

Chicago Carbon Company, owned by Max and Joe Berenson, has been named exclusive Lorraine representative for the Chicago exchange area, Edward Lachman, President of Lorraine Carbons, Inc., announces.

Davee Named Chairman

John A. Maurer, Vice-President of the Society of Motion Picture Engineers, has named L. W. Davee Chairman of the Society's Projection Practice Committee. Business of this committee is to investigate projection problems and recommend standard procedures for dealing with them. Uppermost on the list of projects to be undertaken by the committee under Davee's direction is revision of the Society's recommended Projection Room Plans, which have long served as standards for the design of projection rooms everywhere.

Davee is Sales Manager of Century Projector Corporation, has been an SMPE member for 20 years, and has long participated actively in the work of the Society's engineering committees.

'Rudy' Kneuer of IPC Passes Away

R. C. "Rudy" Kneuer of International Projector Corporation died last month after a prolonged illness. Kneuer was known from Coast to Coast. His ever-cheerful disposition and genuine willingness to take on any amount of extra work to help anyone in the industry in any way won him multitudes of friends. His last assignment, prior to his illness, was with IPC's Drive-In Department.

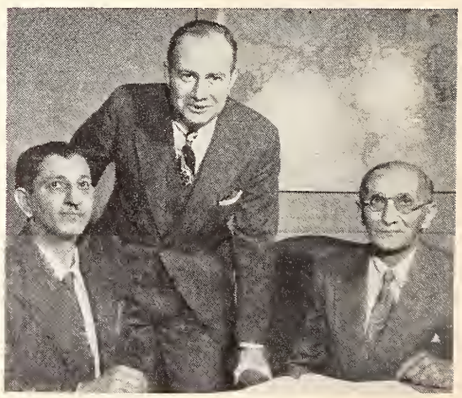
G. E. Air Conditioning Sales Head

John D. Hoffman, General Electric employe since 1931, has been named Manager of Direct Sales of the company's Air Conditioning Department. He is now responsible for all sales activities, relating to customers served directly, that involve air conditioning equipment, refrigeration equipment and machines, and water coolers.

New Ballantyne Drive-In Brochure

Ballantyne Company is distributing a four-page bulletin describing and illustrating their complete line of products for drive-in theatres. These include in-car and car-side speakers, projection and sound equipment, ramp lights, traffic control lights and illuminated directional signs. The bulletin is free.

Simplex Agents for India



P. C. Kapadia (left) and S. N. Kotwal (right) are seen here in the New York office of National Theatre Supply with A. F. Baldwin, Manager of National's Export Department.

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55 La France Ave., Bloomfield, N. J.
Kollmorgen Optical Corp. E-19
2 Franklin Ave., Brooklyn 11, N. Y.
Lorraine Rubber Engineering Co. E-24
286 Fifth Ave., New York, N. Y.
Motiograph, Inc. E-18
4431 W. Lake St., Chicago 24, Ill.
National Carbon Co. E-4
30 E. 42nd St., New York 17, N. Y.
National Super Service Co., Inc. . E-23
1951 N. 13th St., Toledo 2, O.
National Theatre Supply E-16
92 Gold St., New York, N. Y.
Novelty Scenic Studios, Inc. E-24
32-34 W. 60th St., New York 23, N. Y.
RCA Service Corp. E-20, E-22, E-24, E-27
Front and Cooper Sts., Camden, N. J.
C. F. Simonin's & Sons, Inc. ... E-21
Tioga & Belgrade Sts., Philadelphia 34, Pa.
S.O.S. Cinema Supply Corp. E-25
602 W. 52nd St., New York 19, N. Y.
Sportservice, Inc. E-24
Hurst Bldg., Buffalo, N. Y.
Strong Elec. Corp. E-3, E-17
87 City Park Ave., Toledo 2, O.
Wagner Sign Service, Inc. E-9
216-218 S. Hoyne Ave., Chicago 12, Ill.
Wenzel Projector Co. E-25
2505-19 S. State St., Chicago 16, Ill.

ARCHITECTS COUNCIL

(*Continued from Page E-5*)

minority endorsement. And there is also this qualification:

"Make provision for possible use or increase of live entertainment in the largest cities, but not in small towns. There may be changes in screen presentation that will make live shows unnecessary in small situations."

Refreshment Sales Locations. The majority votes for oversize conduit to areas where additional refreshment installations may subsequently be wanted. A strong minority also favors oversize wires in such conduit. Only weaker minorities endorse additional conduit and additional wiring, originally unneeded, to any such location.

Minority comment on this matter:

"Make all provisions. Concessions may be enlarged in scope. They are becoming a more important part of theatre operation day by day."

Outdoor Lighting. The Architects evidently look forward to some future increase in the intensity of advertising lighting, for they vote more than 3 to 1 in favor of oversize conduit to outdoor locations; and strong minorities, amounting very nearly to majorities, also endorse not only oversize wiring in such conduit but also provision of extra conduit not originally needed. There is a much weaker vote, however, for extra, temporarily unused wiring; very evidently on the ground that if there is enough conduit, and it's large enough, it is not very much of a job to pull in more wire.

"Wire can be pulled in later."

But among the minority who would add the extra wire also at the time of original construction, it is recommended that:

"A minimum of two or three additional outdoor circuits should be provided in smaller theatres and a proportionately greater number in larger houses."

Kodak Ad Chief Named to Admen's Hall of Fame

Lewis B. Jones, who was in charge of advertising for Eastman Kodak Company from 1892 to 1934, has been elected to the "hall of fame" of the Advertising Federation of America. Mr. Jones died in 1934. The honor is not granted to living men.

The citation listing his achievement states:

"As a pioneer in national advertising, he originated standards and practices which became models for others. Kodak advertising was attractive, effective and consistent. Contrary to much of the advertising of those early years, it was also characterized by a high moral tone. As someone has aptly said: 'Lew Jones put conscience into advertising'."

American Seating Assigns Nolan

Richard L. Nolan, graduate of the School of Architecture of the University of Minnesota, has been assigned to the post of Seating-Plan Engineer at the Eastern Division office of American Seating Company. He joined the company in August, 1948, and has since undergone a course of intensive training in the company's own methods under direct supervision of Al Larson, Chief Seating-Plan Engineer. Eastern Division headquarters are in New York City.

C. W. RODGERS—President, Rodgers Theatres, Inc. (18 theatres), Cairo, Illinois—says:

"RCA has always given us dependable service over our circuit that is 100 per cent RCA sound equipped."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

MAKE MORE MONEY

WITH JOLLY TIME POP CORN

Many increase profits 10% to 20% with this big popping, "Volumized" corn. Try it. Guaranteed to please.

COMPLETE SUPPLIES for money-making operation. Marvelous new seasoning, salt, sacks, cartons, oil. Write today for low prices. No obligations.

AMERICAN POP CORN CO
SIOUX CITY, IOWA

JOLLY TIME POP CORN

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

328 East Town St., Columbus 15, Ohio

"The Buildings We Build Build Our Business"

Replacement parts for CENTURY Model K and Simplex type mechanisms—sold to all service and supply stores.

Used by better repair shops in all countries of the world.

CENTURY PROJECTOR CORP.
NEW YORK, N.Y.

FOREST RECTIFIERS

For Every Size Theatre

9-11 WEST PARK ST. NEWARK 2, N. J.

EQUIPMENT LITERATURE

June 25, 1949

The most efficient way to request literature on any items of theatre equipment of interest to you at any time is to fill out the adjoining coupon and mail it to us. Thus a single, pencil-check request will bring you as much information as you desire on as many subjects as you please. There is no charge or obligation and your requests are attended to promptly. For items of literature described below check the corresponding numbers in the coupon; for information on the subjects listed in the coupon check the adjacent squares.

Request for Literature

Showmen's Trade Review 6/25/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

1 ☐	4 ☐	7 ☐	10 ☐	13 ☐
2 ☐	5 ☐	8 ☐	11 ☐	14 ☐
3 ☐	6 ☐	9 ☐	12 ☐	15 ☐

I would also like to have free literature on the items of equipment checked below.

DRIVE-IN THEATRES
- ☐ Plans
- ☐ Prefabricated Screens
- ☐ In-Car Speakers
- ☐ Ramp Signs
- ☐ Ramp Lights
- ☐ Admission Systems
- ☐ Mobile Refreshment Vending Devices
- ☐ Car Heaters
- ☐ Car Coolers

STRUCTURAL
- ☐ Theatre Front
- ☐ Interior Wall
- ☐ Roofing
- ☐ Insulating & Acoustic

FURNISHING
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns

LIGHTING
- ☐ Fluorescent Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Hearing Aids
- ☐ Test Reels

STAGE
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE
- ☐ Vacuum Cleaners
- ☐ Disinfectants
- ☐ Uniforms
- ☐ Detergents

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Cases

BOX-OFFICE
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes
- ☐ Box-Offices

VENDING
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds
- ☐ Port Hole Glass

THEATRE TELEVISION
- ☐ Lounge Television Equipment

Name .....

Theatre .....

Address .....

City and State .....

CARPET PROTECTOR. Vacuuming leaves some grit behind to wear expensive fibers; shampooing on the floor invites mildew and microbes that rot the fibers and give off odors. A 10-page booklet by Nuodex Products Co. describes a chemical that is added to carpet shampoos to prevent growth of mildew and bacteria. This might be your answer; why not send for the booklet. (#1)

DISPLAY CASES FOR REFRESHMENTS. A very effectively illustrated booklet, with cover printed in full natural colors, gives an abundance of information about show cases and counters manufactured for sales of refreshments in motion picture theatres by Columbus Show Case Company. The general appearance of each of the many items offered is adequately pictured; and in addition the materials of which each is made, and the dimensions of the space it must occupy, are fully set forth. Aside from the many straight show cases and counters there are corner pieces by means of which curved or angled or horseshoe-shaped arrangements can be effected, using the corner pieces to join the straight counters or cases. This is a very informative booklet that will be of material interest to any theatreman who is planning an improved refreshment lay-out. (#2)

DISPLAY TURNTABLE. Tripods, cutouts and special advertising displays of almost any kind, and up to 200 pounds in weight, can be made to rotate to attract attention by means of the Roto-Sho electric turntable manufactured by General Die and Stamping Company and fully described in a two-color, illustrated data sheet issued by that company. Every theatre has occasional use for animated display, and information as to just how such effects can be achieved should be within the knowledge of every theatreman. Very useful and complete information, that will suggest many ideas for new exploitation displays, will be found in the illustrations and data of this circular. (#3)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in S.O.S. Cinema Supply Corp.'s new 1949 catalog, recently released. Nearly a thousand items, ranging from auditorium chairs to drive-in speakers, are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want to have this free catalog handy for reference. (#4)

ICE CREAM SALES PROMOTOR. To promote sale of popsicles and similar ice cream novelty goods is the purpose of the Icecreamolator, which displays an adequate quantity of such wares attractively and enticingly arranged on a visible coldplate under transparent plastic. The merchandise is thus kept at the right temperature, and yet offered in plain sight of the customers. Reserve supplies are kept in the refrigerated compartment under the coldplate. The Icecreamolator is illustrated and described in a four-page, two-color pamphlet which sets forth many details as to size, capacity, construction, refrigerating arrangements and use as a sales promotor. (#5)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booklet further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order — and if desired will be planned by their art department for any architectural scheme. (#6)

MOTION PICTURE EQUIPMENT. J. E. Robin, Inc., of New York, has just issued a new eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. These include: the Robin-Weber Synchrofilm projector-soundhead (a single unit); the Synchrofilm Models "E" and "400" separate soundheads; the Robin-Imperial arc lamps (from 32 to 100 amperes); the Robin-Weber 22 watt amplifier (licensed by A. T. & T. and by Western Electric); the Robin-Imperial motor generators and arc supply selenium-stack rectifiers; the Robin-Tarrytown in-car speakers for drive-ins; Robin-Arc projection room accessories, including reel alarms, magazine door stops, film scraper and cue marker; Ideal Slide-Back theatre chairs; the Robin-Regal theatre chair, and Imperial replaceable seat cushions. The folder carries photographs of nearly all of these items, and concise descriptions of their outstanding features. It is yours for the asking. (#7)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#8)

PROJECTOR MECHANISM. Mechanical details of the Century Projector Corporation's Model "C" (single shutter) projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. Advantages claimed for the mechanism, and the mechanical facilities through which they are realized, are listed. The whole constitutes a concise, interesting and easily understood presentation of a modern motion picture mechanism. (#9)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#10)

SALES AID FOR COCA-COLA. A four-page, two-color pamphlet by Mills Industries pictures the attractive external appearance and compact internal construction of a new automatic machine for vending Coca-Cola in paper cups. The machine, known as the Mills Automatic Fountain, has a capacity of 400 ice-cold drinks. A built-in change-maker accepts dimes and quarters and returns change along with the drink. Automatic signal lights indicate: "Empty," "Use Nickels Only," or "Nickels, Dimes and Quarters," according to circumstances. Mechanical refrigeration keeps the temperature of the beverage to 40°. Mixing and carbonation are automatically controlled, but the proportion of syrup to water is adjustable. An automatic counter tallies the number of drinks sold. The front door of the device opens to provide complete accessibility for servicing. The bulletin describes the fountain thoroughly, with physical dimensions and other exact specifications. (#11)

UPHOLSTERY MATERIAL for theatre chairs consisting of vinyl-coated artificial leathers in a very wide range of colors and two different grades is offered in sample form in two folders issued by Atlantic Mercantile Company. Single color and two-tone effects are available. The theatreman can judge the sturdiness of these samples for himself, and select for himself the colors and tones that seem to him best adapted to his own auditorium color scheme. The back of each folder sets forth the manufacturers' ratings of these materials, as "waterproof," "washable," "fire resistant," etc. These compact folders should prove of material interest to anyone planning theatre re-seating or re-upholstering. (#12)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#13)

WATERPROOFING MATERIAL for masonry, said to stop leaks and water seepage, is described in a two-color, six-page folder published by the Stonhard Company. A trial offer, by which the theatreman can judge for himself if this material will solve his masonry leakage problems, is set forth in the folder. Also described are the company's products designed for prolonging the life of concrete floors by hardening them, for re-surfacing floors, and for re-surfacing roofs. Theatremen concerned with building maintenance, who are not familiar with these products, will certainly want to send for this folder. (#14)

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After the Storm	RKO
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Amazon Quest	FC
Ambush	MGM
An Act of Murder	U-I
And Baby Makes Three	Col.
Angel on the Amazon	Rep.
Angels in Disguise	Mono.
Angry God, The	UA
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arizona Ambush	RKO
Arizona Thoroughbred	Astor
Arrow	20th-Fox
Arson, Inc.	SGP
Avenger, The	Rep.

B

Title	Company
Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bad Men of Tombstone	AA
Bagdad	U-I
Bail Bond Story	RKO
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond the Forest	WB
Big Cat, The	EL
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Magic	UA
Black Midnight	Mono.
Black Shadows	EL
Blanche Fury	EL
Blank Wall	Col.
Blind Goddess, The	U-I
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lagoon, The	U-I
Bodies and Souls	MGM
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Title	Company
"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B)	*Biographical*	*(C)*	*Comedy*
(D)	*Drama*	*(Doc)*	*Documentary*
(G)	*Gangster*	*(M)*	*Musical*
(H)	*Horror*	*(W)*	*Western*
(My)	*Mystery*	*(Wa)*	*War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
13 My Brother Jonathan (D)A	M. Denison-D. Gray	105	6/1/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9 Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	6/26/49	b4/16/49
14 Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

ASTOR PICTURES

Arizona Thoroughbred *U	J. F. MacDonald	74	Jan. '49	
Bad Man From Big Bend	C. & W. Shrum			
Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U(W)F	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	b6/4/49
Trouble at Melody Mesa	B. King-C. Shrum			

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			a5/28/49
Blank Wall, The	J. Mason-J. Bennett			a4/16/49
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
Cowboy and the Indians, The	G. Autry-S. Ryan			a4/23/49
Cow Town	G. Austry-G. Davis			a5/28/49
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
Girl's School	J. Reynolds-R- Ford			
Good Humor Man	J. Carson-L. Albright-J. Wallace			
Her Wonderful Lie	Janis Carter-Marc Platt			
Hoedown	E. Arnold-J. O'Mahoney			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell	65	7/14/49	a3/12/49
Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
Lawless	R. Scott-F. Tucker-D. Malone			a5/28/49
Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60		b3/26/49
Miss Grant Takes Richmond	L. Ball-W. Holden			a4/23/49
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Prison Warden	W. Baxter-A. Lee			a6/4/49
Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
Sons of New Mexico	G. Autry-G. Davis			
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
Tougher They Come	B. Crawford-J. Ireland-E. Drew			
Woman from Headquarters	M. Hunt-W. Phillips-C. Russell			

Westerns

Bandits of El Dorado	C. Starrett-S. Burnette			
Blazing Trail, The	C. Starrett-S. Burnette		7/5/49	
Challenge of the Range	C. Starrett-S. Burnette	56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette	56	4/8/49	
Home in San Antone	R. Acuff-J. Thomas- Smoky Mt. Boys	62	4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Laramie	C. Starrett-S. Burnette	55	5/19/49	
South of Death Valley	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
931	Alimony	J. Beal-M. Vickers	72	June '49	a5/14/49
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc.)A	R. Basehart-S. Brady-R. Roberts	80	Nov. '48	b11/13/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	/b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49	b3/19/49
926	Reign of Terror (D)A	R. Cummings-A. Dahl-R. Basehart	89	June '49	b5/28/49
953	Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Feb. '49	b3/5/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49	b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49	b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49	b11/6/48
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49	b3/26/49

COMING

Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	96		b3/13/48
Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			
Black Shadows	Congo Jungles		July '49	
Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
Man Wanted	Anabel Shaw-Robert Lowery			
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49	b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49	b2/26/49
928 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84		b6/11/49
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49	b1/1/49
Trapped	L. Bridges-B. Payton-J. Hay			
Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
Weaker Sex, The (C-D)F	U. Jeans-C. Parker	86		b10/2/48
West of Devil's Hole	J. Bannon-E. Lynn			
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	75	3/1/49	b5/14/49
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
Daughter of the West *C (D)F	M. Vickers-P. Reed	81	Feb. '49	b4/23/49
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer		June '49	
Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	4/15/49	b4/9/49
Not Wanted	S. Forrest-K. Brasselle-L. Penn	92	June '49	
Red Bait	R. Colton-K. Andes			
Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49	b4/9/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
912	They Met at Midnight (D)A	A. Neagle-M. Wilding	88	Jan. '49	b8/31/47
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

Adam's Rib	S. Tracy-K. Hepburn			
Ambush	R. Taylor-J. Hodiak-A. Dahl			
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
930 Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49	b6/4/49
Battleground	V. Johnson-J. Hodiak-G. Murphy			
Bodies and Souls	G. Ford-J. Leigh-C. Coburn			
Border Incident	G. Murphy-R. Montalban			a3/5/49

Title	Company
Christopher Columbus	U-I
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Colorado Territory	WB
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Countess of Monte Cristo	U-I
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Crosswinds	Rep.
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Dalton Gang	SGP
Dancing in the Dark	20th-Fox
Dark Past	Col.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Dear Wife	Para.
Death in the Doll's House	MGM
Decision of Christopher Blake	WB
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Doolins of Oklahoma, The	Col.
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

East of Java	U-I
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Enchantment	RKO
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Fighter Squadron	WB
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting O'Flynn, The	U-I
Fighting Plainsman	20th-Fox
File on Thelma Jordon, The	Para.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Forsyte Saga, The	MGM
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep.

G

Gal Who Took the West	U-I
Gallant Blade	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Girl's School	Col.
Golden Madonna, The	WB
Golden Stallion	Rep.
Good Humor Man	Col.
Grand Canyon	SGP
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Gun Crazy	UA

H

Hamlet	U-I
Happy Times	WB
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High School Daughters	Rep.
Highway 13	SGP
Hills of Home	MGM
Hoedown	Col.
Hold That Baby	Mono.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

Title	Company
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Married a Dead Man	Para.
Ichabod and Mr. Toad	RKO
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Incident	Mono.
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
J	
Jiggs and Maggie in Court	Mono.
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Kid From Texas	U-I
Kidnapped	Mono.
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Lawless	Col.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Lucky Stiff	UA
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Massacre River	Allied
Mexican Hayride	U-I
Mighty Joe Young	RKO
Million Dollar Weekend	EL
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mozart Story, The	SGP
Mutineers, The	Col.
My Brother Jonathan	Allied

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie		Sept. '49	a2/26/49
	Conspirator	R. Taylor-E. Taylor		Sept. '49	a2/26/49
	Death in the Doll's House	A. Sothern-K. Miller			
	Forsyte Saga, The *T	Garson-Flynn-Pidgeon-R. Young			a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		8/5/49	a1/29/49
932	In the Good Old Summertime *T	J. Garland-V. Johnson	103	July '49	a2/26/49
	Intruder in the Dust	C. Jarman, Jr.			
931	Madame Bovary	J. Jones-J. Mason-L. Jourdan		Aug. '49	a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese			
	Nancy Goes to Rio *T	A. Sothern-J. Powell-S. Beckett			
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen			
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore			
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake	94	Aug. '49	
	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92		b4/23/49
	Side Street	P. Kelly-J. Craig-F. Granger			
	Stars in My Crown	J. McCrea-D. Stockwell-L. Stone			
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse			
	That Midnight Kiss *T	K. Grayson-M. Lanza-E. Barrymore			a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49	b1/29/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49	b6/11/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49	b6/11/49
4810	Mississippi Rhythm	J. Davis-R. Marston-V. A. Borg	67	5/29/49	a2/5/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4827	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49	b3/19/49

COMING

	Angels in Disguise	L. Gorcey-Bowery Boys			
4805	Black Midnight	R. McDowall		9/25/49	
4813	Forgotten Women	E. Knox-T. Lynch-N. Neill		7/17/49	a6/4/49
4817	Hold That Baby	L. Gorcey-Bowery Boys	64	6/26/49	a5/21/49
4812	Jiggs and Maggie in Jackpot Jitters	J. Yule-R. Riano		8/28/49	
4808	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol		8/14/49	a4/23/49
4820	Trail of the Yukon	K. Grant-Chinook		7/31/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4865	Boomtown Badmen	J. Wakely-C. Taylor		9/4/49	
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49	
4841	Crashing Trough	Whip Wilson-Christine Larson	57	1/9/49	
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49	
	Haunted Trails	W. Wilson-A. Clyde-R. Browne			
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4866	Range Justice	J. M. Brown-M. Terhune		8/7/49	
4842	Shadows of the West	W. Wilson-A. Clyde		7/24/49	
4853	Trails End	J. M. Brown	55	4/3/49	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	6/13/49	b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey			a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
	Great Lover, The	B. Hope-R. Fleming-R. Young			a2/5/49
	Heiress, The	DeHavilland-Richardson-Hopkins			a8/21/48
	I Married a Dead Man	B. Stanwyck-J. Lund			
	My Friend Irma	M. Wilson-J. Lund-D. Lynn			a4/30/49
4821	Red, Hot & Blue	B. Hutton-V. Mature		9/5/49	a2/19/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Rope of Sand	C. Calvet-B. Lancaster-P. Henreid			a3/26/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe			a2/5/49
	Where Men Are Men *T	B. Hope-L. Ball-J. Kirkland			

RKO RADIO

CURRENT

				Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49	b6/18/49
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
901	Rachel and the Stranger (D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
923	Rustlers (W)F	T. Holt-S. Brodie-L. Andrews	61	Mar. '49	b3/26/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49	b6/18/49
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

After the Storm	I. Bergman-M. Vitale		
Arizona Ambush	T. Holt-R. Martin		
Bail Bond Story	G. Raft-P. O'Brien		
Bed of Roses	J. Fontaine-R. Ryan-Z. Scott		
Daybreak	T. Wright-L. Ayres		
Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
I Married a Communist	R. Ryan-L. Day		
Ichabod and Mr. Toad *T	B. Crosby-B. Rathbone	Oct. '49	
Interference	Mature-Ball-Scott-Tufts	Sept. '49	a9/11/48
It's Only Money	F. Sinatra-J. Russell-G. Marx	Dec. '49	a2/12/49
Love Is Big Business	C. Colbert-R. Young-G. Brent	Oct. '49	a5/14/49
Mad Wednesday	H. Lloyd-F. Ramsden-A. Judge	95 Nov. '49	
Make Mine Laughs	R. Bolger-G. Lamb-D. Day		a6/11/49
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc		
Montana Belle *U	J. Russell-G. Brent		a3/19/49
My Foolish Heart	D. Andrews-S. Hayward-K. Smith		
Outlaw, The (D)A	J. Russell-W. Huston	115 8/20/49	b3/23/46
Renegades of the West	T. Holt-R. Martin-E. Norris		
Roseanna McCoy	R. Massey-F. Granger-C. Bickford	140 Sept. '49	a5/14/49
Savage Splendor *T	African Travelogue	63 Sept. '49	
She Wore a Yellow Ribbon *T	J. Wayne-J. Dru-J. Agar	Oct. '49	a3/26/49
Strange Bargain	M. Scott-J. Lynn	Dec. '49	a5/21/49
Terror	C. McGraw		
They Live By Night	F. Granger-C. O'Donnell	Nov. '49	
Trouble in Texas	T. Holt-R. Martin	Aug. '49	
Weep No More	Cotten-Valli-Paar-Byington	Nov. '49	a7/3/48

REPUBLIC

CURRENT

				Rel. Date	
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/1/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara		
	Brimstone *U	R. Cameron-A. Booth-W. Brennan		a4/23/49
	Crosswinds	W. Elliott-A. Booth-G. Withers		
	Down Dakota Way *U	R. Rogers-D. Evans		a4/30/49
	Fighting Kentuckian, The	J. Wayne-V. Ralston-P. Dorn		a6/11/49
	Flaming Fury	R. Roberts-Geo. Cooper	60 7/28/49	a6/11/49
	Golden Stallion *U	R. Rogers-D. Evans-P. Brady		
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90 6/26/49	b6/11/49
	High School Daughters	B. Fuller-R. McDonald-T. Barrett		
	Post Office Investigator	W. Elliott-M. Windsor		
	Pride of the Indians	G. Brent-L. Bari-Cleveland Indians		
	Red Menace, The (D)A	R. Rockwell-H. Axman	87	b5/28/49

Westerns

	Arizona Cowboy	R. Allen		
	Bandit King of Texas	A. Lane-E. Waller		
864	Death Valley Gunfighter (W)F	A. Lane-E. Waller	60 3/29/49	b4/30/49
865	Frontier Investigator (W)F	A. Lane-E. Waller	60 5/2/49	b6/18/49
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60 5/9/49	b5/28/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60 6/8/49	
831	Prince of the Plains (W-D)F	M. Hale-S. Davis	60 4/8/49	a4/23/49
	San Antone Ambush	M. Hale-P. Hurst-B. Daniels		
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60 1/22/49	b3/5/49
	South of Rio	M. Hale		
866	Wyoming Bandit	A. Lane-E. Waller	60 7/15/49	

SCREEN GUILD PRODUCTIONS

4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60 5/28/49	b5/7/49
	Dalton Gang	D. Barry		
4822	Grand Canyon	R. Arlen-M. B. Hughes	7/23/49	
4813	Highway (13) (D)A	R. Lowery-P. Blake	58 1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81 2/24/49	b2/5/49

Title	Company
My Dear Secretary	UA
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
My Own True Love	Para.

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
No Minor Vices	MGM
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh' You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Omoo	SGP
On the Town	MGM
Once More My Darling	U-I
One Last Fling	WB
One Sunday Afternoon	WB
Outlaw, The	RKO
Outpost in Morocco	UA

P

Paleface	Para.
Parole	EL
Passport to Pimlico	EL
Perfect Strangers	WB
Pinky	20th-Fox
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait of Jennie	EL
Post Office Investigator	Rep.
Pride of the Indians	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col.
Red Bait	FC
Red Canyon	UA
Red Danube, The	MGM
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Renegades of the West	RKO
Return of October	Col.
Return of the Frontiersman	WB
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	SGP
Ringside	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Saraband	EL
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shep Comes Home	SGP
Shockproof	Col.
Side Street	MGM
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sky Dragon	Mono.
Skyliner	SGP
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
Special Agent	Para.
Stage Fright	WB
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan's Magic Fountain	RKO
Task Force	WB
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
Texas Manhunt	SGP
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SGP
They Live By Night	RKO
They Met at Midnight	MGM
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Came Home	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tougher They Come	Col.
Trail of the Yukon	Mono.
Trapped	EL
Treasure of Monte Cristo	SGP
Triple Threat	Col.
Trouble at Melody Mesa	Astor
Trouble in Texas	RKO
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Turned Up Toes	20th-Fox
Twelve O'Clock High	20th-Fox
Twilight	UA

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of Devil's Hole	EL
When My Baby Smiles at Me	20th-Fox
Where Men Are Men	Para.
Whiplash	WB
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
Will James' Sand	20th-Fox
Window, The	RKO
Woman from Headquarters	Col.
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo-Omoo, the Shark God	R. Randell-D. Burton	58	4/30/49	a3/26/49
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4817	Rimfire (D)F	J. Milican-M. B. Hughes	61	3/12/49	b4/9/49
4820	Ringside	D. Barry-T. Brown		6/18/49	a6/4/49
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4823	Sky Liner	R. Travis-P. Blake-R. Hudson		7/2/49	
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49	
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49	
4826	There Is No Escape	S. Thurston	64		
	Texas Manhunt	D. Barry-T. Neal-M. Dean			
4809	Thunder in the Pines (D)F	G. Reeves-R. Byrd	61	12/10/48	b4/23/49
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie			

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. '48	b9/18/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/49
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Arrow *T	J. Stewart-D. Paget			
	Come to the Stable	L. Young-C. Holm	94	Sept. '49	a2/12/49
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake			a6/18/49
	Everybody Does It	L. Darnell-P. Douglas			a4/9/49
	Father Was a Fullback	F. MacMurray-M. O'Hara			a4/16/49
	Fighting Plainsman *C	R. Scott-J. Nigh			
	Front and Center	D. Dailey-C. Townsend-C. Calvet			
	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49	b6/18/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Sept. '49	a2/5/49
	Oh, Doctor	D. McGuire-W. Lundigan			
	Oh, You Beautiful Doll *T	M. Stevens-J. Haver			a3/26/49
	Pinky	J. Craine-W. Lundigan-E. Waters			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark		Aug. '49	a2/5/49
	Thieves' Highway	R. Conte-J. Oakie-V. Cortese			a1/22/49
	Three Came Home	C. Colbert-A. Marshall			a6/18/49
	Turned Up Toes	P. Douglas-J. Peters-C. Romero			
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			
	Whirlpool	Tierney-Conte-Ferrer-Bickford			
	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
	You're My Everything *T	D. Dailey-A. Baxter	94	Aug. '49	a2/12/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49	b5/7/49
	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
	Crooked Way, The (G-D)A	J Payne-S. Tufts-E. Drew	89	4/22/49	b4/30/49
	Don't Trust Your Husband (C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49	b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/2/49	b3/26/49
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47

COMING

	Big Wheel	M. Rooney-T. Mitchell-F. Bainter			
	Black Magic	O. Welles-N. Guild	103	8/19/49	

Great Dan Patch, The	D. O'Keefe-G. Russell	95	7/22/49	a3/19/49
Gun Crazy	P. Cummins-J. Dall			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Kiss for Corliss, A	S. Temple-D. Niven-D. Hickman			
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Mrs. Mike	D. Powell-E. Keyes			
Quicksand	M. Rooney-Jeanne Cagney			a5/7/49
Red Light	G. Raft-V. Mayo			a4/16/49
Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99		b4/9/49
Twilight	L. Day-F. Tone-D. Clark			a4/9/49

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez		6/24/49	
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49	b5/14/49
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
695	Arctic Manhunt	M. Conrad-C. Thurston	69	May '49	a2/5/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49	b2/26/49
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49	b6/11/49
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49	b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49	b3/26/49
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49	b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49	b6/4/49
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

Abandoned	D. O'Keefe-G. Storm-M. Rambeau		Oct. '49	
Abbott & Costello Meet the Killer	Abbott & Costello-B. Karloff		Aug. '49	a4/2/49
All Over the Town (C)F	S. Churchill-N. Wooland	88		b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price			
Blind Goddess, The (D)A	E. Portman-M. Denison	88		b9/25/48
Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105	Aug. '49	b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49	b6/4/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97		b4/23/49
Christopher Columbus *T (D)F	J. March-F. Eldridge-F. L. Sullivan	104		b6/18/48
Curtain Call at Cactus Creek	D. O'Connor-G. Storm			a4/9/49
East of Java	S. Winters-MacD. Carey-D. Hart			
Francis	D. O'Connor-P. Medina-Z. Pitts			a6/11/49
Free for All	R. Cummings-A. Blyth-P. Kilbride			
Gal Who Took the West *T	Y. DeCarlo-S. Brady		Oct. '49	a3/12/49
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77		b6/18/49
Johnny Stool Pigeon	D. Duryea-H. Duff-S. Winters		July '49	a5/7/49
Kid From Texas *T	A. Murphy-G. Storm			
Once More My Darling	R. Montgomery-A. Blyth-J. Cowl		Sept. '49	a4/30/49
Sword in the Desert	M. Toren-D. Andrews-S. McNally		Aug. '49	
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105	July '49	b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven		Sept. '49	a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49	b5/21/49
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49	b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49	b4/23/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49	b5/7/49

COMING

Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49	a1/8/49
Barricade	D. Clark-V. Mayo-R. Massey			
Beyond the Forest	B. Davis-J. Cotten-D. Brian			
Chain Lightning	Bogart-Parker-Massey-Whorf			
827 Fountainhead, The	G. Cooper-P. Neal-R. Massey	113	7/2/49	a8/28/48
Girl From Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		12/24/49	a7/24/48
Golden Madonna, The (C-D)A	P. Calvert	90		b5/14/49
Happy Times *T	Kayes-Bates-Slezak-Cobb		12/31/49	
Hasty Heart, The	R. Reagan-P. Neal		8/13/49	
Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson		10/8/49	a4/2/49
Lady Takes a Sailor, The	J. Wyman-D. Morgan			a6/11/49
Look for the Silver Lining *T	J. Haver-R. Bolger-B. McRae		7/30/49	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49	a12/18/49
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Perfect Strangers	G. Rogers-D. Morgan			
Return of the Frontiersman *T	G. McRae-R. Calhoun			
Stage Fright	J. Wyman-M. Dietrich-M. Wilding			
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald			
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		9/24/49	a1/8/49
White Heat	James Cagney-V. Mayo-E. O'Brien			

ADVANCE DATA

On Forthcoming Product

Love Happy (United Artists) Principals: Marx Bros., Ilona Massey, Vera-Ellen. Director, David Miller. A comedy which combines the zany antics of the Marx Brothers with the plight of some struggling actors and a hunt for some missing rare jewels.

Gun Crazy (United Artists) Principals: Peggy Cummins, John Dall. Director, Joseph H. Lewis. A man's mania for guns is capitalized upon by an adventuress in this drama, and they both lose their lives after a career of crime.

Twelve O'Clock High (20th-Fox) Principals: Gregory Peck, Millard Mitchell, Hugh Marlowe. Director, Henry King. This drama deals with high echelon conflict in an American bomber group stationed in England, with difficulties finally resolved and success achieved.

Bagdad (U-I) Technicolor. Principals: Maureen O'Hara, Paul Christian, Vincent Price. Director, Charles Lamont. Another desert adventure centered around Bagdad with a princess seeking revenge and finding it and love.

Skyliner (Screen Guild) Principals: Rochelle Hudson, Richard Travis, Pamela Blake. Director, William Stephens. The F.B.I. trails and captures some spies, with most of the drama enacted aboard a Constellation.

NEWSREEL SYNOPSES

(Released Wednesday June 22)

ALL AMERICAN (Vol. 7, No. 348)—Dayton school band; Chicago bailiff; Cancer scholarship; South Atlantic track stars; Public relations awards; Actor James Edwards.

MOVIETONE (Vol. 32, No. 49) — Trieste chooses Italy; Hitler's yacht; Stratosphere balloons; Ku Kluxers; Language of the fan; Wrestler vs. bear (ex. St. Louis).

NEWS OF THE DAY (Vol. 20, No. 283)—Hitler's yacht; Ku Kluxers; Trieste chooses Italy; FDR Jr. sworn in; Dewey reports; Fashions; Swimsuit queen; Chimp circus.

PARAMOUNT (No. 86)—Ku Kluxers; Kids' dog show; FDR Jr. sworn in; 1950 census preview.

TELENEWS (Vol. 3, No. 24B)—Ku Kluxers; Berlin riot; Japanese rail strike; Fascism in Italy; Oppenheimer on Lilienthal; German ammunition dump destroyed; Gustaf 91; FDR Jr. sworn in; Robeson returns; Swimsuit queen.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 257) — Dewey reports; Hitler's yacht; Italy's exiled king in Spain; Ku Kluxers; French swim meet; June skiing; Chimpanzees.

WARNER PATHE (Vol. 20, No. 88) —Trieste chooses Italy; FDR Jr. sworn in; Frisch to Cubs; Japanese crown prince takes up tennis; Manus Island—million-dollar junk pile; Fashions; "Swim for health" queen; Wrestler vs. bear; Sports car road racing; Great cities of America: San Francisco.

(Released Saturday, June 25)

MOVIETONE (Vol. 32, No. 50) — Hiss trial; DeGaulle honors LeClerc; South African gold mining; Ascot race in London; 16-year-old to swim Channel; "Suicide" Simon.

NEWS OF THE DAY (Vol. 20, No. 284) — DeGaulle vs. Reds; Gandhi's school opens in India; Gray sworn in as Army chief; Summer beauty marathon; Ascot race in London; Patton stars in track meet; Motorcycle thriller.

PARAMOUNT (No. 87) — Motorcycle jamboree; Wheat crisis averted; DeGaulle vs. Reds; Baseball fan pole-sitter; Beach Styles; Men's hats.

TELENEWS (Vol. 3, No. 25A)—Marshall plan operation; U.S.S. Missouri at London; New fighter plane; Ruhr strike; Fashions; Newcastle handicap.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 258—Gray sworn in as Army chief; Beach cleaner; Waiters' race; Walter ball; English police riders; Ascot race in London; Hillbilly airshow.

WARNER PATHE (Vol. 20, No. 89) —DeGaulle vs. Reds; Gray sworn in as Army chief; Largest American flag; Married 72 years; London kids' art; Tallest chimney blasted; Fashions; Beach cleaner; Plane acrobats; wrestling battle royal.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Black Dragons	B. Lugosi	65	July '49
Bowery at Midnight	B. Lugosi	61	Mar. '49
Clancy Street Boys	East Side Kids	67	Mar. '49
Ghosts on the Loose	B. Lugosi-East Side Kids	68	May '49
In Early Arizona	"Wild Bill" Elliott	55	3/1/49
Kid Dynamite	East Side Kids	66	July '49
Pioneers of the Frontier	"Wild Bill" Elliott	60	5/1/49
Spooks Run Wild	B. Lugosi-East Side Kids	69	May '49
Taming of the West	"Wild Bill" Elliott	58	4/1/49

COLUMBIA

Beware Spooks	J. E. Brown	68	Apr. '49
Boogie Man Will Get You	B. Karloff-P. Lorre	66	Mar. '49
Commandos Strike at Dawn	P. Muni	100	May '49
Daring Young Man	J. E. Brown	73	Apr. '49
Desperadoes	R. Scott-E. Keyes	85	July '49
Destroyer	E. G. Robinson-G. Ford	99	Apr. '49
Dirigible	J. Holt-F. Wray	100	May '49
His Girl Friday	C. Grant-R. Russell	92	July '49
Holiday	K. Hepburn-C. Grant	94	Apr. '49
Invaders, The	Olivier-Howard-Massey	104	May '49
It Happened One Night	C. Gable-C. Colbert	105	Mar. '49
Kansas City Kitty	J. Davis	72	June '49
Let Us Live	M. O'Sullivan-H. Fonda	69	June '49
Lost Horizon	R. Colman	118	Mar. '49
Louisiana Hayride	J. Canova	67	Mar. '49
Mr. Smith Goes to Washington	J. Stewart-J. Arthur	130	June '49
More Than a Secretary	J. Arthur-G. Brent	77	June '49
More the Merrier	J. Arthur-J. McCrea	103	May '49
One Night of Love	G. Moore	82	June '49
Penitentiary	W. Connolly-J. Parker	79	July '49
Pennies from Heaven	B. Crosby-M. Evans	81	May '49
Penny Serenade	I. Dunne-C. Grant	120	July '49
Renegades *T	L. Parks-E. Keyes	88	July '49
Return of the Vampire	B. Lugosi	69	Mar. '49
Sahara	H. Bogart	97	Mar. '49
Shut My Big Mouth	J. E. Brown	71	Apr. '49
So You Won't Talk	J. E. Brown	69	Apr. '49
Submarine	DelRio-Dix-Morris	74	May '49
Talk of the Town	Grant-Arthur-Colman	118	June '49
Women in Prison	W. Cahoon-S. Caolton	59	July '49
You Can't Take It With You	Arthur-Stewart-L. Barrymore	127	Apr. '49

EAGLE LION

Intermezzo	I. Bergman-L. Howard	70	June '49
Rebecca	J. Fontaine-L. Olivier		July '49

FAVORITE FILMS

Killer on the Loose	M. Brian-R. Hardy		Mar. '49

FILM CLASSICS

California Straight Ahead	J. Wayne	66	3/5/49
Cobra Woman	M. Montez-J. Hall-Sabu	76	7/28/49
Hit the Road	Dead End Kids	62	3/25/49
Idol of the Crowds	J. Wayne	63	5/5/49
Keep 'Em Flying	Abbott & Costello	86	5/30/49
Mob Town	Dead End Kids	60	3/25/49
Murders in the Rue Morgue	B. Lugosi	62	4/5/49
Raven, The	B. Karloff	60	4/5/49
Ride 'Em Cowboy	Abbott & Costello	86	5/30/49
Stormy	N. Beery, Jr.	67	3/5/49
White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928 Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

Movie Crazy	H. Lloyd	85	6/24/49
Tabu	Reri	83	8/1/49

PARAMOUNT

4823 Geronimo	P. Foster-E. Drew	90	6/17/49
4822 Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49

RKO RADIO

984 Bullet Code	G. O'Brien	58	July '49
091 Dumbo	Cartoon	64	June '49
981 Fighting Gringo	G. O'Brien	59	June '49
062 Gunga Din	C. Grant-V. McLaglen	117	July '49
983 Legion of the Lawless	G. O'Brien	59	June '49
063 Lost Patrol	V. McLaglen-B. Karloff	73	July '49
982 Marshal of Mesa City	G. O'Brien	62	June '49
985 Prairie Law	G. O'Brien	59	July '49
954 Pride of the Yankees	G. Cooper-T. Wright	128	Apr. '49
092 Saludos Amigos	Cartoon	42	June '49
986 Stage to Chino	G. O'Brien	59	July '49
927 Tall in the Saddle	J. Wayne-E. Raines	87	.....
065 Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064 Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1165 Bombay Clipper	M. Montez-T. Bey	61	7/49
1279 Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1275 It Ain't Hay	Abbott & Costello	81	3/49
1317 Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1135 Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184 North to the Klondike	B. Crawford-L. Chaney	58	4/49
1058 Ski Patrol	P. Dorn-L. Desto	64	4/49
795 Three Smart Girls	D. Durbin-R. Milland	84	3/49
878 You're a Sweetheart	A. Faye-G. Murphy	96	3/49

REPUBLIC

876 Colorado	Roy Rogers		5/1/49
875 Ranger and the Lady	Roy Rogers		4/1/49

20TH-FOX

Guadalcanal Diary	P. Foster-W. Bendix	93	May '49
House on 92nd Street	W. Eythe-S. Hasso	88	June '49
My Gal Sal *T	R. Hayworth-V. Mature	103	June '49
Purple Heart, The	D. Andrews-R. Conte	99	May '49

WARNER BROS.

825 Casablanca	H. Bogart-I. Bergman	102	6/18/49
819 Castle on the Hudson	J. Garfield-A. Sheridan	77	4/9/49
826 G-Men	James Cagney	85	6/18/49
818 Sergeant York	G. Cooper-W. Brennan-J. Leslie	134	4/9/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	.....
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

Adam and Evelyne (C-D)A	S. Granger	492	b5/21/49
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig (Variety) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Last Days of Dolwyn, The (D)F	E. Evans	95	b5/14/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Portrait From Life (D)A	M. Zetterling	90	b12/25/48
Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
Snowtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Dedee (Vog) (D)A	S. Signoret	95	b4/23/49
Devil in the Flesh (D)A	G. Philipe	112	b5/21/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	.....

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
Woman Trouble (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubber) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE 1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title Rel. Date Data

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) 12/9 3/12
1405 The Ghost Talks (16)..... 2/3 5/7
1406 Who Done It? (16)..... 3/3 5/21
1407 Hokus Pokus (16)..... 5/5 .....
1408 Fuelin' Around (16)..... 7/7 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) 12/16 4/2
1424 Radio Riot (16)..... 2/10 4/2
1425 Sunk in the Sink (16)..... 3/10 5/21
1426 Microspook (16) ..... 6/9 .....
1431 A Pinch in Time (16)....11/11 .....
1432 He's In Again (16½)..... 1/13 3/19
1433 Miss in a Mess (15½).... 1/20 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 .....
1435 Flung by a Fling (16).... 5/12 .....
1436 Clunked in the Clink (16). 7/13 .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 .....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½). 9/30 .....
1442 Ay Tank Ay Go (16).....10/21 .....
1443 Static in the Attic (19)...12/23 .....
1444 Nothing But Pleasure (17). 3/31 .....
1445 A Rookie's Cookie (17)... 5/19 .....
1446 Crazy Like a Fox (18).... 5/16 .....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....11/23 3/12
1702 Magic Fluke (7)..... 3/24 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11).....10/21 .....
1552 Candid Microphone No. 2 (10½)..... 3/3 5/7
1553 Candid Microphone No. 3 ( )..... 7/20 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/25
1502 Lo, The Poor Buffalo (6½).11/4 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 4/30
1504 Grape Nutty (6)..... 4/14 .....
1505 Cat-Tastrophy (6) ..... 6/30 .....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 .....
1602 Swing Monkey Swing (8)..10/14 .....
1603 The Little Match Girl (8½) .....11/25 .....
1604 Glee Worms (7½).....12/16 .....
1605 A Boy and His Dog (7)... 1/6 .....
1606 Spring Festival (8)..... 3/17 .....
1607 Indian Serenade (8)..... 5/5 .....
1608 Two Lazy Crows (7)..... 7/13 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 3/12

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/9
1752 Sitka Sue (10½)..... 1/20 4/2

WORLD OF SPORTS (12)

1801 Diving Champion (9½)... 9/23 10/2
1802 Acrobatic Babies (9½)...10/14 10/23
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins (10).....11/23 3/12
1805 Mrs. Golf (10)..... 2/24 4/30
1806 Trigger Magic (10)..... 3/17 .....
1807 Lady of the Links (8).... 4/28 .....
1808 Racing Greyhounds (10)... 5/26 .....
1809 Rasslin' Riot (10)..... 6/23 .....
1810 West Point Track & Field ( ) ..... 7/27 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23 9/25
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. (10).12/16 4/2
1954 Buddy Rich & Orch. (10) 1/20 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 .....
1956 Frankie Carle & Orch. (9).. 4/21 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1/3
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 .....
1855 A Rainy Day in Hollywood (10) 1/27 4/30
1856 Frank Borzage Golf Tournament (10) 3/3 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 .....
1858 Vacation at Del Mar (10½) ..... 5/12 .....
1859 Hollywood's Happy Homes (10) ..... 6/16 .....
1860 Howdy Podner (9½)..... 7/20 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/2
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 4/2
1654 Bouquet of Roses (9½).... 3/10 4/30
1655 June in January (10)..... 4/21 .....
1656 My Blue Heaven (9½).... 7/7 .....
5657 Christmas Carols (10½)...12/9 .....

SERIALS

1120 Congo Bill (15 Chapters)..10/28 .....
1140 Bruce Gentry (15 Chapters) 2/10 .....
1160 Batman and Robin (15 chapters) ..... 5/26 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15
W-32 Lucky Ducky (8).....10/9 .....
W-33 Professor Tom (8).....10/20 3/12
W-34 The Cat That Hated People (7) 11/20 2/26
W-35 Mouse Cleaning (8).....12/11 3/5
W-36 Goggle Fishing Bear (7).... 1/15 4/30
W-37 Bad Luck Blackie (7)..... 1/22 4/9
W-38 Polka Dot Puss (8)..... 2/26 6/4
W-39 Senor Droopy (8)..... 4/9 .....
W-40 Hatch Up Your Troubles (8). 5/14 .....
W-41 Meet King Joe (8)..... 5/28 .....
W-42 The Little Orphan (8)..... 4/30 .....
W-43 House of Tomorrow (7)..... 6/11 .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/13
S-52 Pigskin Skill (8)..... 9/18 10/23
S-53 Ice Aces (8).....11/6 2/13
S-54 Let's Cogitate (8).....12/25 2/26
S-55 Super Cue Men (9)..... 1/29 4/9
S-56 What I Want Next (10).... 2/12 4/9
S-57 Scientinquiz (9) 6/4
S-58 Those Good Old Days (9)... 4/16 .....
S-59 Fishing For Fun (9)..... 4/23 .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 .....
W-22 Fine Feathered Friends (8).. 1/1 .....
W-23 The Blue Danube (8)..... 4/2 .....
W-24 Sufferin' Cats (8)..... 6/24 .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/14
T-12 Night Life in Chicago (9)...11/27 2/26
T-13 Scholastic England (8).....12/18 5/7
T-14 Ontario, Land of Lakes (10). 2/12 6/4
T-15 Calling on Michigan (10)... 3/5 .....
T-16 Playlands of Michigan (9)... 3/26 .....
T-17 Quebec in Summertime (10). 4/9 .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/12
K-72 Annie Was a Wonder (10)... 1/27 4/9
K-73 Stuff for Stuff (9)..... 3/26 .....
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 .....
K-75 Clues to Adventure (9)..... 6/11 .....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan (20)..... 5/28
A-2 Heart to Heart (21)..... 5/21 .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/8
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/22
K8-3 Make Mine Monica (11).... 1/14 2/26
K8-4 The MacAdemy Awards (8).. 2/18 4/30
K8-5 I Remember You (11)..... 3/18 5/7
K8-6 My Silent Love (11)..... 4/22 .....
K8-7 The Lambertville Story (10). 5/20 .....
K8-8 Southward Ho Ho! (11)... 6/17 .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/15
P8-2 Hector's Hectic Life (7)....11/19 1/8
P8-3 Old Shell Game (7).....12/17 2/19
P8-4 The Little Cut-up (7).....12/17 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 4/30
P8-6 The Lost Dream (8)..... 3/18 5/21
P8-7 Little Red School Mouse (7). 4/15 .....
P8-8 A Haunting We Will Go (9). 5/13 .....
P8-9 A Mutt in a Rut (8)..... 5/27 .....
P8-10 Campus Capers (7)..... 7/1 .....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/15
X8-2 The Funshine State (8)..... 1/7 2/26
X8-3 The Emerald Isle (7)..... 2/25 4/30
X8-4 Comin' Round the Mountain (7) 3/11 5/21
X8-5 The Stork Market (8)..... 4/8 .....
X8-6 Spring Song (7)..... 6/3 .....
X8-7 The Ski's the Limit (8).... 6/24 .....
X8-8 Toys Will Be Toys (7)..... 7/15 .....
X8-9 Farm Foolery ( )..... 8/5 .....
X8-10 Our Funny Finny Friends ( ) ..... 8/26 .....
X8-11 Marriage Wows ( )..... 9/16 .....
X8-12 Hot Time in Old Town ( ). 9/30 .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/15
Y8-2 Calling All Animals (10).... 1/7 2/26
Y8-3 Meet the Champ (9)..... 2/11 4/30
Y8-4 Hocus Focus (10)..... 4/22 .....
Y8-5 Goin' Hollywood (10)..... 6/10 .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/16
R8-2 Acrobatic Illini (10)..... 1/7 2/19
R8-3 Sno' Time for Learning (10). 1/21 2/26
R8-4 In the Driver's Seat (10)... 3/4 4/30
R8-5 Best of Breed (10)..... 4/8 .....
R8-6 Fairway Champions (10).... 5/6 .....
R8-7 Top Figure Champs (10).... 6/10 .....
R8-8 Sporting Spheres (10)..... 7/8 .....
R8-9 Official Business ( )..... 8/5 .....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 1/22
E8-2 Symphony in Spinach (7)...12/31 4/30
E8-3 Popeye's Premiere (11).... 3/25 5/7
E8-4 Lumber Jack & Jill (7)..... 5/27 .....
E8-5 Hot Air Aces (7)..... 6/24 .....
E8-6 A Balmy Swami (7)..... 7/22 .....
E8-7 Tar With a Star ( )..... 8/12 .....
E8-8 Silly Hill Billy ( )..... 9/9 .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 1/8
L8-2 The Early Bird (10)..... 1/28 4/30
L8-3 The Flying Dancers (10)... 3/11 6/4
L8-4 The Fall Guy (11)..... 4/15 .....
L8-5 Flying Grandmother (10)... 6/3 .....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2/19
J8-2 The Stocking Yarn (10).... 2/4 4/30
J8-3 White Magic (11)..... 4/1 6/4
J8-4 Air Force Fire Fighters (10). 4/29 .....
J8-5 Seaweed Science (10)..... 6/17 .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/22
93102 Girls in White (17).....12/10 1/22
93103 Berlin Powder Keg (17).. 1/20 4/30
93104 Our Daily Bread (16).... 2/4 4/2
93105 On Watch (16)..... 3/4 4/23
93106 Wonder House (16)..... 4/1 4/30
93107 Fraud Fighters (15)..... 4/29 .....
93108 Love That Beauty (16).... 5/27 5/21

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 .....
93901 Football Headliners of 1948 (16) .....12/10 .....
94807 Let's Go to the Movies (9)..... ..... Boy and the Eagle (18)... 7/1 .....

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 12/14
93402 Heart Troubles (16)..... 3/11 5/14
93403 Prize Maid (17)..... 8/1 .....

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 3/19
93702 Backstage Follies (19)....12/24 2/19
93703 Dad Always Pays (18)..... 2/18 5/7
93704 The Cactus Cut-Up (17)... 4/15 6/11
93705 I Can't Remember (16)... 6/10 .....
93706 Oil's Well That Ends Well (17) ..... 8/5 .....

MY PAL (4)

93201 Pal's Return (20).....11/26 3/5
93202 I Found a Dog (21)..... 4/1 .....

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 .....
94202 Block Party (8).....11/26 3/5
94203 It Pays to Be Ignorant (8).12/24 3/5
94204 Men of the Shooting Stars (9) 1/21 4/30
94205 Movie Memories (8)..... 2/18 5/14
94206 Shake Hands With Success (8) ..... 3/18 .....
94207 Shush Money (8)..... 4/22 .....
94208 Helicopter Magic (8)..... 5/13 .....
94209 I Like Soap Because (9).. 6/10 .....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 .....
94102 The Trial of Donald Duck (7) ..... 7/30 .....
94103 Catnap Pluto (6)..... 8/13 9/22
94104 Inferior Decorator (7)..... 8/27 .....
94105 Pluto's Fledgling (7)..... 9/10 12/18
94106 Soup's On (8).....10/15 .....
94107 Three for Breakfast (8)....11/5 3/12
94108 Mickey and the Seal (7)...12/3 3/12
94109 Tea for Two-Hundred (7)..12/24 3/5
94110 Pueblo Pluto (7)..... 1/14 3/19
94111 Donald's Happy Birthday (7) 2/11 5/7
94112 Pluto's Surprise Package (7) 3/4 5/21
94113 Sea Salts (8)..... 4/8 6/11
94114 Pluto's Sweater (7)..... 4/29 6/11
94115 Winter Storage (7)..... 6/3 .....
94116 Bubble Bee (7)..... 6/24 .....
94117 Honey Harvester (7)..... 8/5 .....
94118 Tennis Racquet (7)..... 8/26 .....

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 1/22
94302 Frozen Fun (8).....10/22 3/12
94303 Athletic Stars (8).....11/19 3/12
94304 Fighting Tarpon (8).....12/17 3/19
94305 Game Birds (8)..... 1/14 4/30
94306 Waders of the Deep (8).... 2/11 5/7
94307 Canadian Roughriders (8).. 3/11 5/14
94308 Sports' Top Performers (8). 4/8 .....
94309 Golf Masters (8)..... 5/6 .....
94310 Mighty Marlin (9)..... 6/3 .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 .....
93502 Range Rhythm (18).....10/15 .....
93503 Cactus Capers (17).....11/19 .....
93504 California or Bust (18)...12/24 .....

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Reissues Series 2

94701 Goofy and Wilbur (8).....10/1 .....
94702 Wynken, Blynken and Nod (8) .....11/19 .....
94703 Pluto's Judgment Day (8). 1/28 .....
94704 The Ugly Duckling (9).... 3/18 .....
94705 Country Cousin (9)..... 5/20 .....
94706 Ferdinand the Bull (8).... 7/15 .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) 1/2
894 King of the Jungleland (15 Chapters) (Reissue). 4/2

CARTOONS

Trucolor

881 Beyond Civilization to Texas (8) 3/1
882 The Three Minnies (8).... 4/1
883 Romantic Rumbolia (8).... 6/1
884 Bungle in the Jungle (8).. 6/1

20th CENTURY-FOX (19

MOVIETONE ADVENTURES

8254 Copenhagen Pageantry (8).. 1/4
8255 Scenic Sweden (8)..... 6/4
8256 Riddle of Rhodesia (8).... 7/4
8257 Bermuda (8) 8/4
8258 Desert Lights (8)..... 8/4
8259 Portrait of the West (8)...10/4
8260 Way of the Padres (8).... 1/4

Black and White

8203 Sky Thrills (9)..... 3/4
8204 Majesty of Yellowstone (9). 7/4

SPORTS REVIEW (7)

8302 Olympic Class (10)..... 2/
8303 Everglades Adventure (9).....
8304 Football Finesse (10)..... 9/
8305 Olympic Water Wizards (9).10/
8306 Yankee Ski-Doodle (8)....12/
8352 Aqua Capers (T) (8)..... 1/
8353 Playtime in Scandinavia (T) (8).... 4/

TERRYTOONS (20)

Technicolor

8512 Felix the Fox (7)..... 1/
8513 Taming the Cat (7)..... 1/
8514 The Magician (7)..... 3/
8515 Chipper Chipmunk, The (7). 3/
8516 Hounding the Hares (7)... 4/
8517 Feudin' Hillbillies (7)..... 4/
8518 Mystery in the Moonlight (7) 5/
8519 Seeing Ghosts (7)..... 6/
8520 A Sleepless Night (7)..... 6/
8521 The Witch's Cat (7)..... 7/
8522 Magpie Madness (7)..... 7/
8523 Love's Labor Won (7)..... 8/
8524 The Hard Boiled Egg (7)..10/
8525 The Mysterious Stranger (7) 10/
8526 Free Enterprise (7).....10/
8527 Triple Trouble (7).....11/
8528 Out Again in Again (7)...11/
8529 The Magic Slipper (7)....12/
8530 Gopney Golfers (7).....12/

TERRYTOONS (2)

Technicolor-Reissues

8531 The Butcher of Seville (7). 5/
8532 The Green Line (7)..... 5/

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8801 Symphony of a City (11).. 9/

DRIBBLE PUSS PARADE

8802 Dying to Live (9)..... 5/

FEMININE WORLD (2)

8601 Something Old Something New (8) 2/
8602 Fashioned for Action (8).. 4/

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4 Report on the Atom (20). 4/1
6 The Cold War ( )..... 1/
7 Marriage and Divorce ( ). 2/2
8 Crisis in Italy ( )..... 3/
9 Life With Junior ( )..... 4/4
10 Battle for Greece (17).... 5/
11 The Fight Game (19)..... 5/
12 The Case of Mrs. Conrad (18) 7/
13 White-Collar Girls (18).... 8/6
14 Life With Grandpa (17)... 9/
15 Battle for Germany (18)..10/
16 America's New Air Power (18) 10/2
17 Answer to Stalin (19)....11/2
18 Watchdogs of the Mail (18) 12/

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9251 Landscape of the Norse (8). 1/
9252 Quaint Quebec (8)..... 4/
9253 The Golden Transvaal (8).. 5/

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/
9302 Neptune's Playground (8).. 4/
9303 Beauty and the Blade (9).. 5/

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/
9502 The Power of Thought (7). 1/
9503 The Racket Buster (7)..... 2/
9504 Sourpuss in Dingbat Land (7) 3/
9505 The Lion Hunt (7)..... 3/
9506 The Stowaways (7)..... 4/
9507 A Cold Romance (7)..... 4/
9508 The Kitten Sitter (7)..... 5/
9509 Happy Landing (7)..... 6/
9510 The Catnip Gang (7)..... 6/

MOVIETONE SPECIALTY

9801 Struggle for Survival (9).. 2/

DRIBBLE PUSS PARADE

8801 Satisfied Saurians (8)..... 3/

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9601 Talented Beauties (11).... 6/

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1 On Stage (18)..... 1/
2 Asia's New Voice (17)..... 2/
3 Wish You Were Here (18). 3/
4 Report on the Atom (20).. 4/

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UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	.....
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	.....
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	.....
4304	Les Brown & Band (15)	3/2	.....
4305	Symphony in Swing (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	.....
4307	Del Courtney & Orch. ( ).	6/1	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17).	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20).	5/28	.....

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	.....
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Buddy Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....

ADVENTURE SPECIALS (6)

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5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	.....
5805	Treachery Rides the Trail (10)	3/19	5/21
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

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5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	.....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	There They Go (10)	6/11	.....
5606	Spills and Chills (10)	8/13	.....

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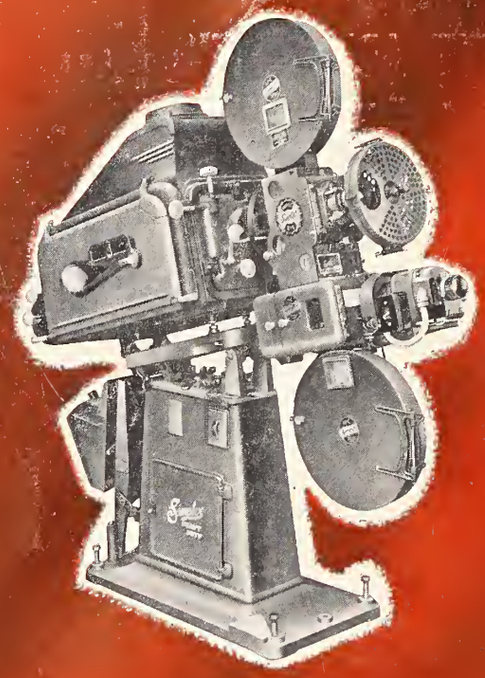

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